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The Etude

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Edited by JAMES FRANCIS COOKE

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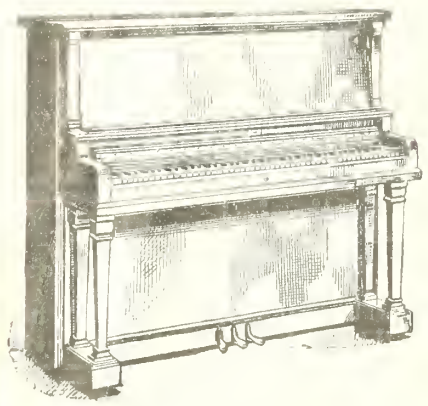
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JANUARY, 1914 VOL. XXXII. No. 1.

THE ETUDE starts its thirty-second volume with hearty New Year greetings and warmest thanks to all who have supported this magazine so splendidly in the past.

One year ago, on the completion of three decades of our work, we took great pride in publishing congratulations from famous musicians all over the world. It is far more pleasant to give thanks than to receive them and we want all our friends to realize that we appreciate their coöperation, not only now at the beginning of the year, but until the last leaf is torn from the calendar. Again, "Happy New Year to Everyone."

THE NEED FOR TEACHERS' ORGANIZATIONS.

THE guild spirit is so old that one would probably have difficulty in finding out just when the tribal tendencies of primitive peoples commenced to disintegrate and coalesce into the strong inclinations which we still have to forming associations of workers bound together by common social and economic interests. Clubs of music teachers are now springing up "everywhere." The first notable organization of the kind was the National Music Teachers' Association, the founder of which was the founder of this journal. Since then various state organizations and city organizations have been formed. Some of these like the New York State Music Teachers' Association and the Philadelphia Music Teachers' Association have been in existence for many years.

No sensible teacher questions the value of meetings of teachers. The importance of their accomplishments depends upon two things,—the right aim and unrelenting, year-in-and-year-out, activity. In order to keep the membership of the association interested, there must be interesting meetings,—that is, there must be something at each meeting which will appeal to the social, educational, artistic and business needs of as many members as possible. In addition to this the association must prove its worthiness to continued support, by really accomplishing objects which are of direct importance to the teacher. A number of such organizations have attempted to battle with the charlatan by having the standards of the teacher's efficiency better established. The American Guild of Organists has done a magnificent work in this connection. Others have fought the "Missed Lesson" evil which is the cause of so much direct loss to teachers. THE ETUDE suggests that there is still a splendid object which the co-operation of the different Teachers' Associations may bring about, and that is the provision of some plan of action to bring music students and parents to a realization of the necessity for a full teaching year. By this we mean that the teaching year should be at least as long as the year in the public school. In all European music schools the *Ferien* is never longer than three months and when the school commences its work the private teacher likewise starts his. In America teachers find that their teaching year is constantly shortening by the inclination of our good people for a longer session in the country. THE ETUDE has not the least doubt that by concerted action in the matter of advertising by circulars, through local papers and through musical papers students could be shown that if they wish to accomplish anything really worth while in music they must at least begin the term as early as possible in September and continue until the end of June. Those who aspire for greatness content themselves with a vacation of not more than two weeks.

AN EDIFICE OF HOURS.

The worldly hope men set their hearts upon
Turns ashes, or it prospers. And anon
Like snow upon the desert's dusty face
Lighting a little hour or two—is gone.
WASTE NOT YOUR HOUR!

Thus comes the voice of Omar, the tent maker, ringing through eight centuries. Waste not your hour! What part has such advice in the hurly-burly of modern American life? Alas, one never knows until we can look back and view the waste of hours as a pilgrim looks on a ruined city from a hilltop.

"But," persists the student and the teacher, "every hour of the day is filled with something." With what do you fill the hours? Is each hour a larger, better hour than the past one? Is there anything in your hour that you will ever regret? Was the last piece played with "all that is in you," or was it merely strummed while you dreamed about some inconsequential pastime? Was it an hour clotted by hate and distrust? Was your mind upon what you were doing or were you trying to attend to somebody else's business at the same time? Were you trying to play Krentzer or Czerny and listen to your friends talking in the next room? Life is an edifice of hours. What kind of a musical life yours will be depends upon the kind of hours you build with.

Few men pass middle life without the tragic realization that much of the time when they should have worked the hardest—the golden hour of glorious youth—has been wantonly wasted. The time to learn best is in the early hours—the morning hours of life. These are the hours that build the foundation. But if you have thrown away a youth that might have made you a great pianist, a great composer, a great singer, follow the advice of Marcus Aurelius and "waste not the remnant of thy life."

How shall you begin to save the precious hours? Remember the tale of Tolstoi, the Russian giant whom even the Czar was afraid to curb. Tolstoi contended that Shakespeare was not a great genius. He had read the plays in Russian, English and German, but fearing that his judgment might have been in error he actually read all of the plays again when he was seventy-five years old. What a magnificent evidence of vital interest. Have you ever read all of the Shakespeare plays? Have you ever read all of the Bible? Have you ever played all of the Chopin nocturnes? Have you ever read all of the Haydn sonatas? Have you ever made yourself familiar with the splendid romances of artistic triumph that surround the lives of the masters? Have you thought that you were too old—that there was no use in it? Have you realized, that because you have wasted the hours of your youth, there is no reason why you should waste your hours of to-day? Then let the quatrains of the inspired Khayyam speak again:

"The bird of time has but a little way to fly
And lo! the bird is on the wing."

New Year's Greetings from Well Known American Composers

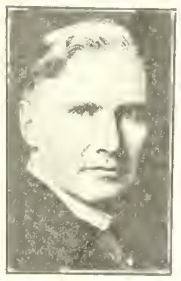
AT the invitation of THE ETUDE the distinguished American musicians represented on this page have sent their New Year's Greetings to our readers in the form of different musical settings of the lines "To Music Lovers great and small—New Year's Greetings One and All."



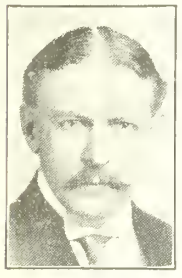
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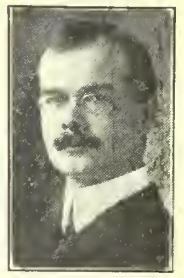
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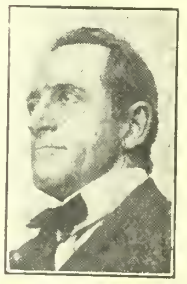
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From an Interview Secured Expressly for THE ETUDE with the Renowned Diva

MME. NELLIE MELBA

[Mme. Melba is described in Grove's dictionary as "the first singer of British birth ever to attain such an exalted position upon the lyric stage as well as the concert platform." Properly speaking Mme. Melba is pure Scotch except for the fact that she was born in Australia. Her father, David Mitchell, went to the new land some years before Mme. Melba's birth, and was one of the pioneers in the great commonwealth of the Pacific. A thrifty, sturdy Scotch Presbyterian, he was not baffled by the fact that he had only one pound in his pocket when he landed. Now he is a millionaire. The same spirit of industry and a willingness to overcome all obstacles marks the career of his famous daughter. The singer was born at Burnley on the "Yarra Bares" near Melbourne. She sang at the Richmond Town Hall when she was only six years old. In her girlhood she studied piano, harmony, composition and the violin very thoroughly. In fact at one time she was considered the finest amateur pianist in Melbourne. In 1882, she married Captain Charles Armstrong, son of Sir Andrew Armstrong, Bart. (of Kings County, Ireland). In 1886 she sang at Queen's Hall, London. After studying with Marchesi for twelve months she made her début as Gilda (*Rigoletto*) at the Théâtre de la Monnaie in Brussels. Her success was instantaneous. Her London début was made as *Lucia* in 1888. One year later she made her Parisian début as *Ophélie* in Thomas' *Hamlet*. In 1894 she created the rôle of *Nedda* in *I Pagliacci*. In 1891 the Russian capital of St. Petersburg literally "went mad" over her singing. 1892 found her in Milan, and in 1893 she commenced her series of innumerable successes in America. In 1902 she returned to the land of her birth and her appearances and tour were given with the same distinction that accompanies a "royal progress." Her voice is particularly distinguished by its pure silvery tone, great evenness and sweet lyric quality. No singer of her sex since Patti has held so commanding a position as Madame Melba. Mme. Melba's present concert tour in America has proved epoch-making, not only from the standpoint of enormous audiences, for she has always drawn huge audiences, but as an exhibition of the remarkable preservation of her voice. Since in this conference she gives what she calls the secret of this preservation it is interesting to note the words of Mr. W. J. Henderson the critic of the New York *Sun*, printed on the morning after her New York recital. "There is no woman's voice now heard in opera which equals it in silver quality of tone, in airy freedom of emission, in perfect equalization of register, in full-throated ease and in carrying power. It was and is one of the vocal glories of the world.—EDITOR OF THE ETUDE.]

HOW CAN A GOOD VOICE BE DETECTED?

THE young singer's first anxiety is usually to learn whether her voice is sufficiently good to make it worth while to go through the enormous work of preparing herself for the operatic stage. How is she to determine this? Surely not upon the advice of her immediate friends, or upon that of those to whom she would naturally turn for spiritual advice, medical advice or legal advice? But this is usually just what she does. Because of the honored positions held by her rector, her physician, or her family lawyer, their services are all brought to bear upon her, and after an examination of her musical ability their unskilled opinion is given a weight it obviously does not deserve. The only one to judge is a skilled musician, with good artistic taste and some experience in voice matters. It is sometimes difficult to approach a singing teacher for this advice, as even the most honest could not fail to be somewhat influenced where there is a prospect of a pupil. I do not mean to malign the thousands of worthy teachers, but such a position is a delicate one, and the pupil should avoid consulting with any adviser except one who is absolutely disinterested.

In any event the mere possession of a voice that is sweet and strong by no means indicates that the owner has the additional equipment which the singer must possess. Musical intelligence is quite as great an asset as the possession of a fine voice. By musical intelligence I mean something quite different from general intelligence. People seem to expect that the young person who desires to become a fine pianist or a fine violinist, or a fine composer, should possess certain musical talents. That is, they should experience a certain quickness in grasping musical problems and executing them. The singer, however, by some peculiar popular ruling seems to be exempted from this. No greater mistake could possibly be made. Very few people are musically gifted. When one of these people happens to possess a good voice, great industry, a love for vocal art, physical strength, patience, good sense, good taste and abundant faith in her possibilities, the chances of making a good singer are excellent. I lay great stress upon great determination and good health. I am often obliged to sing one night, then travel a thousand miles to sing the next night. Notwithstanding such journeys, the singer



MME. NELLIE MELBA.

is expected to be in prime condition, look nice, and please a veritable multitude of comparative strangers all expecting wonderful things from her. Do you wonder that I lay stress upon good health?

WHAT WORK SHOULD THE GIRL UNDER EIGHTEEN DO?

The youthful training of the singer should be confined quite strictly to that of obtaining a good general and musical education. That is, the vocal training may be safely postponed until the singer is seventeen or eighteen years of age. Of course there have been cases of famous singers who have sung during their childhood, but they are exceptions to all rules. The study of singing demands the direction of an intelligent well-ordered mind. It is by no means wholly a matter of imitation. In fact without some cultivation of the taste, that is the sense of discriminating between what is good and bad, one may imitate with disastrous results.

I remember well an incident in my own youth. I once went to a concert and heard a much lauded singer render an aria that was in turn vociferously applauded by the audience. This singer possessed a most wonderful tremolo. Every tone went up and down like the teeth of a saw. It was impossible for her to sing a pure even tone without wobbling up and down. But the untrained audience, hungry to applaud anything musical, had cheered the singer despite the tremolo. Consequently I went home and after a few minutes' work I found that it was possible for me to produce a very wonderful tremolo. I went proudly to my teacher and gave an exhibition of my new acquirement. "Who on earth have you been listening to?" exclaimed my teacher. I confessed and was admonished not to imitate.

The voice in childhood is a very delicate organ despite the wear and tear which children give it by unnecessary howling and screaming. More than this the child-mind is so susceptible to impressions and these impressions become so firmly fixed that the best vocal training for the child should be that of taking the little one to hear great singers. All that the juvenile mind hears is not lost, although much will be forgotten. However, the better part will be unconsciously stowed away in the subconscious mind to burst forth later in beautiful song through no different process than that by which the little birds store away the song of the older birds. Dealers in singing birds place them in rooms with older and highly developed singing birds to train them. This is not exactly a process of imitation, but rather one of subconscious assimilation. The bird develops his own song later on, but has the advantage of the stored-up impressions of the trained birds.

A GENERAL MUSICAL TRAINING.

I have known many singers to fail dismally because they were simply singers. The idea that all the singer needs to know is how to produce tones resonantly and sweetly, how to run scales, make gestures and smile prettily is a perfectly ridiculous one. Success, particularly operatic success, depends upon a knowledge of a great many things. The general education of the singer should be as well rounded as possible. Nothing the singer ever learns in the public schools, or the high schools, is ever lost. History and languages are most important. I studied Italian and French in my childhood and this knowledge was of immense help to me in my later work. When I first went to Paris I had to acquire a colloquial knowledge of the language, but in all cases I found that the drill in French verbs I had gone through virtually saved me years of work. The French pronunciation is extremely difficult to acquire and some are obliged to reside in France for years before a fluent pronunciation can be counted on.

I cannot speak too emphatically upon the necessity for a thorough musical education. A smattering is only an aggravation. Fortunately, my parents saw to it that I was taught the piano, the organ, the violin and thorough bass. At first it was thought that I would become a professional pianist and many were good enough to declare that I was the finest amateur pianist in Melbourne. My Scotch-Presbyterian parents would have been horrified if they had had any idea that they were helping me to a career that was in any way related to the footlights. Fortunately, my splendid father, who is now eighty-five years old, has long since recovered from his prejudices and is the proudest of all over my achievements. But I can not be too grate-

ful to him for his great interest in seeing that my early musical training was comprehensive. Aside from giving me a more musically insight into my work, it has proved an immeasurable convenience. I can play any score through. I learn all my operas myself. This enables me to form my own conception, that is, to create it, instead of being unconsciously influenced by the tempos and expressions of some other individual. The times that I have depended upon a *répétiteur* have been so few that I can hardly remember them. So there, little girl, when you get on your mother's long train and sing to an imaginary audience of thousands, you will do better to run to the keyboard and practice scales or study your etudes.

THE FIRST VOCAL PRACTICE.

The first vocal practice should be very simple. There should be nothing in the way of an exercise that will encourage forcing of any kind. In fact the young singer should always avoid doing anything beyond the normal. Remember that a sick body means a sick voice. Again, don't forget your daily out-door exercise. Horseback riding, golf and tennis are my favorites. An hour's walk on a lovely country road is as good for a singer as an hour's practice in a room. I mean that.

In avoiding strain the pupil must, above all things, learn to sing the upper notes without effort. While it is desirable that the pupil should practice all her notes every day, she should begin with the lower notes, then take the middle notes and then the so-called head notes, which are generally described as those notes beginning with F sharp on the top line of the treble staff. This line may be regarded as a danger line for singers, young and old. It is imperative that all girls should sing the notes beginning with the above mentioned F sharp and proceeding upward very softly. I can not emphasize this too strongly.

PRESERVING THE VOICE.

Let me give you one of my greatest secrets. Like all secrets, it is perfectly simple and rational. Never give to the public all you have. That is, the singer owes it to herself never to go to the boundaries of her vocal possibilities. The singer who sings to the utmost every time would be like the athlete who exhausted himself to the state of collapse. This is the only way in which I can account for what the critics term "the remarkable preservation" of my own voice. I have been singing for years in all parts of the world, growing richer in musical and human experience, and yet my voice to-day feels as fresh and clear as when I was in my teens. I have never strained—I have never continued roles that proved unsuited to me, I have never sung when not in good voice.

This leads to another very important point. I have often had students ask me how they can determine whether their teachers are giving them the kind of method or instruction they should have. I have always replied: "If you feel tired after a lesson, if your throat is strained after a little singing, if you feel exhausted, your teacher is on the wrong track, no matter what he labels his method or how wonderful his credentials are."

Isn't that very simple. I have known young girls to go on practicing until they couldn't speak. Let them go to a physician and have the doctor show them by means of a laryngoscope just how tender and delicate their vocal organs are. I call them my "little bits of cotton." They seem so frail and so tiny. Do you wonder that I guard them carefully? This practice consists of the simplest imaginable exercises—sustained notes, chromatic scales and trills. It is not so much what one practices, but how one practices.

IS THE ART OF SINGING DYING OUT?

We continually hear critics complain that the art of singing is dying. It is easy enough to be a pessimist, and I do not want to class myself with the pessimists, but I can safely say that more attention is paid [illegible] to-day than ever before. In some there must be a decadence somewhere. By this I mean that the voice seems [illegible] exercise lending to flexibility and [illegible] that is not found in the ultra-[illegible] of the modern composer [illegible] and Verdi [illegible] preparation they essay [illegible] Wagner. In two years the [illegible] become [illegible] after not [illegible] much [illegible] her [illegible] and

Bellini despite the absurd libretti of their operas demanded first of all dulcet tones and limpid fluency. The singers who turned their noses up at the florid arabesques of old Italy for the more rugged pageantry of modern Germany are destined to suffer the consequences. Let us have the masterpieces of the heroic Teutons, by all means, but let them be sung by vocalists trained as vocalists and not merely by actors who have only taken a few steps in vocal art.

The main point of all operatic work must be observed if opera is to continue successfully. Délibes chose me to sing a performance of his *Lakmé* at Brussels. It was to be my début in French. I had not then mastered the French pronunciation so that I could sing acceptably at the Paris Grand Opera, the scene of my later triumphs. Consequently I was permitted to sing in Brussels. There the directors objected to my pronunciation, calling it "abominable." Délibes replied, "Qu'elle chante en chinois, si elle veut, mais qu'elle chante mon opera" ("Even if she sang in Chinese, I would be glad to have her sing my opera").

I am asked what has been my greatest incentive. I can think of nothing greater than opposition. The early opposition from my family made me more and more determined to prove to them that I would be successful. Some singer sang my rôles successfully; I immediately made up my mind to excel that singer. This is a human trait, I know, but I have always profited by it. Never be afraid of opposition. The more you overcome, the greater will be your ultimate success.

CHEERFULNESS IN THE LESSON.

BY WILSON L. MERRITT.

Emerson in one of his works speaks of the "Power of Cheerfulness." I chanced upon these magic words one time immediately after a rival teacher had visited my studio. He had just recited a tale of woe as long as the Great Wall of China. Pupils didn't come regularly, pupils didn't come on time, pupils didn't pay promptly, pupils didn't practice faithfully. Everything he said was mirrored on his face, and when he admitted that his pupils were gradually leaving him I concluded that it was time for a little sermon on cheerfulness.

This man was an excellent musician, in the sense that he had worked energetically through all the prescribed things in technic and theory, which are supposed to make a fine performer. He could play effectively. But he had never cultivated those qualities which make a man liked. His idea of individuality was that of consulting himself in all things and disregarding the opinions and feelings of others—all right for an anchorite perhaps, but a poor plan for one who hopes to be successful in teaching music. I put it this way to him when he asked me for my advice in his trouble:

"Have you ever done anything to give your pupils the feeling that you were really and sincerely interested in their welfare apart from getting your own tuition fee? Do they have a sense of confidence in your good intentions when you meet them at the door of your studio? Does the first word you say to them suggest criticism, or does it suggest faith in their powers? Do you throw the sand of petulence or temper in the wheels of their progress? Does the first wrong note make you behave like a bad boy, or do you relax after a hundred wrong notes and correct them as they should be corrected? Do you cultivate an atmosphere of good cheer when the pupil is parting? Do you make the pupil see what splendid results may be achieved at the sacrifice of a very little time? Are you ready to applaud every little sign of advancement? Do you realize that even though vigorous criticism is always necessary, it need not lacerate?"

When my friend left he had a new idea of his responsibilities to his pupil. Before he had been measuring out instruction as a kind of commodity, precisely as a druggist sells pills over the counter. He had forgotten the human side and had never learned the "Power of Cheerfulness." It was some time before he learned the difference between a hypocritical forced cheerfulness and that which is based upon faith in the best in everybody. Pupils, especially young pupils, sense this very quickly. Where his day had previously been one long, disagreeable argument with dissatisfied pupils it became a day of pleasant tasks, harder work, but happier work, and more material success than he had ever experienced before. Try the "Power of Cheerfulness" plan. It really works.



TO THE MEMORY OF MATHILDE MARCHESI, 1826-1913.

"My work is done. I owe to the world one thing—to say the truth. There are many things I say to-day which I have hesitated to write down for years; but to-day, when I am reaching the highest age that man can reach, I have no more time to disguise my thoughts or to display useless modesty."

When Mme. Mathilde Marchesi penned the above words at the beginning of her remarkable article which appeared in The Etude for October, 1913, she well knew that this article would, in all probability, be the last words of hers to appear in print. Our readers also must have felt this. Yet now that the great teacher has indeed completed her work it is hard to realize that this article represents actually the last lesson; that the studio of Mathilde Marchesi is forever closed. Nevertheless, this actually is the case, and the great disciple of the great Garcia, the great teacher of Melba, Calvé, Gerster, and a host of others, the true wife of Salvatore Marchesi, died in London, November 17, 1913, at the home of her daughter—and pupil—Mme. Blanche Marchesi.

Mathilde Marchesi (*née* Graumann) was born in Frankfort-on-Main, March 26, 1826. She was well educated, but her father having lost a fortune, she decided to follow a musical career. She studied in Vienna with Nicolai, but later went to Paris to study with Garcia. She imbibed his principles so well that, on his being incapacitated by an accident, she continued his work and taught all his pupils until he recovered. In 1849 she moved to London, and later went on tour through Europe. Her success as a teacher in Vienna is a matter of history, and Rossini himself extolled her as the great exponent of Italian *bel canto*. Her successes as a teacher in Frankfort and later in Paris and London after her marriage to Signor Salvatore Marchesi, Cavaliere de Castrone, Marchese della Rajata, himself a great teacher, were even more significant.

Though Marchesi has left a record of her "method" in her book, *Ten Singing Lessons*, in her *Ecole de Chant*, and in occasional contributions to the press, yet her great secret lay in her own personality allied to the principles of vocal art which she secured from Manuel Garcia and her own husband. In the same article from which the above quotation is made, however, appears the following list of qualifications needed to make a great singing teacher; it is so characteristic of her own "method" that we cannot refrain from reprinting it at this time:

"Last but not least, the gift to guide pupils, characters and natures; to help to change them in necessary cases, and to show them a high ideal. If one could, one would also try to wake in them the love of God."

The Physical Side of Technical Development

By DANIEL GREGORY MASON

In planning what kind of work to do in order to attain the physical power essential to all really first-rate piano playing, it is important to find at the start correct psychological principles, and to be guided by them throughout. The way the practice is done, the aims kept in mind in the doing of it, are quite as important as the nature of the exercises chosen, perhaps more so. Were this not the case, we should be at a loss to explain how it is that one student can accomplish more in one hour a day than another in four, and that some great concert pianists, such as Mr. Josef Hofmann, for example, will tell you that they never "practice" at all. I am inclined to think that even in a matter at first sight so completely on the physical plane as the attainment of muscular power, the purely physical considerations are much less important than the mental, that is to say, the particular muscular actions rehearsed are less important than their regulation according to certain principles, such as relaxation, economy and proportion. The chief object of the present article is to consider these principles by which the search for muscular power may be guided and safeguarded by the mind.

CULTIVATING MUSCULAR POWER.

The first problem to be considered is how one may gain the specialized muscular power required in fingers, wrists and arms without danger of the kind of stiffness or cramp that always punishes ill-directed efforts at such specializations of strength. Such minute, and at the same time, accurate manipulations as piano playing requires are in a sense unnatural, and nature is always ready to avenge herself on the unwise who neglect her arrangements. Long-continued two-finger exercises, for example, with high raising of the fingers and exaggeration of the stroke are highly useful for developing the finger muscles, but also highly dangerous. Continual dropping wears away a stone, and continual exercise of the small muscles involved in such motions may end by paralyzing them. This is what happens in "pianist's cramp," a well-known variation of writer's cramp. Similar difficulties result from the overspecialized use of any small set of muscles, as is illustrated in the curious malady known as "clarinet-player's tongue." The best safeguard, aside from observance of the principles of relaxation and economy, of which I shall say more in a moment, lies in the supplementing of specialized motions by those of a larger and more general nature. Many pianists use dumb bells or Indian clubs, in large free swings, for this purpose; others play tennis or even baseball, in spite of the danger of the latter to their fingers, and although such games do little for the left arm; still others find much benefit in such homely exercises as chopping kindling wood—anything that by a massive use of the larger arm and body muscles tends to correct the over-minute employment of the fingers in playing. The ideal should be a well-rounded development of large and small muscles, the former supporting and reënforcing the latter. In too great specialization there is always danger.

RELAXATION AND REST.

Whatever the nature of the exercises, however, they will be injurious unless they are done in such a way that the organism may rest even while it works—that is, with well-calculated alternation of effort and relaxation. Too often we see conscientious students stultifying their own powers by a nervous, tense way of playing that ruins their tone, exhausts their strength, and makes all fluency and facility impossible. The more exhausted they become, the greater and more killing effort do they make, lashing themselves on as an ignorant driver will lash a jaded horse. Having begun wrong, they go on worse and worse until the final collapse, when overwrought nerves refuse to respond any longer. And even if they recognize theoretically the need of relaxation, it is with an anxiety, a sense of strain, that defeats its own purpose: they are the people of whom William James wrote in his *Talks to Teachers*, who cry, with knit brows and clinched hands, "I *will* be relaxed!"

If we wish a perfect model of what relaxation ought to be we must observe certain children—not all, for temperaments differ, and some people seem condemned almost from birth to a rigidity from which others are happily free. I remember two brothers who vividly illustrated the contrast. The eldest, about seven years old at the time of which I write, was a thinker—and a "worrier"; he was inclined to whine if his plans were not carried out, and he always had plans for some time ahead. His brother, two years younger, was absolutely his opposite in disposition: easy-going, sociable and unexacting; he took things as they came, and always found something to enjoy. A favorite game of his, at the hour when he was clad only in his pajamas and all ready for the night, was to stand at the foot of his bed at a distance from the pillow carefully calculated and suddenly "let go" all his muscles, falling back prone, at full length, with head flopping into the pillow like a flail, and body doubling up a little, jackknife-fashion, from the momentum of the trunk pulling the legs after it, while the whole small boy fairly bounced back from the bed-spring like a rubber ball. One could only admire the abandon of it, even while one shuddered to think of what would have happened had his head met any substance harder than the pillow. Then the older brother, full of emulation and the pride of seniority, would draw up his superior stature and try the same trick. But what a difference in the execution! It was as if an eel had given place to an oak walking-stick: there was no flop, but only a thud; there was no *ricochet;* it was a very careful small boy who had descended on the pillow, quickly but considerately—not a loose mass of legs and arms that had fallen there. Now, was it in any way possible for that older boy to attain by thought and practice the perfect, easy relaxation natural to his brother? That is a question that thousands of pianists, of the care-taking temperament, would give a good deal to have answered affirmatively.

HOW RELAXATION MAY BE ACQUIRED.

It is at least fairly evident that the way to acquire such power is to imitate, as closely as possible, some natural model of relaxation such as the small boy I have described. We must learn how to devitalize a hand or an arm as he could devitalize his whole body, to draw all the will power out of it, so to speak, and leave it a mere thing. Now the most obvious difference between a mere mass of flesh and blood like a relaxed hand and a hand impelled to action by nervous force is that the former does not support itself like the latter, but is entirely at the mercy of gravitation, and must fall until it reaches a support. It follows from this that the practically useful way to acquire the power of relaxation is to get the sense of weight in the organs, to let them "feel heavy," to learn to let them "flop" or collapse upon the nearest support, such as lap or keyboard. Nervously tense people should make this a regular part of the daily practice. It can be practiced, too, not only at the piano, but at all sorts of odd moments in the day, as one sits in an easy chair or lies in bed. One limb after another can be "let go," and it will be found that such practice will have the secondary advantage of a surprising tranquillization of the nerves.

Many piano students who have profited by the clear explanations of relaxation contained in the books of the late Dr. William Mason notably in *Touch and Technic*, will, I think, be interested to learn that he so thoroughly practiced his own preachings in this respect that no one could fail to notice their results in his every-day life. It was instructive to observe him as he sat in his study or drawing-room, talking of matters quite unconnected with piano playing perhaps, yet illustrating in his attitude his pet theories. The absolute relaxation of his arms and hands was the striking thing. The arms fell completely inert from the shoulders, themselves often slightly rounded through the looseness of the upper back muscles, and the hands either rested on the arms of the chair or fell at his side, reaching nearly to the floor if the chair was low. Dr. Mason was of a nervous temperament, but he had so completely mastered the use of relaxation that he saved himself much wear and tear, and rested as he went along.

"Resting as you go along"—is not that, indeed, a good description, in plain language, of what relaxation essentially is? It is the compensation of muscular effort by moments of repose, brief but complete, seized wherever opportunity offers, sometimes only at the end of a fairly extended passage, sometimes after each chord. The habit of relaxation gives to the playing an elasticity, and to the tone produced an agreeable sonority without harshness or jingle that can be produced in no other way. It enables the pianist to develop a kind of power that is as different from mere brute force as a race horse of high mettle is different from a common dray horse. The constantly recurring moments of rest, however brief, keep him physically fresh and mentally tranquil, and husband his forces so that he can draw upon them whenever the need occurs. He does not waste himself in useless efforts, but puts in his strength where it will tell.

THE PRINCIPLE OF ECONOMY.

In fact, looking at the whole matter from a slightly different point of view, he observes the principle of economy of which I spoke above—and in so doing lets his mind come to the aid of his body. *He brings force to bear only where it is needed.* Now once you begin to examine the playing of the average pianists from the vantage ground of this principle, you will be surprised to note how few people ever master it. There seems to be a natural tendency to abuse force, to waste energy in worse than useless extravagance, which can only be combated by a thoughtful analysis that most people are too impatient to give. Take, for example, the matter of crescendos and diminuendos, and of dynamic contrast in general. Is not the monotony of much otherwise respectable playing due to a failure to save energy in the soft places and spend it in the loud? The impulse of the unregenerate human creature seems to be to spend it all the time, and the result is disastrous for two reasons: First, because the physical strength and the nervous tone are actually sapped by such mad wastefulness, and when a real fortissimo is needed the player cannot produce it; and, secondly, because the hearer's ear is jaded by such tonal monotony, and he does not get that relief and contrast which are vital to all works of art in whatever medium.

It is told of Chopin that towards the end of his life when his muscular strength, never great, had been exhausted by the malady of which he died, he was physically unable to produce a genuine fortissimo. Yet such was the art of his playing, so thoroughly had he learned the utility of a wise economy of his forces, that by reducing the whole scale of his dynamic efforts, bringing forte down to mezzo-forte, mezzo-forte to piano, and going beyond the softest shades to that wonderful pianissimo of his, a mere breath of tone, the invisible violet rays, so to speak, of the tonal spectrum, he not only saved all his power for the fortes, but he made them seem to the hearers, through the magic charm of contrast, as exciting as the thunderous fortissimos of a Liszt or a Rubinstein. It was all a question of proportion.

THE PRINCIPLE OF PROPORTION.

The last we come to the last principle of which I wish to speak here—that which emphasizes the *grouping* of effects and compels us to conceive all details in relation to one another rather than in detachment. The organized beauty of such a conception, building as it does many tones into a single passage, is what so carries us away in a long and gradual crescendo, or a subtly graduated, sustained diminuendo. Above all, rhythm and phrasing, which are the very soul of musical playing, depend on such a well-proportioned grouping of many tones. To make the unimportant tone or beat by the minutest shade too heavy is to lose all the charm, all the eloquence of the passage as hopelessly as the small schoolboy who recited poetry with a bump on every "the" and "of" that comes where he expects an accent. Every melody, every rhythm, is like a profile thrown in silhouette against a screen for us to observe; it has its features, its important notes or accents, which give it its character and which must be proportioned to each other so justly that we can seize that character without doubt or hesitation. Is not the whole secret of expressive playing this moulding of the phrases by emphasis and subordination, this grouping of dead notes into a living melody?

"ON WITH THE DANCE."

BY CAROL SHERMAN.

Some solemn sociologist—some sombre student of folk-ways—will some day write a long treatise upon the relation between outbreaks of popular dance crazes and the advancement of the human race. This whole subject makes itself interesting to musicians, and is forced upon the attention of music teachers whether they want to bother with it or not.

Long before the numerous records of dancing were made in holy writ, man found that certain rhythmic movements of the body gave him a pleasure he was very likely to wish to repeat. It is human to regulate everything which touches our daily existence by our pleasures. Thus, dancing became a part of state festivals, religious services, and eventually a regular diversion in the home. Go down through the ages from the time of the ghastly Salome to the day of Isadora Duncan and Pavlowa, and you will be amazed to see how great a hold the dance has had upon most all peoples. To-day all the world and his wife are again in the swirl of the dance. For this reason music teachers are now confronted by all sorts of inquiries from their pupils regarding tangos, Boston, one-steps, turkey trots, etc., etc., ad nauseam. Most of these dances are decried by the Church, and many seem to be in deservedly bad odor because of their supposed perversion of morals and their certain unanimous adoption by the Underworld. Notwithstanding the shady company these dances keep, the rhythms which accompany them are representative of something in our age which people who take pride in keeping in step with the procession must recognize. It appeases an appetite otherwise it would not exist. Whether the appetite is a healthy normal one or not is apart from the consideration of this subject. Moralists a century ago were literally as much up in arms over the waltz as its advocates were enthusiastic. The intoxicating rhythm which the Strausses carried to the ball room and which Chopin led to Parnassus did not come into popularity without opposition.

THE EVOLUTION OF THE DANCE.

We know, moreover, that dances have in innumerable cases been the forerunners of musical art. The suite from which our modern sonata was evolved was, of course, nothing but a chain of dance forms. Not even sacred music escaped at times, since dancing often became part of the service before the altar in less enlightened times.

Gradually the dance and the music of the dance were separated until one rarely thought of the dance when listening to a Beethoven Minuet or a Bach Gavotte. But now the tendency seems to be [illegible] between bodily rhythms and [illegible] In fact, the system of the celebrated educator, Jacques Dalcroze, [illegible] very connection. That we have [illegible] which is acutely human is most [illegible] that it will take its normal place in [illegible] to be associated with shame and [illegible] whatever good there may be in [illegible] The Japanese, [illegible] dulled

in the dancing of his favorite Geisha. When he sees the wives of Europeans circling the ball rooms with different dancing partners he looks on with oriental horror. In a sense he has lost the significance of the dance which is first of all to be found in the exhilarating pleasure of dancing precisely as children dance, for the sheer joy of the thing, and nothing else. A dance with any other motive is a perversion of the art of Terpsichore.

Whether the dance be the expression of an individual like the caperings of a kitten playing in among the tulips; whether it be some barbarian ritual like the snake dances of the Pueblos, or whether it be some gorgeous ballet telling in dumb play an ancient legend, it is always interpretative, and often very graphic. Some of the most charming music ever written has been devoted to the ballet. Delibes is better known by his *Coppélia* and his *Sylvia* than by any of his other works. Ponchielli's *La Gioconda* is best known to the general public through its entrancing *Dance of the Hours*. When all is said and done, one composition of Berlioz, and only one, has ever been acclaimed by the *hoi polloi*, and that is a march which Berlioz did not write, but merely arranged—the *Rakoszcky* March. Again, the interminable influence of the dance. Remove that influence from music, and musical composition of the past would lose many of its most interesting classics.

DANCES OF TO-MORROW.

It seems somewhat unfortunate that America should have the blame for such dances as the trans-equatorial tangos, the turkey trot and its questionable brood, instead of having the credit of interesting folk dances. Just now Europe has been undergoing one of its decennial dance crazes. *Musica*, probably the most progressive, and certainly the most elaborate musical paper of Europe (published in Paris), recently got out two issues devoted to every imaginable phase of the tango, one-step, Boston, etc. *Musica* is a paper of the highest class, splendidly edited, able and idealistic. It would be difficult to imagine any American musical magazine of standing devoting an issue to these sensational dances. But Europe is mad over the so-called American dances. In a comic opera by Jarno, known as the *Farmer's Daughter* (recently produced in Germany with great success), these American dances are heralded in one of the verses of one of the songs in the following manner

Beim Boston, beim Boston,
Da bin ich auf dem Poston.
Und gar beim Jigg, beim Jigg,
Bin ich voll Schenid und Chic
Beim Two-step, beim two-step,
Da Stell ich meinen Mann,
Den Turkey Trot, Den Turkey Trot
Tanz ich wie ein junger Gott.

Thus are the attractions of American dances (?) shouted nightly in German music centres.

AMERICAN DANCES OF THE FUTURE.

Let us hope that as our country amalgamates all of the metals that are pouring into the pot we may be able to mould from the mass dances representative of a higher idealism that will have their natural part in the formation of the new and great music which so many of us are confident will come from the new world. This music will not sound of the Cossack steppes, the tom-tom of the Seraglio, the clinking glasses of Maxims, the tamborines of Naples, the castanets of Seville or the pipes of the Highlands, but they will carry a note that will be big like our wonders of steel; broad and pure like our prairies, lofty and serene like our mountains, and yet intense and wholesome like our people. When it does come it will be a natural expression of a real human impulse and not the artificial concoction of some tenderloin bar room or a shriek from the Barbary coast of San Francisco. Let all Americans who are jealous of the future of the music of their country seek to free our dances from the atmosphere of the sewer.

"ON WITH THE DANCE."

Many men are melancholy by hearing Music, but it is a pleasing melancholy that it causeth, and therefore to such as are discontent, in woe, fear, sorrow, or dejected, it is a most present remedy, it expels cares, alters their grieved minds, and easeth in an instant. Otherwise, saith Plutarch, Music makes some men as mad as a tiger; like Aristophos' horn in Ariosto; or Mercury's golden wand in Homer, that made some wake, others sleep; it hath diverse effects; and Theophrastus right well prophesied, that diseases were either procured by Music, or mitigated.—ROBERT BURTON (*Anatomy of Melancholy*).

SIDELIGHTS ON INTERPRETATION.

BY T. D. WILLIAMS.

Interpretation in music is nothing more nor less than presenting a composition in its most attractive form. There are three things which go a great way in "showing up" the merits of a piece:

(1) Comparative Length of Notes. (Making certain notes longer or shorter than others with which they are associated.)

(2) Comparative Degrees of Power. (Making certain notes louder or softer than others with which they are played.)

(3) Comparative Degrees of Speed. (Giving a certain elastic finish to a composition which, when rendered in absolutely strict time, becomes stiff and unmusical.)

These three principles must all work together in such a way as to produce an artistic result.

It is a great thing to know just how long and how loud to make notes. This seems a strange statement considering that notes are all written on paper, and we should certainly have no difficulty in distinguishing between quarters and halves, etc. But if all notes were written as they should be played, there would not be sufficient ink, much less engraver's tools, to put the composer's idea on paper. The best composers have recognized this fact and use few expression marks, leaving it to the performer's musical instinct to know what to do. If a player hasn't this true "musical instinct" expression marks on paper won't give it him.

Where the need for holding a note is marked, the composer usually places a pause over the note to be held. The pause (𝄐) should not usually be prolonged to equal in length the time value of a note of larger valuation. For example, a quarter note with a pause over it should not equal in value a half or dotted half note. In other words, it should not be a common multiple marked "Ritard." That is to say, the time value of notes should not equal notes of larger denomination. If composers desired the notes to be held longer, they would simply write out their ideas in full, using neither ritards nor pauses. What is wanted when these signs occur is "interrupted rhythm," a movement which cannot be expressed by notes in strict time.

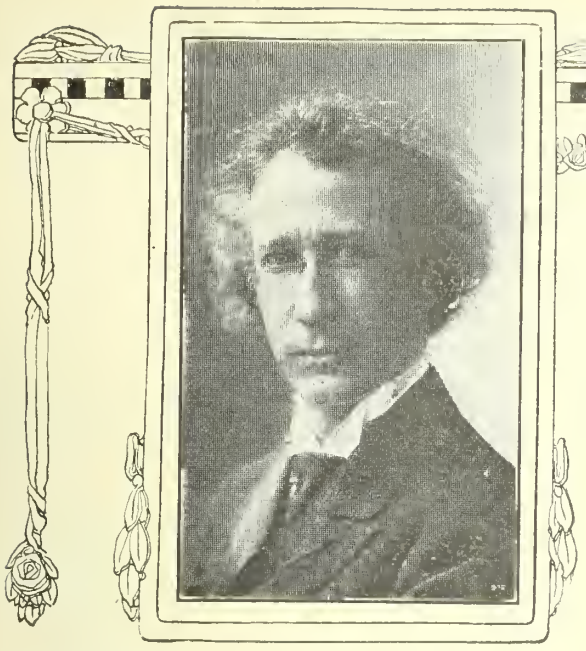
DISCOVERING THE MOST IMPORTANT NOTES.

There is, however, something which is neither a pause nor a ritard, and which yet has an important bearing on interpretation. This is the power to recognize "the most important notes" in a melodic figure, and to see that these notes are made to stand out, by making them longer or louder than others with which they are associated. A good speaker, for example, always accents the most important words of a sentence; if he did not do this his delivery would be weak and meaningless. The same principle also applies to music. It is possible to give prominence to certain notes by one or other of the means suggested at the beginning of this article. In regard to length of notes, we seldom add anything; but if we made them sound for their entire length there would be no space between them. Unless a legato is desired, there is necessarily a slight break between notes, and this slight break can often be used to advantage to give prominence to certain notes.

Do our notes "all sound alike?" Is our time stiff and mechanical or is it graceful and elastic? How about note value? Are we sure we are not giving too much prominence to those little notes which follow dotted quarter notes—they are very apt to sound like triplets unless we take care? Do we accent properly and see that our bass notes are always heard? What is our treatment of dissonant chords? Do they sound prominent, or do we play them in a fashion that would suggest doubt and uncertainty?

In music there is no room for doubt. Positiveness is everything. A piece played with confidence, even if not rendered with technical perfection, often sounds better than if performed with the most accurate execution accompanied by doubt and uncertainty. This does not mean, however, that any respect need be entertained for the *piano pounding* the gentleman who bangs fearlessly up and down the keyboard with complete indifference to whether he is playing the right notes or not, trusting to a persistent use of the sustaining pedal to hide his blunders in a blur of noise.

"It is much easier," said the smooth tongued Disraeli, "to be critical than it is to be correct." This is a point to remember when calling attention to other people's musical shortcomings.



Progress in Music Study

From an Interview Secured Expressly for THE ETUDE by G. Mark Wilson with the Famous Teacher and Virtuoso

EMIL SAUER

[EDITOR'S NOTE.—Few pianists of our time have been so fortunate in pleasing both professional musicians and amateurs as Emil Sauer. That is, few virtuosos have had the lofty qualities and artistic sincerity which always impresses the fellow-professional, and at the same time had the gift of pleasing the so-called "masses." Emil Sauer was born at Hamburg, Germany, Oct. 8th, 1862. Between the years 1876 and 1881 he was a pupil of Nicholas Rubinstein, brother of the great Anton, at the Moscow Conservatorium. Thereafter, he studied with Franz Liszt and with the great specialist in technic and touch, Deppe. For over thirty years he has appeared before the public as a virtuoso and has met with great success. His concert tours are often arranged many years in advance. His playing is clear, definite and beautifully balanced.]

THE MAIN ROADS OF TECHNICAL PROGRESS.

IF one were to be pinned down to the selection of the two main highways of technical progress it would be difficult to pick out two better roads than those of Scales and Bach. Although worn by the tread of countless artists they are still the paths along which every sincere young artist will find himself ultimately traveling, no matter how many other ways he may try.

The chief virtue of playing Bach is perhaps the fact that the structure of the music is so closely knit that it compels absolute attention. In any of the forty-eight Fugues you may find measure after measure in which the mind virtually controls a quartet of melodies. It is as though one man were asked to play the two violins, the viola and the 'cello in a string quartet and play them all at once. The mere ability to make the fingers play the notes of a Bach fugue is in itself difficult, but the student has not gotten the utmost from his Bach practice until he is able to carry in his mind each part in the wonderful polyphonic fabric as a separate melody, just as though each part had a distinct tone quality, one string, one brass, one flute, one organ diapason, instead of hearing them all on the monotone quality of the piano.

As for scales, their chief value lies in their practical nature. They serve to acquaint the fingers with all the little interstices of the keyboard until they feel perfectly at home. In addition to this they serve to exercise the muscles in such excellent manner that they are indispensable. Scales almost invariably reward the pupil if he practices them right. That is, when he starts to practice scales he may do so with the confident knowledge that after he has invested in a certain amount of work he will get certain results.

PRACTICE METHODS.

Naturally every student who practices does so with the hope for progress. He does not relish the idea of spending hours at the piano only to find his work standing still or even going behind. He wants to go ahead, but merely wanting to go ahead does not put him ahead. One of the chief setbacks is that so many students look upon all kinds of practice, except playing a few attractive pieces, as a kind of drudgery. They see their practice eat up their time and patience and produce no results. Consequently they become antagonistic to the work in hand and instead of playing the piano they fight the piano. The wonderful principle of finding joy in your work is one that every teacher should indicate to every pupil. The pupil should be taught to regard all difficulties as interesting problems, not as rough and barren mountains over which they must climb to the fertile valleys beyond. If, for instance, you have a cadenza in a Liszt *Love Song,* the teacher should give a definite working plan how the cadenza can be developed, how scintillating it will sound when finished and how great care must be taken not to make it mussy.

Before beginning the study of a piece or an *étude* the student should be acquainted with the structure of the composition. He should understand its relative importance as an art work. He should be shown how the balance the composer has observed should be preserved in the interpretation of the work. He should know the location of the climax of the piece. Before he starts upon the practice at all he may learn various things about the piece which will help him immensely and save him a great deal of time.

THE PLACE OF TALENT.

In pointing out the construction and beauties of a new piece the teacher must not make the great mistake of excusing the pupil from the work which his talent should properly develop. The teacher should avoid definite directions, but by "drawing out" the pupil induce him to find out what the proper method is. If the pupil has not the talent to find out these things under the teacher's direction, very little can be expected from him. It is a waste of time, money and energy to teach pupils who have not sufficient talent. The teacher must live, of course, and pupils are necessary, but if the teacher would put the same energy given out in teaching pupils destitute of talent to the purpose of teaching those with talent, a much happier career will result, although the income may be a trifle less at the start. Every experienced teacher can ascertain in a very short time whether or not the pupil has talent.

PRECOCITY AND TALENT.

Most of the readers of THE ETUDE know of many cases of young people who have made a great furore for a few years and who then gradually sink out of sight. There is a kind of smartness which many people confound with real merit, real talent, although it is quite different. The really talented pupil has a definite goal. With him all work that leads toward that goal is the great joy of his life. This pupil will always outstrip the "smart" pupil. I have seen it happen dozens of times. The real worker plods along. Progress with him is at the end of a long road. The superficial worker trips lightly along with his eyes fixed upon a will-'o-the-wisp of his own conceit. Before he knows it he stumbles over the brink of a precipice.

CONSTRUCTIVE TEACHING.

Optimism lies at the bottom of both progress and good teaching. The teacher should seek to build confidence and confidence never comes from pessimism. If you are a teacher and have a pupil who is continually faltering and making unaccountable mistakes, ask yourself, "Have I continually thrown a wet blanket over the pupil every time a blunder was made, so that the student now anticipates a chill or a shock or an explosion with every mistake? Have I given vent to a morbid cynicism just for the fun of being a fault-finder or for the dignity of appearing very learned? Have I torn down continually where I could not build better? Are my lessons broad, stimulating and cheerful, or are they carping, indifferent and irritable?" Look upon every lesson as a foundation pier in the pupil's future work.

DO NOT FEAR DIFFICULTIES.

Fear is the father of most difficulties at the keyboard. Do not anticipate trouble when you are playing a piece. A complicated fingering can be borne in the mind so that the mind will guide the fingers through the difficulty as skillfully as a navigator guides a ship through a difficult channel. There is a great deal in preparedness. Do not trust your fingers entirely. Have the technical difficulty well solved in your mind and then "do not be afraid." Take a chance and see if it will not come out all right. Halting playing is caused largely by mental halting. Very slow study of the difficulty, with speed advanced as confidence comes, is the sole solution. If you apprehend a certain measure always make sure that you are especially confident of the measure preceding and the measure succeeding the difficulty. Most fear of difficulties is due to ignorance or lack of sufficient regular practice. If you know a thing thoroughly, you are not afraid of it. It is surprising how much courage and artistic confidence real knowledge and proficiency brings. The common phrase, "It is easy enough when you know how," has a double meaning.

TEACHER AND PUPIL.

There is much to be said in favor of the European system of subsidizing music schools. For one thing it does not result in over-loading the teacher with pupils. Naturally the most successful teachers have the most pupils, but there is such a thing as giving a teacher more pupils than he can attend to. The relation between the teacher and the pupil should not be a mere commercial one, in which the teacher slices off just so much of his life and sells it to the pupil at so much per slice. The teacher must be the friend and adviser of the pupil. He must take a personal interest in his welfare. He must not regard his lessons as a business transaction, although he must not neglect the right and proper business aspects of teaching. Franz Liszt became the intimate adviser of all his pupils. There probably was never a more ideal relation between teacher and pupils than that which existed between Liszt and his followers. They became disciples rather than students. Of course Liszt was rich enough to dispense with the collection of fees. Few teachers can do that, but, nevertheless, they can make their teaching something more than mere money making.

THE END OF ART.

Progress in musical art is all that the artist can look forward to. There is no end to art. The greatest virtuoso living is only great because he is on the way to some coveted goal. The moment he stops, or the moment he commences to retrograde, his greatness ceases. The critical period in the career of any student is the time that takes him from the music school or from the teacher and ushers him into the world. The failures are those who lessen their energies then. The great successes are those who feel liberated only to work harder and harder. Many a career goes down upon the day of graduation. Schools, examinations, certificates and diplomas are all right, but they should be regarded as nothing more than milestones in the career of a youth. As soon as one milestone is past push on to the next. Sit down for a few moments on the road of progress and you will see others pass you

by the thousand. The logic is in going ahead, every day, every hour, every minute. If you find yourself to-day where you were last year begin to question yourself and find out why. Perhaps you do not deserve to go ahead. Perhaps you have merely been sitting passively by wondering why you do not progress and at the same time failing to do your level best at the work at hand. No matter what you may read, no one has ever succeeded without practice, careful practice, regular practice, intelligent practice, inspired practice, hard practice.

MUSICAL THOUGHT AND ACTION ABROAD.

BY ARTHUR ELSON.

IMPRESSIONISM IN MUSIC.

In *Die Musik* Walter Niemann has written on the impressionism of Debussy and his contemporaries, while in the same number Hans Pfeilschmidt treated the subject of repetition and recognition of themes. The two articles thus approach from opposite ends the question whether form or freedom is more important in music.

In the best music form is still predominant. In fact, it would be quite difficult to write anything that had no shape, even if its form were not one of those existing in classical times. In the symphonic poem, which is the best example of modern freedom, there is still to be found a very marked form, though it may differ in individual cases. We find here sections rather than movements—sections which obey the laws of contrast, or follow the lines of some more or less definite subject. Even in such free works as "Zarathustra" or "Ein Heldenleben" there is some repetition of themes from one part to later portions, while individual sections show much of the building-up from themes that constitutes figure treatment and development. In such a work as Liszt's "Les Preludes" there are returns of theme almost as definite as those of the symphony or sonata, and figures that pervade the entire work. It is a mistake, therefore, to assume that the modern school has abolished form. We might rather say that it has discarded forms. The tonal architect of to-day is not compelled to build his structure in certain limited ways, but may work along original lines. He should, however, make these lines fairly definite.

The impressionism of to-day, originating with Debussy, Satie, Tanelli, and others of the sort, is not now confined to France. Holbrooke, Bantock, Delius and Cyril Scott have adopted its methods in England; Scriabine leads the movement in Russia; Busoni is a modernist of Italian origin; while the chaotic Schoenberg has become the musical "bad boy" of Germany.

As is well known, the keynote of this school is novelty of harmonic effects. Perhaps "keynote" is hardly the right word, since few of these men keep definite tonalities, and some of them even discard signatures. This field of work is somewhat extensive. Debussy makes a scale of whole tones, corresponding to the higher overtones; Scriabine builds chords on the repeated interval of a fourth; while others have no definite system, but indulge constantly in the novelty of the unexpected. With these new harmonies comes also a new method of treatment—an avoidance of harmonic progressions, and a use, instead, of detached effects that have been aptly termed "musical stippling."

In some ways the modernists have won a great artistic success. Thus the piano pieces of a Debussy or a Scott show the most delicate nuances, and are of rare value in their pictorial qualities. But in the orchestral field the school is apt to show too much emphasis on the search for effects, and too little attempt at any real outlines of form. The very principle of detachment in effects is one that militates against form, and deprives it of its proper importance. Admitting that the modernists have enlarged our range of harmony, we still need orchestral composers who shall use these effects as a means rather than an end. Dabbling in experimental colors on a palette, for instance, is not the same thing as using them to paint a great picture. Thus a number of recent compositions must be classed as experiments rather than as works of [illegible] They may lead to the growth of a new school, but they do not constitute such a school at present. [illegible] "Afternoon of a Faun," for [illegible] people in the concert [illegible] Debussy's own [illegible] Mussorgsky's [illegible] Lyadow's [illegible] routine and [illegible]

THE MUSIC OF PORTUGAL.

In the S. I. M. *Revue* M. Daubresse writes on the Portugese school, past and present. Portugal, after its conquest by Carthage, Rome, the Barbarians of the Dark Ages, and the Moors, remained in a stable enough condition to develop a flourishing school in the later Middle Ages. Ceolho and Herminguez represented the art of the Troubadours, while the University of Coimbre, founded in 1290, had a chair of music. During the next two centuries counterpoint flourished in the monasteries, while great composers arose soon after 1500. Mauvel Mendes was called "The Prince of Music," while Heliodore de Paiva was known as "Orpheus," and was a master of sciences and languages as well as music. Damio de Goes, Ambassador in many European countries, became a friend of Erasmus, and was called the equal of Josquin des Pres, who, in Luther's words, "Ruled the notes while others were ruled by them." There were even women composers in Portugal at that time, such as Beatrix de Souza (no relation to our American "march king") or the renowned Bernarda Ferreira de Lacerda. Another evidence of musical activity was found in the boy prodigy, Francisco de Rocha, who wrote an ambitious Mass when eleven years old.

Opera flourished in Portugal, and perhaps led the way to decadence. It developed in part from the Vilhancicos, or early Mystery Plays, which gradually included secular subjects as well as sacred themes. In the seventeenth century, Diaz wrote no less than 497 of these works, while Francisco de Arajo was scarcely less prolific. Theory flourished also, and there was a famous discussion about a chord of the ninth which Francois Valls used in one of his Masses. Many manuscripts were collected in a library founded by John IV, but this was unfortunately destroyed in the earthquake of 1755. The latter part of the seventeenth century was dominated by Duarte Lobo, who lived for over a hundred years.

In the eighteenth century the influence of Italian opera became more and more prominent in Portugal, and resulted in a gradual decadence of the really national atmosphere. Meanwhile, the common people continued their folk-songs, now no longer in touch with the art of the professionals. The variety of these songs was very great; there were sacred legends, love-songs, pastorales, drinking songs, political satires, hymns, marches, serenades, barcarolles, and the specially local Fados and Modinhas. The rustic songs were often alternated between several voices, and used as call and reply by neighboring shepherds. Sometimes the songs were accompanied by instruments, such as the flute, violin, viol d' amour, clarinet, cornemuse, guitar or triangle. In recent years composers have gone back to the popular school for their inspiration. Cardoso, for instance, used its flavor in his successful "Bourrique de M. le Maire," while Vianna da Motto, Rey Colaço, Keil, da Silva, and Thomas de Lima have worked in the same popular field.

According to the reviews of Alfredo Pinto, a new school is now rising in Portugal. Orchestras are being founded in many centres, and the taste of the present properly cultivated. Among the composers, the most prominent, besides those already mentioned, seem to be Neuparth, Machado, Jean Arrayo, Freistas Gazul, Theodore Braga, Guimaraes, Felipe Suarte, and the Count Azevède da Silva, whose works were praised in Paris some years ago. Like other modern schools, this one is somewhat cosmopolitan; but it has plenty of national material at hand.

MUSICAL NOVELTIES.

Saint Saëns offers an orchestral novelty in the shape of an overture written by him in 1854. It was intended for a comic opera which he left unwritten. Played without any alterations, it showed the composer's usual facility. Chevillard's "Ballade Symphonique" was well received also. Other new orchestral works for Paris are "La Peri," by Dukas, and an arrangement of Ducasse's ballet "Orphée," while Debussy's "Jeux" and Roussel's "Festin d' Araignée" will be heard also. The symphonic poem, "Day and Night," by Raymond Duvauchel, was well received at Ostend, while Samazeuilh's "Sommeil de Canope," in the same form, is favorably reviewed.

German works include a posthumous "Sinfonia Comica," by Draeseke, to be given at Dresden. Reger's Ballet Suite was given at Basel, also Koechlin's suite, entitled "War Pictures." Three Intermezzi, by Schaub, are for small orchestra, and a Burchart suite for [illegible] Vivaldi's violin concerto was very [illegible] at Berlin.

Vienna is to hear Franz Schmidt's second symphony, Franz Schreker's "Ekkehard," Barnhard Paumgartner's "Ouverture zu einen Ritterspiel," a symphony by Max Oberleithner, a sinfonietta by Paul Graener, a Shakespeare Suite by J. B. Foerster, and Friedrich Roitsch's symphonic poem, "Night and Day." Reznicek's symphonic poem, "Der Sieger," is slated for Berlin. Ludolf Nielsen's second symphony has been published, while Donald Tovey's work in the same form will be given at Aix.

In opera, Humperdinck has about finished a new war-comedy, "Die Marketenderin." Prof. Niecks, in the *Monthly Musical Record*, classes Humperdinck among those who have won success by only one work. But "Königskinder" almost rivalled "Hänsel and Gretel" in popularity, so there is still hope for the forthcoming composition.

OPERAS, OPERAS, EVERYWHERE.

Schillings is trying again with "Mona Lisa"—a work which we hope he has not stolen. Huber has finished the comedy "Frutta di Mare," while Pfitzner is completing the three-act "Palestrina." Madrid is having its usual epidemic of Zarzuelas—"El Petendiente," by Amadeo Vives; Luna's "La Alegria del Amor," "Prata Primera," by Vala and Bru; Celestino Roig's "Amor lo Printan Nino," and other works by Foglietti and Valverde. Deauville enjoyed the ballet "Narkiss," by Nougués. Paris is to have Alfred Bachelet's "Scenio," Dupont's "Antar," Silver's "Quatre-Vingt-Treize," Salvayre's little-known "La Belle Imperia," Massenet's posthumous "Cleopatra," Trépard's postponed "Celeste," Tiakro Richepin's "Match Girl," Henri Rabaud's "Marouf" (an "Arabian Nights" subject), Albert Wolff's "Beatrice," and Emil Ratez's "Messaoudah." New ballets will be represented by Philip Gaubert's "Philotis, Danseuse de Corinth," and the smaller "Heures de l'Amour," by Marcel Bertrand.

Vocal works include Achille Philip's setting of Hugo's "Djinns," Karl Prohaska's "Frühlingsfeier," Richard Mandl's "Gesang der Elfen," and John Francis Barnett's cantata, "The Eve of St. Agnes."

A Nuremberg manufacturer, Wachwitz, has produced a metal violin, but the present writer has already heard violinists with a metallic tone.

From the *Monthly Musical Record* comes the following shrewd anecdote of the composer Schulze. When he was captured by Italian brigands he was forced to sing one of his own works for his captors. He gave them a *scena* from his latest opera, whereupon they released him immediately, with the words, "So you also steal!"

Schoenberg's early *Gurre Lieder* are going to be performed. Ethel Smyth says that they are a work of his conservative days; but as they need an orchestra of 180 players, and a colossal chorus, they do not seem to impress the layman with any overwhelming degree of conservatism. They will not be audible in America. Dr. Smyth herself has planned another opera, of a comic and fantastic type, with a Hofmannsthal libretto. At last accounts she had not started the work, but the premiere is nevertheless arranged for Munich.

Among other new operas, Ezio Camussi is setting Sudermann's *Johannisfeuer*. Julius Bittner has finished *Der Abenteurer*, which will be given at Cologne. Thomas Breton's *Tabare* was well received at Madrid. Another Spanish work is *Cachapres*, by Casadesus, which will be heard at Brussels. Edgar Istel, who is now living in Berlin, has finished a ballet pantomime, *Das Fest de Athenfest*, and a satirical opera, *King Mammon*, to a libretto of his own. D'Albert's recent work, *The Dead Eyes*, will be given at Cologne. His *Tiefland* holds the boards like a masterpiece, but if his new venture is not more successful than some of his other operas, it will be a case of "dead-heads" as well as *Dead Eyes*.

Among orchestral novelties, Elgar's symphonic study *Falstaff* was heard at Leeds. At the same festival were given George Butterworth's orchestral rhapsody *A Shropshire Lad*, Hamilton Harty's *Mystic Trumpeter*, and Basil Harwood's choral work *On a May Morn*. London is to have Jervis Read's *Dream Tryst*, Edgar Bainton's *Didactic Staircase*, *Toward the Unknown Region*, by Vaughn Williams, and *The Small Harbor*, by Josef Holbrooke. These titles sound a trifle strange, but perhaps Holbrooke is entering politics, while Williams and Bainton may have had nocturnal troubles on returning from the club.

Keeping Up-to-Date

A One Act Play of Contrasts

By EVA HIGGINS MARSH

(PLACE.—*Studio of Miss Uptodate, most charmingly furnished. Piano is of good make, with a few photographs on it. Pictures of musicians, good etchings and some more photographs are attractively arranged on the walls. There is a pretty brass clock on the desk and a wall pocket with a few flowers in it. One side wall is covered by charts and diagrams for scales, etc., used in her work. The book shelves are well filled and apparently used frequently.*

TIME.—*Three o'clock Thursday afternoon. Miss Uptodate, with carefully coiled hair, a becoming new gown, and well shod feet, is seated in the big chair apparently looking over current magazines.*)

(*Enter Miss Back Number. Places her umbrella in the rack and takes off her gloves.*)

Miss Back Number.
No use going out in anything good a day like this.

Miss Uptodate.
I am not going. This is my rest day.

Miss B.
Don't you teach every day?

Miss U.
No. I just must have one day free. Are your feet wet? Do come and sit here by the radiator.

Miss B.
How nice you look. You don't wear those shoes out to teach, do you?

Miss U.
Why not? Haven't you rubbers?

Miss B.
Yes; but they have holes in the heels.

Miss U.
Get new ones.

Miss B.
It's easier to wear old shoes. Perhaps you wonder why I came to see you on such a day. I thought you would be home early like this, and I wanted to ask you something about those class meetings of yours the children are talking about.

Miss U.
They do talk about them? Good! One point gained. (*Takes up her scissors and goes on cutting out pictures.*)

Miss B.
What on earth are you doing?

Miss U.
Getting ready for my next class meeting.

Miss B.
I never had one in my life. It's all nonsense, anyway, stuffing a child with a lot of things he doesn't care about. You say you sing and they love that? Aren't you supposed to be giving *piano lessons?* You train the ear? How do you know how to do it? Better leave well enough alone and teach them middle C and their scales.

Miss U.
Let me ask you a few questions. How many pupils have you, if I may be so impertinent?

Miss B.
Oh, about a dozen. Parents seem to let them change teachers every time the notion strikes them.

Miss U.
I have forgotten where your studio is—at home or down-town.

Miss B.
I don't have any at all. I teach at the homes.

Miss U.
Is that always satisfactory? Can you create any musical atmosphere?

Miss B.
I find none except that of a crying baby or a boiled dinner occasionally. I confess I do need help in keeping my younger pupils interested. I used to think it wasn't part of my work to do that, that they should just naturally be interested for themselves. But I am changing my mind. Pardon me, but what magazine is that large one on the table?

(*Reaches over and turns the pages.*)

Miss U.
Don't you take a musical journal? That is THE ETUDE and this is another good musical paper. "First Aid to the Injured," I call them.

Miss B.
Maybe you get some of your new ideas from here. I never could think of any of myself, but I could remember them if I read them, I suppose.

(*Walks around the room and looks at the wall decorations.*) Spent quite a lot on pictures, didn't you?

Miss U.
Oh, no! That Liszt portrait, as well as the Beethoven scene, were ETUDE supplements, and the frames were 35 cents each. The long picture over the piano is made of the pictures published by the Perry Picture Company. The frame was 80 cents. The busts are plaster, though they do look good, don't they, and cost 25 cents each.

Miss B.
That window drapery is clever.

Miss U.
Thanks; I made that myself. It is plain scrim, 30 cents a yard, and the notes on it I cut from paper and painted. They are only pinned on, but the effect is good.

Miss B.
The titles to these books are attractive. Where did you find them?

Miss U.
Some I secured as premiums for new subscriptions for THE ETUDE. On Christmas and birthdays I try to make myself a present of a new reference book, though please don't count my birthdays.

Miss B.
And this big volume?

Miss U.
Bound copies of musical journals. The numbers are valuable reference books for me. I am so glad to talk with you, for we studied with the same teacher. Don't you want to take pencil and paper and jot down a few of the new things I am trying now in my class meetings?

Miss B.
Do I? Just try me. But how do you find time for these meetings?

Miss U.
Take it, every other Saturday.

Miss B.
This sheet on top is full. Do you find time to write?

Miss U.
When I read or think of an idea that can be adapted to piano beginners, I immediately write it down. Also any new pieces I hear. Last night I attended a students' recital and had some fine ideas. The pupils were so awkward in getting on and off the stage, not to mention the piano stool that I determined to give my own some practical suggestions next class meeting. Also suggest how and when to bow. I also noted the names of two good four-hand numbers. But I must make haste. Are you interested?

Miss B.
(*Pushing back her untidy hair and looking up with a* really interesting to *yourself.*

Miss U.
Of course it is. Come—I shall not give you ideas that have previously been written up in the magazines. You will want to look them up yourself. These things you can make for yourself and add new ideas as you gain them.

(1) A set of cards containing notes, rests of different values, also bars and time signs may be made at home, using light-weight cardboard. Make also several cards bearing signs of addition (+), subtraction (−) and equality (=). Use them thus, letting pupil work second half in different forms $\text{𝅝} = \text{𝅗𝅥} + \text{𝅗𝅥}$, $\text{𝅗𝅥} = \text{♩} + \text{♪♪}$, $\text{𝅗𝅥} - \text{♩} = \text{♩}$, etc., using bars and time signs, and you can have valuable practice in forming measures of various lengths. Make several sets, enclose each in an envelope and you can keep several little tots profitably occupied.

(2) Paste on green cardboard pictures of musicians, their faces, their homes, or pictures illustrating any well-known incident as "Haydn Crossing the English Channel," etc., anything you like. Pass one to each pupil with paper and pencil, and let him write anything he sees, or knows, or likes, about it. One set serves a long time, by passing one at a time to each pupil.

(3) All children love puzzle pictures. Covers or advertisements in magazines, Perry pictures or similar cards will answer. Paste firmly on cardboard and cut in as simple or intricate patterns as you like. Upon the back of each section of each puzzle write a certain number, enclose in envelope bearing same member, of course using different number for each puzzle.

(4) Sometimes the smaller pupils spell with toothpicks; for example, you can form M O Z A R T. Sometimes at Christmas time we string popcorn for a tree, though not exactly a musical diversion.

Miss B.
A tree! Of all things.

Miss U.
(5) We each bring a package, either containing a home-made article or something not exceeding ten cents in cost. These are placed on the tree, sealed, and later auctioned off to the highest bidder, using beans for coin.

(6) A word hunt is good fun. Pass slips of paper, each containing a letter, all the letters composing names of great musicians, of course limiting your letters to number present. The object is to form each word as quickly as possible. One person with M—for instance joining himself to E to form Mendelssohn; then these two finding the remaining letters.

(7) My pupils know faces of great masters as well as living musicians by guessing them from pictures pinned on the walls, each bearing a number, but no name.

(8) Children, young and old, love to cut, so I provide pictures and scissors, and each provides his own composition book. We paste in pictures of the composer, write a short composition, illustrating with other pictures we may find. A few have made pen and ink sketches for illustration.

Miss B.

Enough! No wonder your classes are full and pupils interested. You think this legitimate?

Miss U.

Indeed, I do.

Miss B.

(*Going to mirror, soliloquizes.*) My hat is two years out of date, my hair never curled, my collar comfortable—but no style at all. (*Compares her general appearance with that of the other.*) Does all this count, too?

Miss U.

I believe it does. Why not try it?

PUPILS FROM A FARMING DISTRICT.

BY EDITH L. WINN.

According to agricultural statisticians the farm holders of our future in America will be exceptionally prosperous men and women if they understand the scientific and business side of their work. Already we have means of observing a great number of farmers who are living a life of delightful ease in comparison with their struggling forefathers. Scientific management and machinery have much to do with this. Teachers in the future may expect more and more pupils from these prosperous citizens.

We still have with us, however, the farmer who finds life one long contest from cradle to grave. His means are limited and when he pays out as much as fifty dollars a year for music it means that he will have to forego the new plough, that he may have to scrimp and save for his taxes, and that his wife's already scanty wardrobe will have to go another season without being replenished. It is all very well for teachers to talk of keeping up a strict "one price" system for all pupils, but one must certainly make some concessions or arrangements where the pupil or the pupil's parents are making a great sacrifice.

More than this we must adjust ourselves to the home conditions which surround the pupil. We must not try to choke Brahms, Schoenberg or Debussy down throats that have been fed on Moody and Sankey hymns. We must fit the child's music study to his environment. We must give him music which can add to the pleasure and happiness and possible culture of the pupil's family. We need not sacrifice our ideals, but we can introduce music of a higher character all the time, and before the pupil knows it both he and his family will be demanding the better music. We must keep the parents in a friendly attitude or else we shall suffer in many ways.

In country towns the teacher usually begins the season with very large classes. The reason is obvious. If forty pupils register, only about twenty-five may remain regularly through the year. Some skip lessons. Others drop out. Still others become impossible from a musical standpoint. The teacher feels that she must drop many pupils from time to time for various reasons.

In one town I know there are not more than five really good pianos. The church pianos are very poor and few public halls afford a good piano. One enterprising teacher has just bought a beautiful baby grand piano for her students. She keeps it near her old [illegible] and has classes in ensemble playing. I do not believe that the young teacher has made a mistake. Her pupils will hear for the first time in their lives a musical tone. They cannot fail to look forward to the lessons with pleasure. On the other hand, another [illegible] taught for twenty years upon an old [illegible] with a thin tone and very [illegible] Her pupils fell off [illegible] were totally lacking in [illegible] The teacher left quite a full [illegible] Would it not have been wise [illegible]

HINTS IN TEACHING SIGHT-READING.

BY ANNIE PATTERSON.

Ability in sight-reading is a very important acquirement for the musician. It is strange, therefore, to meet with so many, even professional, musicians who are far from being proficient in it. Many causes are alleged for this. Sight-reading is said to be a matter of temperament rather than practice. Thus the abilities to look ahead, to take in more than one detail at a time, to be observant, self-possessed, and so on, are claimed to be marked mental traits of the really good sight-reader.

The question before us is, in how far can sight-reading be taught, improved and perfected. It is undoubtedly best to begin young. Sight-reading divides itself into two departments, vocal and instrumental. In the former, as in most orchestral instruments, only one stave at a time needs be taken in by the eye. In the latter, two or three staves (as in organ and pianoforte music) must be followed, mind and hands grasping chordal and intricate rapid passages, as against the reading of melodic phrases with the voice.

Control of voice and hand go, without doubt, to make the sum total of efficiency in the sight-reader's art. Young singers and players need to be sure of the elements of vocal and instrumental production and execution, to say nothing of theoretical matters, such as time, notation and expression. A teacher cannot be too particular in seeing that all these initial matters rest on a good foundation of solid knowledge and familiarity before efficiency in reading is expected. In other words, the alphabet, orthography, etymology and syntax of musical speech should be inculcated with a thoroughness that admits of no indecision as to which is a quarter note or which an eighth note, and so on through the whole range of musical tablature. To accomplish this, either for vocal or instrumental students, nothing seems better than daily demonstration on the blackboard. For those who sing, the scale and its intervals, diatonic and chromatic, require to be written out and vocalized continually, either by aid of the tonic solfa syllables or various vowel sounds. An advanced grade in this method of instruction will include singing in part. First, simple melodies should be written on the board, the class being divided into what vocal parts are possible. Then might follow easy glees or choruses, the madrigal or fugue chorus being reserved for very advanced students. Once the grammar of music has been assimilated, the instrumental student needs continuous practice at reading new music on the keyboard or whatever sound-source he favors. As in all other progressive studies, it is best to begin with the least complicated and go onto the more difficult pieces.

A PRACTICAL PLAN.

The following plan is very helpful: A fresh sheet of music being placed before the eyes, the mind should be led to acquire a certain quickness of perception to take in general features at a glance. These will include the key of the piece or song, the time-signature, and the rate of pace at which it is taken. Some people rush blindly along, never pausing to assimilate these details, trusting to their powers in immediately gauging the nature and contents of each measure as it comes along. This is slipshod reading. A careful sight reader will go further than the preliminary glance. Before he starts on his voyage of discovery, he will rapidly scan the entire piece, making a mental note of pages on which key-changes occur, or where the time changes from a slow to rapid pace. Such a man is never taken unawares. The need of this perspective cannot be insisted upon too strongly. It sees an emergency ahead and is prepared for it. The concert sight reader who follows out this careful plan will scarcely be caught tripping.

Accompanists, in particular, need to cultivate this habit of perspicacity, this quickness at taking in all that there is to be noted. Do singers often realize, when storms of applause greet their fully prepared exhibitions of virtuosity, how infinitely they have been assisted by a steady and sympathetic setting, in the form of a well played accompaniment? That this is often rendered at first sight, although beset greatly with difficulties, is seldom appreciated as it deserves to be. The accompanist takes a back seat in the performance. Suppose we suggest a little process of subtraction. Take away the beautiful piano tone of, say, one of Schubert's songs, and how [illegible] the vocalist! The position of the accompanist has yet to be fully recognized. Meanwhile singers are, for their own sakes, advised to show him or her a little more consideration than is customary. A previous look-through of songs to be accompanied on a public platform seems only the player's due. The habit, too, of demanding transposition at the last moment, of handing the performer tattered or defaced copies of songs in which the expertness of a professional juggler is required to turn the pages with any kind of comfort, are to be decried. Such feats on the part of the long-suffering accompanist present sight-reading under difficulties. Yet for all these dilemmas must he be prepared.

ATTAINING TECHNICAL PROFICIENCY.

BY B. H. WIKE.

To play the simplest musical instrument ever made requires a certain amount of technic, and though there are a great many musicians in our land the rationale of their technic, in numberless cases, amounts to a conglomeration of ideas which even *they* don't understand.

Too many pianists play with a pounding touch, both during practice hours and in public. Tone depends upon the touch as surely as the proof of daylight depends upon the light of the sun. With stiff, unwieldy fingers and the hand and arm doing all the work, the tone becomes monotonous and the touch hard and heavy. We must all get it into our heads that the innocent white piano key is to be pressed, not struck like a pile when the driver sends one into the hard clay. Piano keyboards are mute as they lay before you, but are capable of great things when used logically. They can speak eloquently or they can be made to speak unintelligibly like a stammering school boy. Can a painter expect to represent very delicate shades and gentle gradations by sudden daubs made harshly and boldly? Neither should the conscientious musician expect his beautiful soft tones and similar effects by jabbing and punching at the keys. Take De Pachmann, for instance, if you heard him, did you notice how he secured his entrancing harmonies? Was it not, to a very great extent, through the pressure touch?

SEE THAT THE FINGERING IS RIGHT.

Technical studies that have the fingering carefully marked should be studied to find out why they have been so marked, and whether there is another fingering that could be devised to suit your hand better. If it is all right as it is marked in the best edition you can get, follow it and understand why this and that is so. Purely mechanical exercises to develop dexterity without brain work are worse than useless; it takes reason. Every finger must be independent; that is, it must, in the true sense, have a mind of its own to work in perfect agreement with the other fingers, the hand, the wrist, the arm, the brain, or yet able to take a place in various combinations of these. What the mind logically dictates to the fingers they should be able to perform. This gives access to a number of touches impossible to obtain otherwise. In bringing out this pressure touch with the fingers the force must, to be nearly exact, correspond to a movement necessary to operate an ordinary electric button.

I once saw a young lady perform who used a perfectly flat hand in playing some kind of variation—and such wiggling and ludicrous movements! The intended quick passages were all smeary and the tempi disgusting. How much more elegant and impressive her playing might have been had her teacher taught her the value of rounded fingers, instead of holding her hand spread out like a fan all the time. Stiff joints were in evidence and finger independence entirely wanting. Every once in a while, for the sake of variety I suppose, the arms performed movements like a Scotch piper playing some Highland air.

With well rounded fingers, the pressure touch, quiet hand and arm, and finger independence, we have yet to consider relaxation. There must be no stiffness or rigidity in the muscles used in piano playing, but the natural ease of attitude is what is needed. A straining to meet demands that have not been prepared for irrational thinking beforehand will undoubtedly give a strained effect. Relaxation is what we might very aptly call absolute ease. It has had a great deal to do with every accomplishment under the sun, from winning a decisive battle in the field to gaining undisputed approval in the concert room.

To-day with Mozart in Salzburg

By HARRIETTE M. BROWER

We are told that Salzburg is one of the most beautifully situated towns in all Europe. Only to read of its many attractions, whetted my desire the more to see the place—walk its streets, visit its Hohe Festung, or high fortress, and learn what memories and mementos of the great composer are to be found in the place where he first saw the light.

All through my vacation trip to Europe—blending with the many delightful experiences which attended our travels, was the mental picture of beautiful Salzburg ever before my vision. When at last we left Innsbruck, and really turned our faces toward the *Salzkammergut* and its capital, my expectations ran high.

The road from Innsbruck to Salzburg is picturesque in the extreme. Giant hills, rushing mountain streams, pretty chalets perched on the mountain sides, high above romantic valleys, little villages, where the people wore the charming Tyrolese costume—are some of the many pictures in memory. At last, after five hours' by rail, we found ourselves in Salzburg.

Salzburg, the ancient Juvanum of Roman antiquity, nestles in a lovely valley, through which runs the swift flowing Salzach. The town lies on both sides of the river, while around it rise wooded hills, backed by the snow-clad peaks of the Tiroler Alps. The march of progress has not yet obliterated the town's ancient landmarks. There is much that is old and medieval in Salzburg, and while the city is growing at its edges, and especially on the western side, the centre or old part, remains much the same: in its quaint, narrow streets and *gassen* the buildings have stood for three, four and five hundred years.

Instead of stopping in the newer, western part of the city, as we had at first intended, we decided to locate right in the heart of the old town, near the Stadt Brücke, thus being near every point of interest.

At the present day, the visitor to Salzburg never forgets that it was the home of the great composer. In our first glimpse of the city we found the name and face of Mozart at every turn. At the *conditorei*, or confectioner's, there were bon-bons in boxes of every size with his picture on the cover. The jeweller had Mozart brooches, spoons, purses and even penknives; while at the picture and post card shops the collector finds a rich harvest.

My earliest walk took me in three or four minutes to the Market Platz, where I found the first real relic of the composer. Here stands a quaint, low building, with slanting shingled roof and many little windows. On it, in large gold letters, stands the legend: "L. Mozart's Wohn Haus." A gilded harp separates the words. In the old days, when father Leopold Mozart moved here with his family, the square presented, no doubt, quite a different aspect. As I looked I wondered whether it could have been a succession of narrow streets and *gässchen*. But in talking to "one of the oldest inhabitants" I learned it had always been an open space, perhaps a market place. To-day it is one of the fine squares of the city. At the head of the square stands the Dreifaltigskeit Kirche, or Trinity church, a large structure with two spires: it is all very white and clean outside, but within one of the darkest and most gloomy in Salzburg. A handsome theatre stands on the lower end of the Platz, and more modern buildings occupy the remaining sides. In the centre is a small garden laid out with gay flower beds. Beyond the fact that the family of Leopold Mozart must have lived in this house, which, with the one next to it, are the only really old residences on the square, there are no mementos of the great composer here: we must go elsewhere to find them.

Let us turn our steps toward the old part of the town, and cross the river by the wide city bridge. Stop a moment in the centre and glance down at the shallow, pale green Salzach, as it hurries over its rocky bed. Look up the river and see how the mountains seem to close in, sloping down to the water's edge; note the fine promenades, shaded by double rows of thick chestnut trees, on each side of the river; while back of them rise most picturesque old buildings. Then lift your eyes to the great fortress of Hohe Salzburg—a more formidable pile of rock and masonry than the old Burg at Nuremberg—and you can make for yourself a general outline of the picture.

MOZART EVERYWHERE.

Now we will proceed to the end of the bridge, and at once you are in the old part of Salzburg. Before you runs the narrow, busy street called the Getreide Gasse. The houses are all about four stories high, not including the street floor. Some of them look ancient, others have been modernized, few are of recent build. Each house has its shop, on the ground floor; and what curious little shops they are, with every kind of article for sale. Carved wood, glassware, shoes, pictures, postcards and Mozart mementos everywhere. Turn to the right now, and walk along this quaint thoroughfare. Perhaps business signs will catch your eye at first; some of them are very unusual. One, which belongs to a gold-beater's shop, is really very handsome. A great golden eagle holding a wreath of green olive leaves in his beak. Many of these houses have narrow passages, dark and stony, running through them to the river on the other side. Pass along this street a short distance till you reach a small square—Haganau Platz it is called. On one side of this, by the way, is the Café Stransky. Look up at the third floor of the house facing this small square, and you will see the magic words: "Mozart's Geburts Haus." Here, then, was the birthplace of one of the greatest composers who ever lived. The great, wide house doors stand wide open: they are of massive wood, covered with iron, to preserve them, and are painted black. Large brass handles are in the center of each—a lion's head holding a ring—formed of a coiled serpent, in his mouth.

Three flights of narrow stone stairs bring us to the right landing. How dark it all is here—though there are one or two openings letting in a few rays of light from the court at the back. We ring, an attendant opens, and we stand within the very room where Mozart was born. In the farther corner stood the cradle: the space is now occupied by a fine bust of the composer decorated with green. There is only one window, looking out to the court. Beyond, a glimpse can be caught of one of the square towers of the old University Church, perhaps the most picturesque in Salzburg.

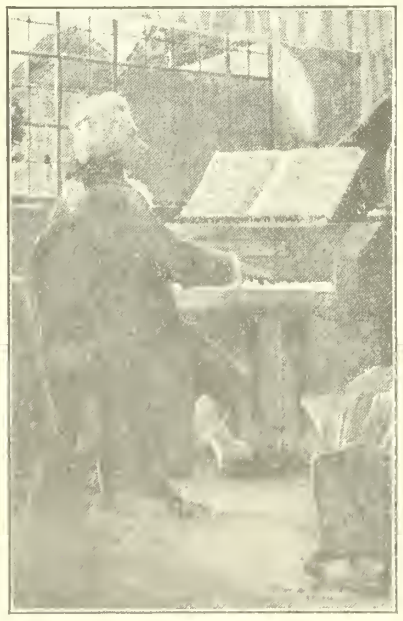
A HALLOWED ROOM.

The walls of this little room are hung with family portraits and mementos. Here is a large painting of Leopold Mozart and his family—his wife and two children. Here are several portraits of Mozart as a child of six, ten and twelve years; in one of which he is veritably the "Little Prince." Here, too, is a painting of Mozart's two sons—it seems he had seven children—the others, however, died in infancy. This portrait is an ideal one—the boys have very spirituelle faces. There are also likenesses of the sons when grown to manhood. Several programs of first performances of the operas are framed here; one of the "Magic Flute," which was first given in Vienna, 30th September, 1791. At one side of the room is the tiny spinet on which the little wonder-child practiced; at the opposite side stands the harpsichord on which he used to give concerts. The attendant assured us the wooden floor was the veritable floor on which the Mozart's trod—that it had not been renewed. The tall green porcelain stove was also the same they had used.

The front room leading from this is much larger, almost twice the size. It was doubtless the general living room of the family; its four windows look out on the Getreide Gasse. The Mozarts surely made music in this room, and if the walls could but speak, what thrilling, inspiring stories they might tell! Perhaps here is where little Wolfgang, at five, wrote and played for his family and friends those dainty menuettes which have come down to us. Fourteen portraits of the composer hang about the room. Here is a quaint little safe, not five feet long, some odd old chairs and a handsome inlaid cabinet, all of which had belonged to the family. The cabinet holds a complete collection of the composer's works. The Mozarts were certainly in comfortable circumstances: there are no traces of the touching poverty found in the early homes of Beethoven, Brahms and Schubert.

A small front chamber, connecting with the large one, now contains a fine model of the new Mozarteum, the concert hall and conservatory, which are now being constructed through the efforts of the Mozart societies. There were probably several other rooms in the apartment, but only these three are shown, the remainder being reserved for the caretaker. What we saw filled us with tender reverence for the gifted man and gratitude that the place where he lived and worked as a child has been preserved intact till to-day.

As we leave the Getreide Gasse we will retrace our steps and walk through a couple of the quaint streets and squares till we find ourselves in the Mozart Platz. Curious, interesting old buildings surrounded us. In the centre of the open space stands the fine bronze status of the composer, the work of Schwanthaler, which was completed in 1842.



Mozart Improvising

THE MAGIC FLUTE HOUSE.

[illegible] is still another treasure house of Mozart [illegible] to be seen; it is the little Summer house in [illegible] his last opera, *The Magic Flute*, was written. The composer was living in Vienna then, and this little house, on the estate of a noble family, was tendered him in order that he might be able to compose in quiet and solitude. The little "Hauschen," as it is called, has always been the object of tender interest among musicians, and it is fitting it should find a place in the town of the composer's birth. It was brought to Salzburg in 1877, and set up on the Kapuzinerberg, which rises above the town on the opposite side of the river from the portion we have just been exploring. Let us recross the Stadt Bricke, and seek out this interesting relic.

The path up the mountainside is by a long flight of steps. We turn into them from the narrow, busy Linzer Gasse, and climb up and up, pausing and looking back now and then to get fascinating views of town, river and surrounding mountains. After awhile we come to the old Capucine monastery, which frowns above the town. Passing a gateway, the path leads through a lovely wood to the quaint little lodge, where we pay a half cent to have the wire wicket opened and give cents to enter the tiny building itself.

First, however, we stop to admire the Mozart monument standing directly in front of the Hauschen—a handsome pedestal, surmounted by a bronze bust of the composer. Below the bust are these words, cut in the granite:

"Yung gross
Spät erkannt.
Nie erreicht."

Truly, gifted one, you were early great, but your real greatness was not recognized till long years had passed, and your peculiar gifts have never been surpassed.

The little house looks old—old: every board of it is authentic. Even the doorstep is the original piece of stone which lay before the entrance in Vienna. There is but one room, and the low wooden walls are hung with many interesting portraits, mementos and relics. The old custodian in charge had some incident to relate of each. Here was a picture of Michael Haydn—brother of Joseph—who was a good friend of Mozart: there the portraits of a physician and other friends. Over there the likeness of Schickenieder, for whom Mozart wrote the music of *The Magic Flute;* who, instead of giving the composer the promised remuneration, put the money in his own pocket. This portrait is that of a young girl of noble birth, whom Mozart loved. She returned his love, but her family was rich and the young composer poor, so they had to part. The old man added, with much pride, that he knew the descendants of the family, who still reside in Salzburg.

He also showed us the weather beaten signboard, which had hung above the doorway of the little house when it was in its former home. It is carefully preserved itself its place now taken by a new board. After inspecting the treasures within, we went out into the quiet garden. All was utterly calm and peaceful about us; below us lay, divided by the rushing river, at our feet, the mountains rose around us. [illegible] the center of the famous musician, [illegible] fame and fortune to field nor position for his [illegible] over a century late, [illegible] and his name and [illegible] wealth and glory to the city of his birth.

THE MOZART FESTIVAL.

[illegible] of the Mozart Festival began while we [illegible] and are able to hear several, [illegible] to mention. These concerts have for [illegible] of the famous master, [illegible] little known [illegible] for the benefit of the [illegible] new buildings [illegible] a true concert [illegible] the audiences are now un- [illegible] complete and finish the [illegible] the music [illegible] of Mozart. [illegible] Mozart [illegible] among their [illegible] Mozart [illegible] the house and also [illegible] on the house and

A LESSON IN EXACT TERMINOLOGY.

BY I. J. COGSWELL.

[EDITOR'S NOTE.—The author, in the novel form of a dialogue between a father and his son, brings out some fine points which all of us may observe to advantage.]

SON:—Please father, the other day when I was receiving my lesson, my teacher told me to play the third *bar* again. I did not know what he meant and when I told him I could not play a bar he impatiently pointed to the third measure. I asked him what he called a bar and he would not reply. Why was that?

FATHER: Probably, my son, because he did not know why he called it so. His long practice in the misapplication of the term "bar" (which is a short perpendicular line) to a group of notes of definite metrical length, has been confirmed into a fixed habit. Indeed, the usage has become so wide that in England one of the best dictionaries of music gives the following definition of *Bar*, (1) *A line drawn through the staff to divide the time into measures; the strong accent immediately follows the bar.* (2) *A measure; as "a few bars of music." N. B. The line itself is now often called a bar-line.* It is, nevertheless, better to have two distinctive terms and employ measure as the name for the space between the bar lines.

The bar is written as an aid to the eye in locating the principal accents. It has been suggested that music for advanced players be written without the bars, because an artist's ability will enable him to determine the correct accents and phrases without the use of arbitrary signs, which may not, after all, agree with his interpretation. The bar would then be reserved for the student's use.

SON:—The other day when I was playing a scale for my teacher I made a mistake, whereupon he called out, "Wrong tone," and when I had finished he said, "Play that scale a tone higher." As I could not make the tones any higher without using a tuner's hammer, I did not know what to do.

FATHER:—It is to be regretted that many piano teachers are only executants and not theorists or real pedagogs. Evidently your teacher is such a one, and hence his impatience.

This word tone is used in music theory with two different meanings, and furnishes one of the reasons why music nomenclature should be revised.

A sound produced by regular vibrations is a *tone*, which is more or less agreeable to the ear, and of such your scale was composed. The word *tone* is also used to name a definite difference in the rapidity of vibration of a sounding body, and thus becomes a unit of measure of relative pitch of tones. I would suggest that some other term for this measure of pitch be adopted. Perhaps the word Ion would do. (Ion and Semi-ion.)

SON:—At one lesson I asked my teacher why those sharp signs, flat signs and natural signs were called "accidentals."

FATHER: I suppose that any word which is agreed upon, will serve as a technical term, but the word "accidental" does not orthographically convey the correct meaning, because these signs are placed designedly and not by accident, therefore "incidental" is a better term as they are so placed *in passing* and not fixed in the key signature.

SON:—During my lesson yesterday I was playing a composition, the first period of which was in the key of A major, and when I came to the second period which is different, he asked me in what key that is. I said, "In A" and he said, "A what?" I said "A key." Then he pranced down the studio and screamed," Is it A major or A minor?" Now how can a composition be in the key of A or any other key and be both major or minor?

FATHER: Your teacher did not discriminate between a "key" and a "mode." A "key" is a family of tones associated with definite relations to a central tone which is the head of the "family" and to which "family" it gives its name, as "A flat" or "B flat," etc. Because of this chief tone or key (instrumentally) the whole group was called a "Key" by the plain thinking theorists of the early period of Music history. The tones included within the octave formed by two of these key-tones may be so adjusted relatively as to produce a mood of sadness (minor) or a mood of gladness (major) hence two groups or families of tones may have the same key-tone and be at the same time cast in a different mood or mode, as key of G, major mode and key of G, minor mode.

SON: I fancy my teacher has not a very good opinion of me because during one lesson he interrupted my playing and asked, "In what tempo is that?" I replied, "I don't know." He said "How many do you count in a measure there?" I replied "Six." When I had finished he said, "Play that again in faster tempo." I answered, "I can not make of it more than six counts in a measure." He muttered something between his teeth and came near and barely missed my head with his hand as he flourished his fingers at the music on the rack and yelled, "Is that a Waltz or a March?" I replied "Neither. It is a Tarentelle."

FATHER:—*He* probably knew what he meant but did not know how to express himself in correct terms. He evidently used the word tempo to express three distinctly different things, namely—Meter, Rhythm and Movement. While "tempo" includes these three it can not be used individually for either. Rhythm is the most marked characteristic of melody and is the grouping of note values within the measure or phrase which makes the difference between a Waltz, a March and a Tarentelle, etc. Movement is the degree of speed in which a composition is executed, as Adagio, Presto, etc., and has nothing to do with Meter which latter refers to the relative length of notes within the measure and is indicated by the figures 4-4 6-8, etc.

If composers would always use a quarter note to represent the beat they would save themselves, the engravers and the readers an infinite amount of trouble, as nothing is really gained by using notes with so many hooks or bars on them.

SON:—I asked the maestro if one, when playing, in public, should bow to the audience upon entering, fuss about the seat or make excuses about the piano?

FATHER:—One should not bow unless warmly greeted by the audience. A pianist should know beforehand that his piano is in condition and position and his seat correct. If it be necessary to make announcements it should be done by another person. The pianist should speak to his audience only through his art.

SON:—I remarked that I could not produce a staccato effect in the bass of a certain piece I was studying, if I used the sustaining pedal as marked on the printed page and as my teacher suggested. He said, "You must raise your hand from the key but hold the pedal down."

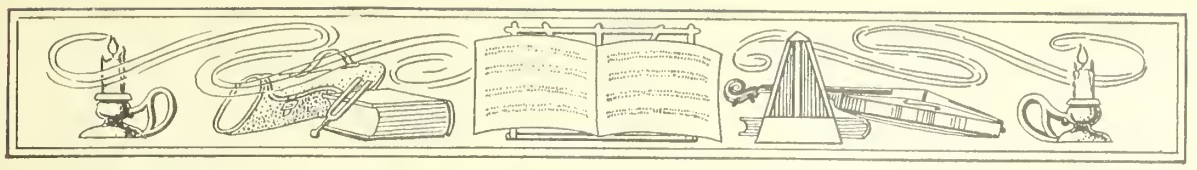
FATHER:—You are right, my son. One who writes that way for the piano is either ignorant of the nature of his instrument or indifferent as to how his music may be interpreted. You may produce a sforzando while the pedal is open but a staccato is impossible. To prove my statement you have merely to shut your eyes when one is playing such a passage as you mention. That is on a par with an idea some pianists have that to wiggle the finger while holding down a key produces a vibrato effect. You may determine the manner of the attack of the hammer upon the string and so control to some extent, the character of the tone at the moment of its birth, but after that important instant you have no more control of the tone than of the stars.

SON:—Sometimes I have wondered how composers find names for their compositions for piano and what prompts them to select names which seem meaningless if not absolutely absurd. "Meditation by the Moonlit Sea," "Under the Linden Tree," "Dream Faces," "Flying Kites," "Whither," "Where is the Lion," "The Bicycle."

FATHER:—There is much speculation as to the ability of music to express concrete ideas and as to its power of description, hence there are two controversial factions among musicians and music critics, those who favor SUBJECTIVE music and those who believe in OBJECTIVE or so-called PROGRAM music.

There are probably three things which influence the naming of compositions for instruments—their form, their rhythm and their prevailing mood. While it is impossible to separate the mood from the form or rhythm of compositions, in some, form is so conspicuous as to impress a whole class of compositions with a monotony of style as for example, the Sonata and the Symphony. Again, rhythm may dominate a class of works, as in the dance forms all Mazurkas have a similarity of content arising from their restricted rhythm. Likewise the Tarentelle or the March, etc.

Compositions of a less restricted form and more varied rhythm, as the Fantasia, the Suite, the Impromptu, etc., speak a purer musical language. Perhaps such compositions and all of a similar class should be named from the mood they excite or from the musico-intellectual idea set forth in them and here lies the difficulty, I think,—either we have not yet mastered the language of Music and are incapable of interpreting it or we have not mastered the art so as to be able fully to express what we have to say through the medium of sound and musical art forms.



The Dot and the Double Dot

BY ORLANDO A. MANSFIELD, MUS. DOC.

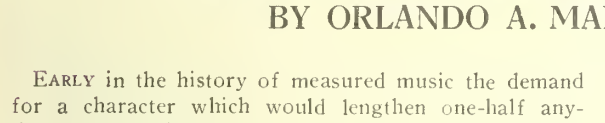
EARLY in the history of measured music the demand for a character which would lengthen one-half anything after which it was placed became so imperative that the introduction of the dot as a sign of duration was a matter of necessity rather than of choice. As Alexander Malcolm, in his *Treatise of Music, Speculative, Practical and Historical,* Edinburgh, 1721, quaintly says, "There is also the Proportion of 3:1 used in *Musick;* and to express a Proportion of 3 to 1 we add a Point (.) on the right Side of any Note, which is equal to a Half of it, whereby a pointed Semibreve (whole note) is equal to Three Minims (half notes) and so of the rest." From this we gather that the original position of the dot was *after* the musical character; and that its effect was, as Stewart Macpherson puts it, to take "half the value of whatever immediately preceded it, whether note, dot, or rest."

THE HISTORY OF THE DOT.

The dot first began to be used about the end of the fourth century when St. Ephraim, a monk of that date, renounced the letter notation of the Greeks, substituting for it a system of dots and dashes known as Neumes. These remained in use after the invention of the staff; and, in a modified form, flourished as late as the fourteenth century. The dot is their direct descendant. By Franco of Cologne, who flourished at the beginning of the thirteenth century, the dot was called the "sign of perfection;" and, later, the "point" or "prick of perfection"—perfection to the mediæval mind being always associated with the number three, from the fact of there being Three Persons in the Trinity. And as the latter was symbolized by the circle, a circle was employed to denote triple (then called perfect) time, and a dot (or smaller circle) to represent the proportion of 3 to 1. As late as 1654, John Playford, in his "Breefe Introduction to the Skill of Musick, for Song or Viall," calls the dot "the prick of perfection and addition." Hence, a dotted note came to be termed a "pricked note," a term still employed by rustic musicians in the West of England. In its modern signification the dot was used about 1600, nearly a century before its employment as a sign of *staccato.*

The dot in the seventeenth and eighteenth centuries was sometimes used, says Mr. Abdy Williams, in his *Story of Notation,* "after the last note of a bar (measure), thus lengthening the note into the next measure," *e. g.,*

Ex. 1.



This is from a composition (published at Genoa in 1585) by Don Carlo Gesualdo, Prince of Venosa, *circa* 1550-1613, a Neapolitan madrigal composer. It would now be written:

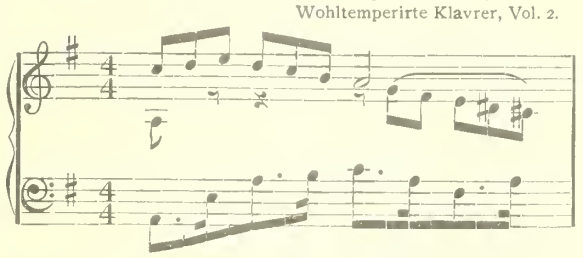
Ex. 2.



Sir John Hawkins, in his celebrated *History of Music,* says that some early instruction books for the flute employed a "method of notation by dots;" and that the last publication of this kind was printed in 1704. "In this," says Sir John, "the learner is furnished with directions for playing either Dot-way or Gamut-way—for these were the terms of distinction—and is left to the choice of either."

Bach, Handel and their contemporaries, often used a dotted 8th followed by a 16th, in combination with triplets in another part. In this case,  was regarded as the equivalent of  *e. g.,*

Ex. 3. J. S. BACH. Fuge in E Minor, Wohltemperirte Klavrer, Vol. 2.



This would be played as if written:

Ex. 4.



Alluding to the occurrence of the figure  in modern music, Dr. Fisher, in his *Pianist's Mentor,* says that the idea of the notation is "not necessarily a note preceded by another which has three times its value; but, rather, a long note, the longer the better, which occupies very nearly the whole of a beat, and gives way at the very last moment to another note which has only just time to display itself before the first note of the following beat ought to make its appearance. So we get a crisp, bright performance, such as is lacking when we try to measure out the notes in a stolid manner." But, as Mr. Franklin Taylor wisely points out, "in view of the fact that there are a variety of means whereby a composer can express with perfect accuracy the rhythmic proportions he desires, it certainly seems advisable to employ the utmost caution in making use of such licenses."

DOUBLE AND TRIPLE DOTS.

The double dot was first used by Leopold Mozart, the father of Wolfgang, in the second edition of his Violin School, 1769. The triple dot was used by his son in the Symphony in D, composed in July and August, 1782, "for the wedding of a daughter of the Hafners, at Salzburg, one of the great merchant families of Germany," *e. g.,*

Ex. 5. *Allegro con spirito.*



Mendelssohn also uses the triple dot in the second bar of his *Overture to the Wedding of Camacho.*

The young student will find but little difficulty in understanding the value of dotted notes or rests, if he remember that a single dot lengthens a note or rest one half; a double dot, three quarters, and a triple dot, seven eighths. Thus, a dotted character is worth three of the denomination next below it in value; a double dotted character, seven of the denomination next but one below; and a triple dotted character, fifteen of the denomination three degrees lower in value. Thus

 =  = three quarter notes.

 =  seven eighths.

 =  fifteen sixteenths.

It is fortunate for us that double and triple dots can, as a rule, be equally well expressed by other means; for, as Dr. Marx, in his *Universal School of Music,* says concerning the multiplication of dots, "This crowding of minute characters, the values of which have to be found by calculation, makes the reading of music difficult, and exposes the performer to many mistakes." And we must also remember, with Dr. C. W. Pearce, that "it is not possible, by adding any number of successive dots to a note, to *double* its time value." For however many dots we may add, we are always the value of the last dot off that of the required doubled note. Thus  seven eighth notes, but = eight eighths; and  fifteen sixteenths, but  = sixteen sixteenths and so on.

It should also be noticed that in writing dots, the dot after a note in a space is placed in that space (*a*); but after a note on a line the dot is generally placed in the *space next above* that line if the following note be *higher* (*b*); but in the *space next below* the line if the following note be *lower* (*c*), *e. g.,*

Ex. 6.



THE DOTTED REST.

The dot after a rest is rarely used, its most common employment being to represent silence for a beat and a half at the beginning of a measure in simple time, *e. g.,*

Ex. 7.



In compound times silence for a dotted beat is usually denoted by a long and a short rest, *e. g.,*  instead of  in 6/8 time. Double dotted rests are possible but extremely rare.

By placing the dot above or below a note, instead of after it, we then have the staccato sign.

THE DOT AS A SIGN OF STACCATO.

The dot now becomes a sign of shortening instead of lengthening, reducing the note to about half its written value. But, as Mr. Franklin Taylor observes, "differences in the written values of the notes must always be observed," *e. g.,*

Ex. 8. MENDELSSOHN. Scherzo in E Minor. Op. 16. No. 2.

Written. *Played.*



Here the final note in both versions remains double the value of its predecessor, the amount of time taken from each note by the dot being made up in silence before the next note is heard. As a *staccato* sign the dot was first used in the works of Couperin, Bach and Rameau, in the early part of the eighteenth century, say from 1720 to 1730.

A lesser degree of *staccato* than that denoted by the plain dot is shown by placing a slur over the dots on successive notes, or by a dot with a *tenuto* line over it in the case of a single note, *e. g.,*

Ex. 9.



Here the note is held about three-fourths of its real value. In pianoforte playing such notes are executed with a species of touch known as the *mezzo staccato* or *portamento,* according to the authority last quoted, "a close, firm pressure, with but little percussion." In violin playing notes marked as now described are termed *spiccato,* being played, says Dr. Barrett, "by the same bow, but the bow must remain stationary between each sound."

Some composers occasionally employ the dot as a sign of accent, writing it as if for *staccato,* but intending it as an indication that certain notes are to be "strongly marked, and made to stand out prominently from the rest," *e. g.,*

Ex. 10. SCHUMANN, Op. 21. No. 2.



while two or four dots on each side of a double bar denote the repetition of the music preceding and following such double bar.

With the exception of the dot under a semi-circle, signifying a hold, or pause, a subject with which I had the pleasure of dealing in these columns in March, 1910, we have now examined all the applications of the dot in modern music. These vary in meaning according to the position and environments of the dot itself. None of these applications, however, are devoid of interest.

"In old music," says Dr. Baker, "several dots set above a note indicate that it is to be sub-divided into so many short notes ()." This is now used as a *tremolo* sign for the violin, the dots denoting the actual number of repetitions required. This is a survival of the *Bebung*, an effect peculiar to the clavichord, on which the continuous repetition of a note (somewhat similar to the vocal *vibrato* or the *tremolo* of strings) was produced by the movement of the tip of the finger without the latter quitting the key, and for the employment of which Marpurg gives  as the sign.

Placed on each side of a diagonal line dots now denote the repetition of a measure, *e. g.*,

Ex. II.



SYMBOLS VERSUS REAL BEAUTY.

BY ARLITTA REINHARD.

Only in music nowadays do teachers attempt to teach dry symbols before acquainting the child with the beautiful and visible forms. How could a love of painting be fostered by the study of the technic of perspective? How could a love for the wonders of the universe be cultivated by studying the mathematical problems underlying the movements of the stars? How can a genuine enthusiasm for music be fostered by a study of the dry symbols of music? One hour spent in cultivating a love for the beautiful in music may be more valuable in after years than many hours spent in the fatal black and white of musical notation and piano keys. Every child has music in his soul. Teachers often seem to be trying to make musical machines that have everything in them except the wonderful impulse of beauty. They seem to be turning out little articles not unlike the electric light bulb before the filiment is thrown into incandescent brightness by the current. The bulb without the power to give it light is useless. Before the child knows anything about staffs or clefs or sharps and flats he should have a means of learning to love music.

The child should be taught to express his own little musical thoughts long before he knows anything of symbols. To be pure a body of water must have an outlet, as well as an inlet. It is a law of higher life that he who holds shall diminish his store, while he who gives shall freely receive. No matter how much beautiful music we may hear, unless we cultivate the power of expression through giving only musical stagnation may result.

It is the teacher's duty to make the early study years of the child golden with the sunshine of the most beautiful music. Plants thrive better in sunshine than in shadow. Children develop beautiful characters in the atmosphere of beauty, not drudgery—love, not musical punishment. Unless the child's real musical nature is developed the teacher has failed utterly in her purpose, no matter how she may have struggled with scales and arpeggios.

THE OPERATIC CHORAL PRAYER.

The first choral prayer ever heard on the stage occurs in Rossini's *Mosé in Egitto*, where it is introduced with [illegible] dramatic effect. Rossini rearranged *Mosé* [illegible] additional music for the Paris Opera House, where the prayer was heard by Auber, to whom it suggested the very beautiful prayer in *Masaniello*, transferred by the composer to the stage from one of his own [illegible], impressed in his turn by the stage [illegible] dramatic effect, did not fail to [illegible] last work, *L'Africaine*, we meet [illegible] pecimens of the [illegible] pit in *Norma* and [illegible] horns in *Tannhäuser* [illegible] of the choral prayer—*W. Amory Brown* in [illegible]

Recent Progress in Teaching Methods

By T. L. RICKABY

In noticing the work of a great many young teachers—and not a few old ones—one may well question whether they realize that great changes have taken place in methods of music teaching during the last twenty years, and that the conditions demanded for adequate music education at the present time were undreamed of a couple of decades ago. These changes though making their way slowly and unobtrusively seem to have reached a culmination, and it is very evident to the thoughtful musician who watches the signs of the times that we are in the midst of a pedagogical renaissance and for this new birth the wise teacher will prepare himself, if he has not already done so. We are even told by some enthusiasts that such writers as Franck, Reger, Debussy and Strauss, are blazing the paths over which the musicians of the near future must travel.

The truth remains, however, that whatever new musical kingdoms are discovered for us, the usual threefold cultivation—that of hands, head and heart—will still be just as essential as ever. But methods of teaching will have to be revised, many discarded, and as many new ones evolved, and the entire atmosphere surrounding the whole system of music study permeated with a new spirit.

A lady recently called at my studio and stated that she had invented a new method of teaching music. I did not think she had, but it is never safe to ignore anything that makes the slightest pretense to being a help to us in our work. I asked her to leave her circulars that I might read them at my leisure. The first paragraph contained the following: "This system is the only one that teaches music in such a way that all may unravel anything concerning the art and science of music, without effort and without practice." These words settled the matter for me.

I had no further interest in them. The real new teaching, the teaching of the future (and I am thankful to say, of the present to some extent), has no "royal road" to offer, only more intelligent, better, more logical, not to say more common-sense ways of attaining the results sought. Effort and practice will always be necessary, but it will be better directed effort, and more intelligent practice.

ELEMENTARY INSTRUCTION.

Musical instruction is begun now much earlier than formerly and in a much better way, in the public schools and by the application of kindergarten methods to the study of both vocal and instrumental music. Many teachers of national reputation are giving their entire time and energies to the subject of more adequate and logical instruction in the early stages of music. Their trend is towards a firm musical upbuilding, founded on ear-training and mental concepts, their chief efforts being directed to the development of an inner musical sense, rather than a mere outward exhibition of finger work. Ignoring—at least in the elementary stages—the names of things they concentrate the receptive child-mind on the thing itself, *i. e.*, musical sound and its combinations and relationships. By eliminating the drudgery, or rather by transforming it, if not into play at least into an absorbing occupation, and by training the innate musical nature of the child, the playing which results is the "outward visible sign of an inward spiritual grace." It is a reversal of the old order of things by which the musical intelligence was developed from the fingers inward, a slow, uncertain, erroneous and illogical way, still trodden by some.

THE NEED OF GOOD EAR-TRAINING.

Good piano playing is merely one manifestation of musical feeling, and real musical feeling can only be developed from within, and in no better, and perhaps no other way than by singing. All things being equal the boy or girl who sings is a better piano pupil than the one who cannot or will not sing. Many of the world's greatest musicians, and most, if not all, of the celebrated English composers and organists received their first and best training as choir boys, and there is no better training to be had. With the cooperation of the public school music teacher, the piano teacher is able to get immeasurably better results and in much less time. The former aims to make music an internal and intelligent, rather than an external and mechanical matter.

The teacher who does not begin systematic ear-training at the very outset, defrauds the pupil of what justly belongs to him, and in addition is not laying the proper foundation for a satisfactory future. It is only of late years that much attention has been given to ear-training, and it is yet far from receiving the attention that its importance deserves.

All music teaching should have for its object the development of musical perceptions, and this object should never be lost sight of. At the very first lessons, the pupil should be taught ideas and not lines and spaces, keys, bars, etc. The names of things will come later. To quote one of the greatest of American educators, "To begin by reading notes, or finding piano keys, is quite away from the true pathway. What we are after is the music." And elsewhere the same writer says: "It is certain that ear-training is the crying neglect of music study."

No music teaching is of any consequence that does not include the systematic study of musical theory. Yet, thousands of teachers ignore it, except that probably a little theory is taught incidentally during the piano lesson. Even the country teacher would find it practicable to assemble his pupils twice a month for the purpose of getting a better knowledge of musical terms, intervals, scales, chords, together with the chief facts, events, and periods in musical history.

The names of the great musicians, and at least some of their most important works should be familiar to pupils of any advancement, and they ought also to have some acquaintance with the more commonly met with musical forms such as symphony, oratorio, sonata, and the opera. All this belongs to a musical education.

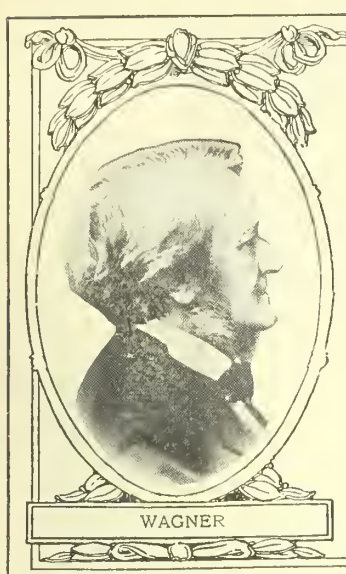
THE VALUE OF ENSEMBLE PLAYING.

Another change that has come over the spirit of music teaching is the introduction of ensemble playing in student work. Bach, Handel, Haydn, Beethoven, Schubert, Schumann, Mendelssohn, not to mention a host of lesser lights, were trained early in ensemble playing, playing with others. This sort of performance (even if nothing more is available than music for four hands or for two pianos), improves sight-reading, increases the technic, dispels nervousness, develops the ability to play rhythmically and in time, not to mention the endless pleasure of reading new music, and the uplift that comes from the study of so much fine music found in the form of duos, trios, etc.

One trouble with American music is that there is entirely too much time spent on the individual, the effect of which is narrowing, and no permanent good comes of it. It is not possible nor desirable that every one should become a soloist, yet, that would seem to be the object of a great many teachers and conservatories. Thousands of young people all over the land "finish" their musical education with a sonata, a concerto, and heavy numbers by Chopin and Schumann, but who can play nothing else, and cannot read at sight the simplest music of any other character. That they play their classic numbers well does not improve the situation, but only proves that they have spent many precious hours at mechanical practice, which might have been spent in more profitable ways. This does not mean that no solos should be played, the chances are that their number might be increased. They would probably not be so heavy, but would be productive of more pleasure and would last longer. The average graduate who plays a program "one number of which must be concerto," usually drops her heavy pieces as soon as possible, and that is just as well.

The best conservatories all have ensemble classes, attendance at which is obligatory. As in the matter of theoretical instruction so in this phase of musical development, let every teacher follow the lead of the best conservatories to the extent of his opportunities. Above all things get into the spirit of the new teaching by reading, thinking and observation. The ancient Athenians "spent their time in nothing else, but either to tell or hear some new thing." "Times change and manners change with them," said the old Latin proverb. Eternal vigilance is the price of more things than liberty.

When one realizes the enormous amount of knowledge and technical skill demanded in the musician's career these days one stands appalled at one's own limitations. Thankful we must be that, as Oliver Wendell Holmes puts it, "The world's great men have not commonly been great scholars, nor its great scholars great men."


WAGNER

The Story of the Famous Singer Who Gave Richard Wagner His Ideals

By AUBERTINE WOODWARD MOORE


SCHRODER-DEVRIENT

THE Wagner centenary must not pass away without a tribute to the German dramatic singer, Wilhelmine Schröder Devrient, the woman whom the master called his "great ideal," and whom, although there was between them no sentimental ties, he regarded as his guiding star. On a pedestal, in his working-room, at Villa Wahnfried, stood a marble bust of this "adored *prima donna,*" and it was often pointed out to visitors with comments on the wonderful woman it represented, who had been to him an invaluable source of inspiration.

HIS EARLY INSPIRATION.

When first brought under her influence he was a lad of sixteen. She, nine years his senior, was in the zenith of her artistic career, was young, ardent and beautiful, and he declared, late in life, he had never again beheld her like on the stage. It was as the devoted wife Leonore, in *Fidelio,* that he first saw her, and in his posthumous work, *My Life,* where he frequently mentions her, he writes: "If I look back on my life as a whole I can find no event that produced so deep an impression upon me. Any one who can remember that remarkable personality at this period of her existenee must have experienced the almost demoniac ardor which the intensely human art of this incomparable actress poured into his veins."

After the performance he wrote her a brief note, telling her that while listening to her his "life had gained its true significance, and that if, in days to come, she should ever hear him praised in the world of art she must remember she had that evening made him what he then vowed it was his destiny to become. Some years later she repeated this note to him, word for word, and he realized that it had deeply impressed her.

Madame Schröder-Devrient, early married to Karl Devrient, an actor, was the daughter of Fricdrich Schröder, a popular singer, and Sophie, his wife, a noted tragedienne, known as the Siddons of Germany. Both parents claimed her talents as peculiarly suited to their respective callings. Her earliest training was for dramatic art, which served her in good stead, when in fulfilment of her father's prophecy she gained a distinguished place in the world of song.

She was in her seventeenth year when, in her operatic début, she took the public by storm as *Pamina,* in the *Magic Flute.* As *Agatha,* in *Der Freischütz,* she made a still greater sensation, and met with the unqualified approbation of Carl Maria von Weber who was present.

AS A BEETHOVEN HEROINE.

Her *Pamina* had been witnessed by Beethoven, and he, in spite of his deafness, recognized in her the *Leonore* he was seeking for a revival of his *Fidelio,* whose failure, in Vienna, at its first presentation, November 20, 1805, he knew to be due quite as much to inadequate interpretation as to the Napoleonic occupation of the city. It had been her burning desire to appear in the rôle which she had studied and felt she understood, and when Beethoven approached her she joyously responded to his call. The revival occurred on the Emperor's birthday, October 3, 1822, and although Beethoven could not follow the exquisite nuances of the young artist's ringing, radiant voice, as she interpreted his *Leonore,* he saw, he felt, that every attitude, every gesture, every expression of countenance was absolutely sincere, that the character which, despite its Spanish setting, embodied the highest type of Teutonic womanhood, was at length revealed to an unbelieving public.

As Richard Wagner was only nine years old and lived in a distant city at the time of this performance, he is not likely to have witnessed it. Later, however, he saw it in fancy, and wrote in his *Pilgrimage to Beethoven:* "A very young girl rendered the rôle of *Leonore,* and seemed fairly wedded to the genius of Beethoven. Her name was Wilhelmine Schröder, and she had won for herself the noble merit of unfolding Beethoven's opera to the German public, for that evening I saw the superficial Viennese roused to unbounded enthusiasm. For me the heavens were opened, illuminating everything, and I bowed before the genius that had led me—like Florestan—from night and chains to light and liberty." Here he depicts the emotions he experienced when he actually saw the rôle.

In 1833, Wagner, earnestly seeking the path to dramatic truth, saw this rare woman as *Romeo,* in Bellini's *Romeo and Juliet,* and distinctly discerned the star that eventually guided him on his way. "Every instinct of a musician," he says, in his *Purpose of the Opera,* "must rebel against acknowledging that the utterly poor and insignificant music of the piece had any artistic value; and besides it was, in this case, fitted to an operatic poem of ridiculous poverty of thought. And yet, ask any one who saw it what impression Schröder-Devrient's *Romeo* made upon him, as compared with our best dramatic actor's *Romeo,* even in the great Englishman's own play." He concludes that the soul of reality finds perfect expression in music alone, and that true dramatic talent can ennoble seemingly worthless music.

"FOLLOWING AN IDEAL."

It became his aim, as he confides to the readers of *My Life,* to compose something worthy of the great artist to whom he owed so much. At the same time he was obliged to admit that the confusion long prevailing in his life and work was due to the overwhelming effect of her interpretations. He knew not where to turn or how to set about producing that which might place him in contact with the impression he had received, while all that could not bring him in touch with it seemed meaningless and shallow.

In Magdeburg, 1835, he had the stimulating experience of conducting operas in which she sang, and thus entering into direct artistic collaboration with her. Each time he encountered her it was to him like seeing the clouds disperse which had darkened his artistic horizon since last he had met her. At length, in the autumn of 1837, invigorated in spirit by his absorption of Beethoven's symphonies, he began the opera of *Rienzi,* in whose composition he heeded the dictates of his artistic faith as far as it was then evolved. He designed the work for the Dresden Court Opera House, because Madame Schröder-Devrient was singing there, and it was she who interpreted the rôle of *Adriano* when *Rienzi* was produced in that place, October 20, 1842. To her he submitted his *Flying Dutchman,* and was rejoiced to find that its poetry made a special appeal to her. His study with her of the part of *Senta* he describes as the most thrilling and momentously instructive period of his life, and she introduced the rôle to the public January 2, 1843. She was of invaluable service to him in his shaping of the character of *Venus,* and the rôle was effectively interpreted by her when *Tannhäuser* was brought out, October 20, 1845, although her vocal powers were then on the wane.

HER PERSONALITY.

Graphic descriptions of this brilliant *diva* have been left by several writers of her day. In stature she was above medium height, and she had a shapely form, a dignified deportment and an air of distinction. Although not handsome, her countenance was often transfigured by the fire of genius that shone in her blue eyes and by the impress of her noble personality. She had a profusion of fair hair, and in moments of profound emotion produced an electric effect by suddenly, with a deft movement, flinging it loose. Others may have excelled her in vocal resources, for her voice, a mellow soprano with a bewitching resonance, considerable compass, and ability to unite softness with power, was not particularly flexible and was at times harsh and uneven, especially as years advanced. It was, however, capable of conveying poignant and tender expression, and had a *mezza voce* of indescribable charm. Her articulation was singularly distinct, her accentuation impressive, her phrasing and interpretation so satisfying that no one who heard her could wish a composition sung differently than she sang it.

Wherever she appeared, at home or abroad, honors were heaped upon her. In Paris flowers were tendered her on the stage, a new tribute at the time. She was the first to make German *lieder* and German opera popular in Paris and in London. An exalted sense of her mission to awaken appreciation for the musical treasures of her native land animated her. When her successes were mentioned she would say: "Failure would have been harmful to the works of Beethoven, Mozart and Weber." She came to have the same feeling for Schubert, Schumann, Gluck, Mendelssohn and finally Wagner. It was she who led Goethe to value Schubert's setting to the *Erlking.* The poet had failed to appreciate it when it was sung to him by others, but when he heard her interpretation he exclaimed: "Had music, instead of words, been my vehicle of thought, it is thus I should have framed the legend."

THE SOUL OF THE ARTIST.

She once wrote to a friend that she poured her heart's blood into everything she sang. This statement furnishes the key to her power over her audiences. "Art is an eternal race," she wrote again, "and the artist is lost to his art the moment he cherishes the delusion that he has reached the goal." When asked how the sham surroundings of the stage affected her, she once said: "The scenery is but painted canvas, it is true, but while I sing it becomes all that I wish—the trees stir in the wind, the fountains play, the stars twinkle, and the storms rage."

Her contemporaries pronounce Madame Schröder-Devrient a noble, generous woman, as well as a great artist, and much has been said about her magnanimous kindness to her fellow-workers. She was "always nice" to Wagner, as he tells his readers, but this did not prevent him from making some seemingly unwarranted slurs on her personal character. It is possible that, embittered by an unlucky business transaction between them, he was led in after years to see in a distorted light a confidence she had once made him. He was never led to be unjust to her genius, always declaring himself especially qualified to overlook any minor

weakness in vocalization she might display and to realize with enthusiasm the incomparable greatness of her performances.

WORTHY TRIBUTES.

One year after her death, January 26, 1860, a marble bust of Madame Schröder-Devrient was placed in the Berlin Opera House. It was from the same model as the one Wagner prized was made. At the time of her retirement from the stage, in 1849, Emperor Francis I paid her the high compliment of having her portrait hung in the Imperial Museum in Vienna. A lithograph of this likeness of an inspired muse was once widely circulated, but is now difficult to find.

The inscription upon her tombstone declares that the name and fame of Wilhelmine Schroder-Devrient will live forever. Certain it is that as long as German song is revered the woman who had so inspiring an influence over Wagner will hold a conspicuous place in the Temple of Fame.

IS MUSICAL THEORY NECESSARY?

BY THOMAS TAPPER.

It is not so many years ago that the American music student looked upon Harmony, and all its relatives, as matters entirely apart from instrumental and vocal study; a sort of side-show rarely visited, because the admission fee thereto was not included in the main tuition.

Now, fortunately, a new order is established, and we have arrived at even such specialties as Harmony and Theory for children. So it is ever that new times bring new thoughts and new manners.

In view of this happy change, it is not inopportune to inquire to what extent the average player and singer should carry on the study of musical theory in order to become capable exponents and interpreters of the music they perform; and whether anything else than what is generally called Theory should be included in their preparatory studies.

Let us begin, not as we might in the beginning, but in the midst of things.

The student is about to take up for study, let us assume, Mozart's *Veilchen*. Her purpose is to learn it so thoroughly and intimately that she can add it to her repertoire and sing it for the pleasure of others. All things considered, this is quite a contract. She must be a true and beautiful exponent of the words of the poem, of the music, and of herself. Examining each of these factors, we find that adequately to present the poem, requires study from many different points of view. These may be summarized in such questions as the following:

1. What does the poem mean?
2. What imagery or pictures are latent in the lines that must be transferred from the mind of the poet to that of the singer, and thence, in turn, to the mind of the listener?
3. What rhetorical and enunciative method must be followed to establish a perfect degree of relationship between the work of the poet and that of the composer?

Here is the basis of that elementary inquiry into a work of art that establishes it surely and sensibly in the mind of the singer.

Turn next to the music. Its requirements may be summarized somewhat like this:

1. How are the rhythmical demands of the poetry brought out in the music?
2. By what processes the climax of the song rendered most effective?
3. What is the harmonic structure that binds melody and accompaniment into one distinct whole?
4. What is the specific tonal or structural building of the music?

Hence, anything that has to do with the examples of vocal art—including tone, breath, enunciation, and that physical adjustment of the body as sounding instrument—must be absolutely under control, and as easily manipulated as the hand of the writer is when he uses the pencil.

We find, then, that the singer, adequately to present a song, must become at once a student of the literature involved, of the art of transferring imagery from mind to mind; she must be sensitive to the delicacy of poetic meaning; she must have more than a responsive knowledge of the harmonic structure of the accompaniment; and she should know clearly the psychological effect to be made upon the audience that listens to her interpretation.

The last fact is of supreme importance, because no music interpretation ever secures more response than is sent out as the actual message of the singer's thought. Consequently, the whole stage setting, so to speak, should be clearly grasped beforehand.

We see, then, that there spring from this single song, almost the full demands of theoretical study. Aside from the rudiments which are presupposed, we have:

1. The structure of melody.
2. The harmonic structure.
3. The formal balance.

And to these we may add (and we trust without need of argument):

4. Some knowledge of poetry.
5. Some knowledge of the composer.

Now, while one song suggests so much, yet it is not suggestive of everything, and we could, merely by adding another number to the repertoire, point out the necessity for some knowledge, say, of Counterpoint—all of which means that you cannot get more out of a bag than has been put into it, and one should not get less.

Hence, to get it all, one must, in some measure, be familiar with the underlying constructive process, and must know what goes in and the why and wherefore of it. Thus is established the need of the studies grouped under musical Theory. No adequate appreciation of the best music is possible without the revealing power this light throws upon a composition.

While it may be said that many "natural" musicians get on fairly well without this knowledge, it may be replied that they may put their hands into the bag, but they never empty it.

ORDER IN THE STUDY OF SCALES.

BY CLARENCE F. S. KOEHLER.

NOTHING is more necessary to the pianist than a well-developed flexibility, lightness and volubility of the fingers. This cannot be acquired in any way so quickly as by the practicing of the scales.

The fingers of the undeveloped hand are, as we all know, not of equal strength, therefore the pianist must know how to employ the various degrees of power, so that in playing the scales all the fingers must strike their appropriate keys with *equality of strength*. No one note must sound in the slightest degree louder than another, whether it be struck by the thumb or the first, second, third or little finger.

In playing scales each note must follow the preceding one *absolutely* in the same degree of movements, whether the scales are being played slowly or rapidly. No one key must be held down for a longer or for a shorter time than any other.

The following modes of practicing the scales is, to my mind, very helpful to all who would have perfection:

(1) Practice with each hand separately, ascending and descending, six or more times without intermission

(2) Practice with both hands together, ascending and descending, six or more times.

(3) Practice ascending only, then descending only, with each hand separately.

(4) Practice ascending only, then descending only, with *both* hands together

(5) Practice each scale six or more times, in thirds

(6) Practice each scale six or more times, in sixths

In the above rules, the hands must be held in the proper position throughout; as one finger goes down, the other must come up; the passing under of the thumb and the passing over of the fingers must be done with as little motion as possible.

When this is thoroughly, though perhaps slowly accomplished the student may proceed upon the same principle to the next scale in succession.

AGENDA.

BY E. H. PIERCE.

THE above word, often seen at the head of memorandum tablets, and meaning "things to be done," will serve well as a title for this little discourse on the economical use of time.

All music teachers, no doubt, keep some kind of memorandum or schedule of pupils' hours, but not every one realizes how much it tends to efficiency and freedom from haste and worry, to plan for all the miscellaneous duties of each day, before actually starting about the day's work—possibly even the night before. Even with those who are living a simple and uneventful life, these miscellaneous duties often multiply to a surprising extent, while with the ambitious and active, they sometimes accumulate in a manner that is simply overwhelming, and it narrows down to a question of deciding what is actually *necessary* for the day at hand, setting one's face like a stone wall to refuse all other tasks and diversions. When our time is largely taken up with lessons, rehearsals and other duties to which fixed hours are already assigned, we must sometimes reverse the old copy-book maxim and do nothing to-day that we can put off till to-morrow. It is a common trait of human nature, which deserves to be understood and guarded against, that when one's time is filled to overflowing with an unusual number of really important tasks, one is apt to think also of an unusual number of small and unimportant things to do just at the same time, and in the hurry of a busy day it is not always easy to distinguish at once between what is essential and what may be safely put off. Here is where your "Agenda" tablet will help. The writer has found it is a great aid, in such cases, to write down a list of everything that seemed calling to be done, and then, by the use of certain arbitrary signs (which he will presently explain), distinguish between the immediate or unavoidable duties, and those of less pressing importance. This will be best illustrated by a sample day's schedule:—

8.30—lesson, Mr. F.
Hunt up some one to repair the organ bellows before Sunday!
11—lesson, Miss H.
Order copies of Whelpley's *Te Deum*, for the choir?!
Make a clean copy of my new anthem and send off to the publishers.
5—lesson, Miss K.
Put a new ribbon in my typewriter.?
7.30—rehearsal.

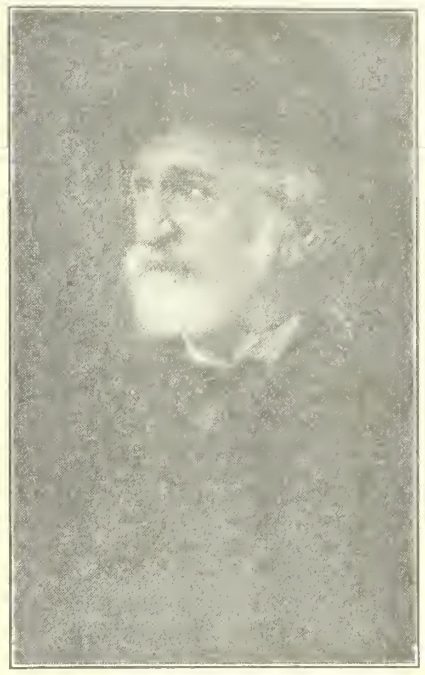
Those engagements to which a definite hour is affixed are, of course, attended to at the proper time. Next come those marked with a (!), which indicates that they are of pressing importance. The use of the mark (?), on the contrary, denotes that there is a slight doubt whether the thing needs doing at once, though it will be well to attend to it if there is time. The use of both signs together (?!), shows that on this day one should come to a decision about a matter that has been more or less doubtful, and either do it or abandon it indefinitely.

The above schedule represents a rather easy day's work. In cases where the schedule of work seems to be beyond all possibility of accomplishment, go through it with a cool head and cross off all those items which are not important, or which may safely be put off. The writer has found it a convenient plan to mark off things as they are done, with a straight line drawn through the written words, using a zig-zag line for things that are intentionally given up or postponed.

It is not well to fill in every little chink of time in a day, if you can avoid it. There are certain things—teaching, for instance, and still more so, conducting rehearsals, that are done much better if surrounded with a fair margin of leisure. Above all things, don't get busy about composition or literary work just before you are expecting a pupil. The sudden breaking off of your creative ideas is not conducive to patience and an even temper. To order one's time well needs both wisdom and will-power.

"God grants liberty," said Dan'l Webster, "only to those who love it, and are always ready to guard and defend it." Substitute "music" for liberty, and the truth still holds.

The Etude Master Study Page



1813—The Real Verdi—1901

VERDI'S EPOCH.

Modern Italy—Italy as a united land—is about one-third as old as the United States. It was not until about 1871 that the numerous warring kingdoms, duchies, principalities and tiny republics had been wrought into one nation. Garibaldi, Cavour and Mazzini, forceful patriots all, succeeded in bringing the House of Savoy into power. A new Italy arose. Prior to that time insurrections, revolutions, border warfare and political crime had been the story of the old Italy. Whether social unrest really has a bearing upon the development of the most peaceful and æsthetic of arts is hard to determine, but it is certain that in many countries where music has flourished it has grown side by side with the horrors of war. That Verdi was born in such a country and that he spent his youth surrounded by the spirit of revolution has been regarded by many as one of the reasons for his virility and long continued activity.

VERDI'S BIRTH.

In a tiny room of a little inn at Le Rancole, a village in the Duchy of Parma, Giuseppe Verdi was born, October 10, 1813. Verdi's father kept a small grocery shop in one of the rooms of the inn. Here among the rows of drugs, spices, tobacco, matches, sugar and coffee Carlo Verdi and his wife, Luigia (Utini), lived a life of commonplace mediocrity, never dreaming that they were to have a son who would be commemorated by monuments all over the civilized world.

About one year after the birth of the little Verdi, Austrian and Russian troops passed through Le Rancole, carrying destruction and murder at every step. The women and children of the town hid in the little church. As the soldiers broke in the mother mounted to the belfry with the infant in her arms and there hid among the rafters until the soldiers had gone.

VERDI'S EARLY MUSICAL EFFORTS.

Among the belongings of the Verdi family was a precious little spinet that the great master preserved to the end of his days. Although the instrument was a poor one, it was doubtless all the family could afford. Once a poor instrument maker made over the instrument and inscribed in it the words:

"I, Stephen Cavaletti, have made these jacks anew and have covered them with leather and fitted the pedal and these together with the jacks, I have given gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument, which is in itself sufficient reward to pay me for my trouble."

Verdi's first teacher was the local organist Baistrocchi, who at the end of a year exhausted himself upon his pupil and confessed to the father that he could teach the boy nothing more. How true this was may be judged from the fact that the ten-year-old student succeeded his master as organist of the church at Le Rancole. In order to secure a common school education the boy went to Busseto, where he boarded with a friend of his father. Every Sunday he walked all the way back to Le Rancole to play the organ, and after the last service in the evening returned to Busseto. In Busseto Verdi was fortunate enough to become the protege of one Barezzi, who was the leading patron of music in the little city. In Barezzi's home Verdi came to know his future teacher, Provesi, maestro di capella and organist of the cathedral. Verdi studied with Provesi until he was sixteen years of age. Then with the assistance of Barezzi and a public fund in Busseto Verdi went to Milan. In Milan he was actually refused at the conservatory because the examining board came to the conclusion that he was lacking in musical talent. Verdi, however, determined to go on in spite of this academic stupidity. His next teacher was the able musician Lagavno, and with him Verdi remained for two years. In 1833 Provesi died and Verdi returned to Busseto to remain for five years.

A RUINOUS DECISION.

Verdi naturally expected that he would be the successor of Provesi, but the authorities at the church had gotten the idea that Verdi was only a fashionable composer and knew nothing of music outside of "profane" or operatic music. Consequently Verdi was blackballed, and thereupon the Philharmonic Society, which had always participated in the services of the church, entered the sacred edifice and rifled the archives until every scrap of music belonging to the society had been taken away. This was the beginning of a kind of civil war. Insults, affrays, riots, banishments, imprisonments and persecutions followed in its train. Eventually the Philharmonic Society was prohibited to meet.

VERDI'S FIRST PERIOD.

It is the custom of biographers of Verdi to divide his life as a composer into three periods. The second period is represented as beginning with the operas *Traviata, Rigoletto* and *Trovatore,* and the third period with the opera *Aida.* Verdi's first period may be said to commence with the composition of his opera *Oberto, Conte di San Bonifacio,* written shortly after his marriage to Margherita Barezzi, daughter of his patron. *Oberto* was produced at La Scala with some success. On top of this, however, disastrous misfortunes fell to Verdi. Within a few months Verdi's wife and two children died. He was practically penniless and alone in the world. He had a commission to write a comic opera, to be called *Um Giorno di Regno.* He finished the task, but under the circumstances it seems hardly necessary to state that the opera was a complete failure. Verdi then determined to abandon his career, but the impresario Merelli persuaded him to go on. This resulted in the opera *Nabucco,* produced in March, 1842. It was an immediate and big success.



Verdi's Birthplace

Verdi's own narrative of his difficulty in perfecting *Nabucco* is very interesting. At first he absolutely refused to have anything to do with it. But Merelli locked the door upon him and would not take no for an answer. Next the librettist Solera had to be reckoned with. He refused to make changes that Verdi desired, and the composer turned the trick on him by locking the librettist in a room until he had made the alterations wanted.

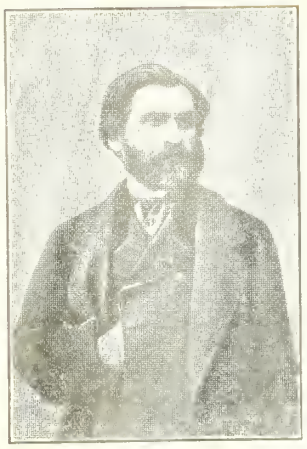
February 11, 1843, saw the *début* of another notable Verdi opera of the first period, *I Lombardi alla prima Crociata.* This met the displeasure of the Archbishop, who feared that the profane subject might be detrimental to his work. He endeavored to suppress it, but Verdi persisted in having it go on as it was written and the opera became the most successful opera of Verdi's first period, unless we except *Ernani,* which was produced at the Fenice theatre in Venice in 1844. By this time Verdi's fame was well established, and this new work upon the popular subject of Victor Hugo's *Hernani* carried his name to many distant cities. Here again, however, the acute political situation in Italy was reflected in the manner in which the opera was interrupted by the police during its rehearsals. Such a thing as a conspiracy upon the stage was regarded as dangerous and Verdi was compelled to change the opera considerably to comply with the pleasure of the police. During the next two years the musical world was treated to an exhibition of Verdi's fertility, for no less than four operas were produced. *Idue Foscari* (1844), *Giovanna d'arco* (1845), *Alzir* (1845), *Attila.* In *Attila* the political pulse of a country already at a fever heat was greatly inflamed. At its first performance there was a veritable riot of noise. The audience drowned out the orchestra and singers, and screamed, howled, clapped and stamped until it was exhausted. The police tried frantically to restore order amid a shower of umbrellas, hats, flowers, books and in fact everything at hand that was movable and could be used as a missile. Austria was then the governing power of that section of Italy. It is hardly necessary to note that Verdi was looked upon as a disturber of the peace.

Following this success apparently deserted Verdi for a time since his operas *Macbeth* (Florence, 1847), *I Masnaderi* (London, 1847), *Il Corsaro* (Trieste, 1848) and *La Battaglia di Legano* (Rome, 1849) were all failures. Fortune returned with the production of *Luisa Miller,* an opera written upon the plot of Schiller's *Kabale und Liebe.* This was produced in Naples in 1849 and is looked upon by many as the beginning of Verdi's second or more important period. However, Verdi was not yet to be assured of the constant success made by his later operas, for his *Stiffelio,* produced November 16, 1850, at Trieste, was a flat failure.

VERDI'S SECOND PERIOD.

The irritating political conditions which had influenced nearly every step in the life of Verdi continued to harass him in the writing of the first great masterpiece of the second period, *Rigoletto.* It was suggested that Verdi make a musical setting of Victor Hugo's *Le Roi s'amuse.* The police saw at once the ridiculous position in which a king (Francois I) would be placed upon the stage. Accordingly the whole *dramatis personae* was renamed. The king became a petty duke and the other characters assumed relatively unimportant positions. This, however, did not affect the success of the opera, which has remained for over sixty years a great favorite wherever Italian opera is sung. *Rigoletto* was first produced at Venice, March 11, 1851. It is reported that the opera was completed in forty days.

The next great success was the ever popular *Il Trovatore,* produced at Rome in 1853. This was quickly followed by *La Traviata,* in Venice (1853). *Il Trovatore* was immediately successful, but *Traviata* (like *Mme. Butterfly* in recent years) was a fiasco at



VERDI AT FORTY

first. Verdi was greatly disheartened, but realized that the actors had had more to do with the failure than the music. The tenor was half sick with a cold and the soprano, who was supposed to act the part of the dying *Camille* in this musical setting of Dumas' play, was so obese that when the physician assured her that she was wasting away with consumption the audience broke into a roar.

Traviata was followed by *Les Vêspres Siciliennes*, produced in Paris in 1855, and *Simone Boccanegra*, produced in 1857 in Venice. Neither of these operas are customarily ranked among Verdi's greatest operas.

Another political travesty took place when *Un Ballo in Maschera* was produced at Rome, 1859. The original title, *Gustavo III*, was very unsatisfactory to the police, fused to make the changes and the manager of the as indeed were other passages in the opera. Verdi retheatre immediately threatened suit for $50,000.00. Verdi's independence, in spite of the unpopular government, had made him a hero, and wherever he appeared in the streets he was followed by a crowd shouting *Viva Verdi*. This had an even deeper significance, because the King of Sardinia was becoming very popular throughout Italy and was then upon the wave of fortune which later established him as King of Italy. This same Victor Emanuel was hailed in the word Verdi, which was considered by many as an abbreviation of the words "Vittorio Emmanuele Re D'Italia" (V.E.R.D.I), Victor Emanuel King of Italy. Therefore the ridiculous expedient of making Gustavus III the Governor of Boston was made, and the opera was produced with success, but with no less advertisement of the smouldering revolution which was soon to be the remaking of Italy.

Verdi's next operas were *La Forza del Destino* (St. Petersburg, 1862) and *Don Carlos* (Paris, 1867). Neither of these reached the heights of melodic invention represented by *Rigoletto*, *Trovatore* and *Traviata*. Meantime, conditions in the operatic world were changing noticeably. The public that had repudiated the music dramas of Wagner were beginning to realize that the German master was unfolding a new form of operatic art. Wagner's works were being produced at more and more theatres and operatic conditions in Paris were altering noticeably in favor of the rising school of French composers. All these forces must have influenced Verdi greatly, for we now find him entering his third period when he was to do his greatest work—a work even more remarkable because of the fact that the great Italian master was now approaching old age.

VERDI'S THIRD PERIOD.

About the time of the opening of the Suez Canal, Ismail Pascha, Khedive of Egypt, planned to inaugurate his fine new opera house. Unlike many Eastern potentates, Ismail was a man of fine discernment, excellent taste and good judgement. Accordingly, he applied to Verdi to write the opera. Verdi named a sum far in excess of what he believed the Khedive would pay, as the composer was not inclined to undertake the task. No objection was raised to the price, and Verdi finally accepted the task, and his most spectacular work was the result. The original sketch of the story was prepared by a great French Egyptologist, Mariette Bey. The idea of laying the scene [illegible] ancient Memphis and Thebes proved [illegible] from the artistic standpoint [illegible] the work, but [illegible] Cairo and [illegible] the [illegible] Milan [illegible] Verdi [illegible] forceful and as sprightly as if it had been the first work of a vigorous youth. Although these two operas show that Verdi had recognized full well the ascendency of the wonderful music dramas of Richard Wagner, they are not influenced by the methods of Wagner except indirectly. They are a development of Verdi's own musical style. Compared with Verdi's earlier works they represent a different and superior order of craftsmanship, and as art works of a highly organized and subtle character they rank with the great productions of the masters of all nationalities.

VERDI'S OTHER WORKS.

Outside of Verdi's thirty operas very little is known of his other works excepting the beautiful Manzoni *Requiem*. How this came to be makes interesting reading. When Rossini died in 1868 it was suggested that thirteen representative Italian composers each take it upon themselves to write the different parts of a mass in honor of the famous composer who had passed away. When these different sections were composed and brought together it was realized that the effect as a whole was far from being what it should be—so the plan to produce the work was dropped. It is significant to note that of the thirteen composers participating only one name remains in wide renown, and that is Verdi. When the Italian statesman, Manzoni, died Verdi was asked to compose a requiem, and in this requiem he used the *Libera me* originally written for Rossini. The whole work is very dramatic—which, in a measure, accounts for its success in the concert hall in recent years.

Verdi's other works are little known and consist of a few secular and sacred songs and a string quartet. Regarding the last named, Verdi's friend, Leandro Campanari, has said: "The quartet was first given in Genoa by my quartet, known as the Campanari Quartet. Verdi was terribly nervous over the performance and kept sending Ricordi, the publisher, numerous telegrams about the manner in which it should be rendered. Finally when it was performed in Genoa he was delighted with the work and embraced me at the end. It may seem ungracious, but I am forced to state that the quartet which Verdi regarded so highly falls very far below the quartets of some other masters, and below the musical value of all his later operas."

VERDI'S PERSONALITY AND APPEARANCE.

It would be difficult to conceive of a more modest, retiring man than Verdi. Had he wished it, all manner of honors, titles, distinctions, etc., would have been heaped upon him. He demanded that those who addressed him should use the simple "Signor Verdi" and no other of the bombastic titles which Italian musicians of a different order sometimes affect. In 1860 he was elected a member of the Italian Parliament but retired shortly after his election. In 1875 the King made him a Senator. Verdi in honor to his ruler went to Rome and took the oath but never sat at a single session. He was very fond of his little estate at Santa Agata, near Busseto, and there he lived the life of a gentleman farmer. Music was debarred from his rural home, and it is said that the piano was not only frequently out of tune but often without strings.

In 1859 Verdi remarried, taking for his bride the well-known singer Guiseppina Strepponi. They had no children. They lived happily together until 1897 when she passed away, leaving the aged composer altogether desolate.

Verdi was of medium height, not over robust in build but active in all his movements. Combined with his natural modesty was a genial kindliness which those who met him never forgot. His private philanthropies were the most notable of any musician of his time. He was always willing and glad to help others when he felt that help was needed and deserved.

VERDI'S BENEFACTIONS.

The world will never know all that Verdi did for his fellow man. When wealth came to him in later years through the good business management of the famous music publishing house of Ricordi, Verdi actually sought opportunities to help the needy. After the production of *Falstaff* it is said that the powers that be proposed making him the Marquis of Busseto. Verdi replied that he did not wish to be made ridiculous, but only desired quiet and leisure to go on with his charitable works.

Verdi not only remembered his old friends and [illegible] who had helped him in his own professional [illegible], but his will was also a long record of benefac[illegible] to hospitals, home asylums, and the most not[illegible] of all was the Casa di Ripposo (House of Rest) [illegible] Milan. This is a monument to the famous Italian composer, more widely known for his charities. It is a Home for [illegible] musicians [illegible] between one and two [illegible] Verdi [illegible] is a splendid edifice, richly decorated with art works pertaining to music. It bears a strange contrast to the humble stone-tiled room in which the master himself was born. Verdi endowed the Casa di Ripposo munificently.

THE LAST DAYS OF VERDI.



VERDI'S LAST PORTRAIT

Verdi was taken seriously ill early in 1901. The attention paid to this modest, peasant-born Italian was significant of the emotional and patriotic character of his fellow countrymen. The King, the Ministers and the Senate sent regularly to his sick room to inquire regarding his condition. His favorite priest, Adelberto Catena, attended him frequently to administer the divine unction. Splendid friends were at hand to give him every comfort. The greatest of Italian musicians fell gently to sleep after severe suffering, January 27, 1901. His funeral was one of great pomp and dignity. Milan was draped in black from end to end. Hundreds of thousands filled the streets to pay their last tribute to their beloved *maestro*. The Senate convened in extraordinary session to prepare a memorial. In every school throughout the length and breadth of Italy Verdi exercises were held so that every child might do honor to his memorable life.

A VERDI PROGRAM.

		Grade
1.	PIANO, Four Hands, *Anvil Chorus "Trovatore"*	3½
2.	BASS SOLO, *In felice*	5
3.	VIOLIN SOLO, *Trovatore Fantasia*	3
4.	PIANO SOLO, *Rigoletto* (Arranged by Dorn)	5
5.	VOCAL TRIO, *Praise Ye* from *Attila*	4
6.	PIANO DUET, *Triumphal March* from *Aida* (Arranged by Engelmann)	5
7.	SOPRANO SOLO, *Ave Maria* from *"Otello"*	6
8.	PIANO SOLO, *La Traviata* (Arranged by Dorn)	4
9.	VIOLIN SOLO, *Un Ballo in Maschera* (Arranged by Singelée)	5
10.	PIANO SOLO, *Misere* from *"Trovatore"* (Arranged by Gottschalk)	7

TEST QUESTIONS OF THE LIFE OF VERDI.

1. Describe the period in which Verdi lived.
2. Was Verdi precocious as a child?
3. Who were Verdi's teachers?
4. Give an account of Verdi's experience at the Milan Conservatory.
5. What were Verdi's greatest successes in his first period?
6. Tell how Verdi participated in the political turmoil of his time.
7. What are the notable works of Verdi's second period.
8. Was Verdi influenced by Wagner?
9. What are Verdi's greatest masterpieces.
10. Describe Verdi's charities.

BOOKS ABOUT VERDI.

Compared with Wagner, Beethoven or even Richard Strauss, little has been done to celebrate this great master in books. Works of a biographical character by Crowest, Pougin and Visetti have been published in English. One of the best of all the Verdi biographies is that published in Italian by G. Ricordi, written by G. Bragagnolo and E. Bettazzi, to which continual reference was made during the preparation of this sketch.



VERDI AND HIS FAMOUS LIBRETTIST BOITO WHO WAS ALSO FAMED AS THE COMPOSER OF MEFISTOFELE

The Etude Letter Box

Practical Ideas from Etude Readers

TURNING THE PAGES.

To the Editor of THE ETUDE:

In recent issues of your paper I have noticed the stress you have laid upon the subject of attention to details.

It seems strange that there are many excellent teachers who neglect to instruct their pupils just when and where to turn the pages of their pieces. Perhaps to them it is a trivial matter, and yet the *right* way really counts for much towards a delightful performance. Oftentimes the artistic rendering of a composition is marred by turning a page in the middle of a musical sentence, or by the leaving out of important harmonies in the hand turning the leaf. The transitions closing a period are often broken for this reason.

At a recent recital I heard Grieg's Au den Frühling, Op. 43, No. 6, played very expressively. Its beauty, however, was spoiled by the turning of the leaves in the middle of phrases. Grieg tells his little story of springtime most charmingly, and has phrases, sentences and periods in his musical language which would correspond to the same expressions in English. They should be separated as intelligently.

The opening notes of the right hand accompaniment are like the drops of rain on a day in spring. Then the melody enters in the left hand with subdued richness and grace, and should be played as a 'cello would play it, with warmth of feeling and sympathy. The melodic period is repeated, and then come a startling musical thought of distress and disenchantment, completed by a strong climax of passion and resentment. This mood abruptly changes, and the return of the lovely first melody heralds again the birds and the flowers, and leaves an impression of sweetness and the charming beauty of the springtime.

The repetition of this melody occurs on the second page (in the Schirmer edition). Until the piece is wholly memorized the performer should begin on the second page and play it twice, thus saving the turning of the first page. The next page should be turned at the completion of the climax of the second musical idea, just on the 𝄐 preceding the melody which then enters the right hand, against a running left hand accompaniment. Turning in this place necessitates the memorizing of but one brace on that page, and oh! the bliss of hearing the lovely Norwegian tale to the end without a stammer or a stutter!

Careful thought on the part of a player and the observance of "little things" in a composition will preserve its artistic "atmosphere" from the opening harmonies to the last.

Musical listeners are sensitive. The player who nervously blows his nose at every pause in his music, or who hitches his chair forwards, or who fixes his hair and glares wildly around the room when someone whispers, attracts attention to his personality and breaks the spell of the music's charm. Little things these—but one must remember that "the bad thing about a little sin is, *that it won't stay little!*"—FAY SIMMONS DAVIS.

STIMULATING THE CHILD'S IMAGINATION.

To the Editor of THE ETUDE:

I ENJOY the little ideas for children I find in THE ETUDE, and I send some for other teachers.

Little folks live in a wonderful world. The world of imagination, where giants and fairies reign supreme. A mere broomstick becomes a galloping fiery steed and wonderful fairies live in the closed flower petals. Dry facts are usually distasteful to the child. So why give them as such when they *can* be given in such a way as to appeal to the child-mind?

Here are some of the ways I use in interesting my little pupils:

Johnnie comes into the studio looking pouty. "The pony show is coming. He didn't want to take his lesson; he wanted to see the parade." "But, Johnnie, the parade doesn't pass by until eleven. You will have plenty of time to see it after the lesson." "No, Johnnie wanted to see them unload and start from the grounds." A dismal lesson seems inevitable.

Then I say, "Johnnie, let's have a pony show right here! Here are five nice little ponies and the fifth finger is the little baby one. Now, then! See how nicely they stand in line with their necks curved so beautifully. We let them go one at a time. Number one starts first. See how he raises his feet—so high! Now number two, three, four and five." Later on the ponies walk up and down the scale, which we pretend is a ladder. "Johnnie is the master! How well trained his ponies are! Now they scamper fast. See them pick up their little feet and run! So fast and nimble. Now for that new piece. This is where the ponies do their star performance. How sure-footed they are! That's the way." Soon the lesson is over and Johnnie grabs his hat and he's off with a smiling face to see the *real* parade coming down the street.

This is for Mary, who refuses to curve her fingers and dislikes to raise them. "Why, Mary, your fingers are lying flat, as though they were sick abed. Wake them up and let's have a game of 'Pretend.' Did you ever see the pretty bird called the 'Yellow Hammer?' He has a dash of red on the top of his head. He comes on our lawns and finds ant nests and eats the ants. You keep your bright eyes open and maybe you will see him some day. This is the way he hunts ants. First he spies an ant hill. Then he raises his head high and looks around to see that he is safe. Then down goes his curved neck after the ant. Let's pretend our fingers are 'Yellow Hammers.' Now raise high and go down quick to catch the tone. Hold to it tightly. Now, then, let the next little bird have a chance." And so on.

Mary's interest is aroused and her fingers are curved and held high, as they should be.

For wrist movement, "Mary, let the birds fly way up in the air. That's it." A nice loose wrist movement is the result.—FLORA J. MANLOVE.

INEXPERIENCED TEACHERS.

To the Editor of THE ETUDE:

I wish that THE ETUDE would have something to say to the established teachers who are always looking down upon the young and inexperienced teachers or the "poorly educated teachers." They seem to put them in a class with the Freshman at College who must expect to be snubbed by all the upper class men. All teachers who are starting must necessarily be "teachers of little repute" or "inexperienced teachers." There must be second and third rate teachers before there can be first rate teachers, and there should be a place for young teachers as instructors of beginners. Some advanced writers in THE ETUDE seem a trifle unfair to some younger teachers.

From the Senior standpoint this is as it should be, but from the Freshman's view, he is going to think twice before he will recommend that same college to a younger member of his family, especially when this hazing becomes an "old story." I am a young teacher, have little experience, but a general education. I have three pupils older than I, one-time classmates, who are very fond of music and are studying it from all sides. They are girls who work during the day.

G. P. K.

[EDITOR'S NOTE.—We rarely receive a letter with such frank criticism as this letter contains. We are very glad to know the attitude with which our subscribers receive articles. The writers of the articles mentioned had no evident intention of casting aspersion upon any competent teacher. There are, however, thousands of teachers in our country who have unquestionably not had sufficient experience to enable them to take advanced pupils. Some of these teachers succumb to the temptation of an enticing fee and accept pupils who really should be in the hands of an advanced teacher. Such a transaction as this hurts the teacher even more than the pupil. The teacher who undertakes too much and is unable to fulfill promises is inevitably found out in the end. We are firmly convinced that the truth about any existing condition is always beneficial in the long run, even though the statement may cause a sting for the time being. One of the chief offices of THE ETUDE is to help young teachers. To this purpose we are sincerely consecrated, but we earnestly advise young teachers to be extremely careful in undertaking work that will be difficult to execute to their advantage in the future.]

SELF-CONSCIOUSNESS WHEN PLAYING IN PUBLIC.

BY LEONORA SILL ASHTON.

THE inability to produce what is in one's physical power, through lack of nervous control, is the great discouragment with which artists of all ages and of all degrees of gifts have had to battle. If you are beset with this enemy you have one consolation—that you share it in common with great and good ones, but—how to overcome it?

Confidence in one's self, when performing in public, comes with practice—the practice of appearing constantly in public—but to comparatively few is this opportunity given. Probably three-fourths of the music scholars in this country are preparing themselves to teach, and, with the exception of playing for one or two friends, or for the family circle alone, there seems to be no possibility of gaining the benefit of many listeners.

Then it is so easy to plead "out of practice," or "the piano out of tune," when the uncomfortable moment arrives, that even these few opportunities slip by unused.

NEVER MISS AN OPPORTUNITY TO PLAY.

Now the first step to overcome self-consciousness in playing is the masterful determination never to miss an opportunity, no matter how small it may be, of playing before anyone. No matter if the blood does run cold in your wrists; no matter if your head is on fire and your fingers stiff and icy—battle it through, mistake after mistake, blurred melodies, uncertain bars. Every time you force yourself to do this you advance one high step.

Again, don't worry too much about mistakes—try not to let them disconcert you. Dr. Mason once said that a clearly defined rhythm would carry a player over passages which ordinarily he could not play. The same holds good in connection with this subject. Try to have the rhythm of the piece you are to play swinging in your mind before you begin. This will help you to pass lightly over mistakes and they will be much less evident than if you stopped to apologize for them.

But remember, you are looking forward to the time when there are to be no mistakes and you will play to the best of your ability in easy self-for getfulness.

DEEP STUDY ESSENTIAL.

The more deeply you study the less will you be troubled with imagining what the listener is thinking of you. Perhaps the whole secret of confidence in playing in public lies in concentration of all the energies upon the work in hand. There is so much to demand one's attention in the act itself that it is stolen thought that goes wandering and disobedient thought which wonders if you are going to get through or break down.

Thorough and exhaustive study *must* go on hand in hand with this effort to overcome self-consciousness. I believe half the nervousness among young students when playing in public comes from imperfect technic and knowledge of their work, consequently anxiety occurs and confidence in what powers they do possess fails.

When all is said and done, however, it is still hard to control that strange, complicated machinery of nerves which the slightest break or imaginary break can set going in a wholly contrary manner. It takes a mighty mind to train them, but they can be trained to a large degree.

The victims of nerves are often victims of habit. Persevering practice in playing before people will in time train them to the habit of becoming quiet and under control when you begin to play.

Given a strong will and a propensity for hard work, even this great, subtile thing—the horror of nervousness—may be conquered.

THERE are probably more great pianists in the world to-day than there ever have been before. It is questionable, however, whether there are more in proportion to the number of people who play the piano. The world is full of small geniuses—those of whom it may be said as Macaulay said of Dryden, "His imagination resembled the wings of an ostrich. It enabled him to run but not to soar."

Study Notes on Etude Music

By PRESTON WARE OREM

PASTORALE WITH VARIATIONS—W. A. MOZART.

Apart from the sonatas the compositions of Mozart for piano solo are limited in number. Of the pieces not in sonata form the *Pastorale with Variations* is one of the most agreeable. This is a very ornate composition, a perfect specimen of the classic variation type. Every measure is full of interest. It will be noted that all of the numerous embellishments are written out in full and these should be played just as given. The compositions of Mozart require a polished style of execution coupled with extreme accuracy of technique. This *Pastorale* should be placed in the sixth or possibly the seventh grade.

VALSE CHROMATIQUE—TH. LESCHETIZKY.

The title, chromatic, applied to the waltz refers, of course, to the character of its principal theme. This particular waltz is one of the most useful of the lesser compositions of Leschetizky. It is a study in the *staccato* touch, in chromatic passages, in octaves, in double notes, and, aside from these educational features, it is a really charming piece of music, one of the best recital pieces that we know. It is almost needless to remark that a light and elastic touch will be required for the *staccato* passages and that the octaves are to be played with a free wrist action. *Valse Chromatique* should be classed in about Grade VII.

PIECE ROMANTIQUE—C. CHAMINADE.

All the piano compositions of Cecile Chaminade are both tuneful and original. *Piece Romantique* is one of the shorter and less difficult numbers. It introduces the ever effective device of a flowing baritone melody in the left hand with a light detached accompaniment in the right hand, with an occasional melodic dialogue between the right and left hands. This composition will require a beautiful singing tone and a refined style of interpretation. It is hardly beyond Grade IV in point of difficulty.

OXEN MINUET—J. HAYDN.

The story connected with this *Minuet* will be found in another column. The piece itself is a fine example of the true minuet and it has the genuine rhythm of the stately old-fashioned dance. It should be played in a very precise manner with slightly exaggerated accentuation and not too fast. This piece belongs in Grade III.

DIXIE LAND—R. GOLDBECK.

The melody of *Dixie Land* has stirred countless thousands and it seems destined in the future to become one of the most representative American folk songs. This simple air with its incisive rhythms lends itself readily to pianoforte transcription, and the concert paraphrase by the noted pianist, R. Goldbeck, is one of the most effective arrangements of this kind that we know. While it is a very brilliant number it is not difficult to play, hardly beyond Grade IV.

DOWN THE STREAM—T. LIEURANCE

In this new and very pretty *barcarole* Mr. Lieurance has abandoned Indian themes for the time being and drawn upon his original inspiration. *Down the Stream* will make an excellent third-grade teaching or recital piece.

SPRING—R. COVERLEY.

Mr. Robert Coverley is a contemporary American [illegible] for some time resided in England [illegible] best known as a successful song [illegible] written piano pieces which have [illegible] is one of his most recent [illegible] a characteristic pianistic [illegible] a brilliant, effective number [illegible] Grade IV.

[illegible]—L. P. LOCHHEAD.

A [illegible] piece by a [illegible] Grade [illegible]

study in style and in the production of the singing tone. It should prove very satisfactory as a third-grade recital number.

CHURCH BELLS RINGING—CHARLES LINDSAY.

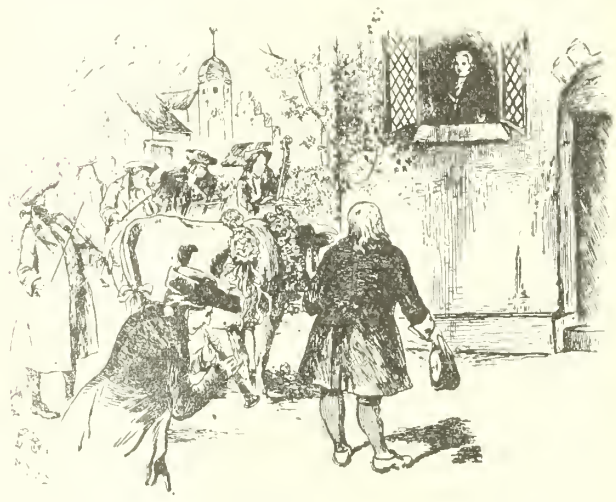
The principal theme of this number is a transcription of an old German "Round" or "Catch." The "Round" is merely a simple canon for a number of voices, entering one after the other. An effective chiming imitation is also introduced. This is an easier third-grade piece.

YOUNG HERO—A. QUINN.

In this march movement by a promising young American musician the *Siegfried's Call* from Wagner's *Niebelungen* music-dramas is happily introduced, hence the title, *Young Hero*. This piece has rhythmical vigor and harmonic originality. In point of difficulty it lies in the early third grade.

LA MANTILLA—J. F. ZIMMERMAN.

The Tango is in reality a dance of Mexican origin. It is similar in rhythm to the Habañera. Both these dances seem to have been transplanted to Spain. The really enticing rhythm of these dances has been idealized by many composers and just now the Tango has become very popular for dancing. Mr. Zimmerman's *La Mantilla* is an excellent specimen.



THE STORY OF THE OXEN MINUET.

Whether or not the story of the Oxen Minuet is true or not true does not spoil a very pretty tale which has been associated with this popular classic for a very long time. It is said that a butcher of the festive Austrian capitol once had the impudence to ask Haydn to compose a minuet for the wedding of his daughter to a peasant. Haydn at first was inclined to refuse this offer but later he good naturedly consented to write the desired piece. The butcher was delighted with the coveted piece, and in order to show his appreciation presented Haydn with a huge ox. This he is alleged to have brought to the composer's door with great ceremony. The ox was decked with ribbons and brandished gilded horns. Haydn is said to have been greatly pleased with the gift.

SHADES OF EVENING—L. IRVING.

This tuneful teaching number by an American composer, new to our readers, is taken from an excellent set of second-grade pieces. An occasional slow movement is a relief from the livelier rhythms and from technical passage-work, and tends to develop a good musical style.

A SILENT PRAYER

A quiet, devotional song without words, chiefly in four-part harmony. In playing this number one should endeavor to imitate the effect of an organ. Not too difficult for an advanced second-grade player.

THE LADY BIRD—C. W. KERN.

An excellent early second-grade teaching piece. There is just the right proportion of five-finger work in this number to give it technical value, and themes are all of interest to the young player.

THE FOUR HAND NUMBERS.

Mr. A. Sartorio's *Visit to the Hobgoblins* is from [illegible] characteristic piano duets, recently composed. It is intended for two players of about equal attainments and the parts are well balanced. Duet players will enjoy this number.

The Myrtles, by Paul Wachs, is a brilliant concert waltz, already popular, the musical value of which is considerably enhanced in the four-hand arrangement.

AT SUNDOWN (VIOLIN AND PIANO)—R. R. BENNETT.

Although this is an original composition for violin and piano, it seems almost like a song, so suave and flowing is the melody. It must be played in broad and expressive style, with considerable force in the climaxes.

LARGO (PIPE ORGAN)—HANDEL-WHITING.

In a recent issue we printed one of Mr. Whiting's voluntaries based on Mendelssohn's *Spring Song*. This proved so successful that we are now offering another piece, arranged from the celebrated *Largo*, by Handel. This is quite different from other organ arrangements of the same number and it is just right for church use.

THE VOCAL NUMBERS.

Drink to Me Only with Thine Eyes, by the late Mr. F. G. Rathbun, now published for the first time, is one of the best and most singable settings of the well-known text that we have ever seen. It is a real singer's song, with broad diatonic phrases and well-planned climaxes.

Listen to My Tale of Woe is an old popular favorite, revised, with a new piano accompaniment. The new generation will surely enjoy it and in the elders it will serve to revive pleasant recollections.

The beautiful melody from Gluck's *Orpheus* as arranged by Mr. Whiting makes a splendid sacred solo. Church singers will appreciate this number.

HAVE THINGS WHERE YOU NEED THEM.

BY ARNOLD HOCHMANN.

Did you ever know a successful mechanic who did not keep his tools in good condition and keep them just where he could find them, without any need for employing the services of a detective, when he needed them? In fact, many people have come to judge the ability of a worker by the manner in which he arranges his immediate surroundings. This does not imply that distressing primness that some affect, but it does mean practical system in arrangement. The man who has everything he possesses in a heap in various corners of his room, in cupboards, and in piles, on rickety tables, is hardly the man who will bring orderliness and system into your piano playing.

The teacher should have as much of his needed material within reach as possible. If you use a metronome, place it where you can get at it without tumbling over the piano. If you use pencils, have a liberal supply of them at hand, and keep them well sharpened for immediate use. There is always need for lesson-records and practice-records. If they are on the other side of the studio, when the lesson is finished, you may forget them; keep them in view all the time. Your own account book should also be ready for immediate use. If a pupil's term is about to end, or if a pupil is absent, don't let it go to the end of the day to record, put it down at once,—otherwise, it may never get into the account book.

Your music should be arranged so that you can get the piece you want without wasting any of the pupil's time or your own precious temper. The cabinets of the modern type are far better than the old music bins of bygone days. By means of the modern cabinet you can file your music as a business man would file his important papers. Remember that in a large corporation, the spirit of the times is measured by how efficient the staff of employees are in saving precious moments. Every movement is carefully regarded and all unnecessary ones eliminated. The Summer and Fall are the best time of the year in which to clean house, and arrange your musical chattels so that they will give you the most service. However, a system, no matter how elaborate or how perfect the equipment, is worthless unless the one who uses it keeps it up to the highest degree of perfection. Start to-morrow to renovate your system and pledge yourself to keep it up throughout the entire year, and you will always be glad that you bought this copy of The Etude to give you the hint

LOVE'S NOCTURNE

J. P. LUDEBUEHL

Moderato M.M. ♩=80

TRIO

* From here go to the beginning, and play to Fine; then, play Trio.

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SPRING

CAPRICCIETO

Allegretto M.M. ♩ = 112

ROBERT COVERLEY

p leggiero

last time to Coda

CODA

b.c

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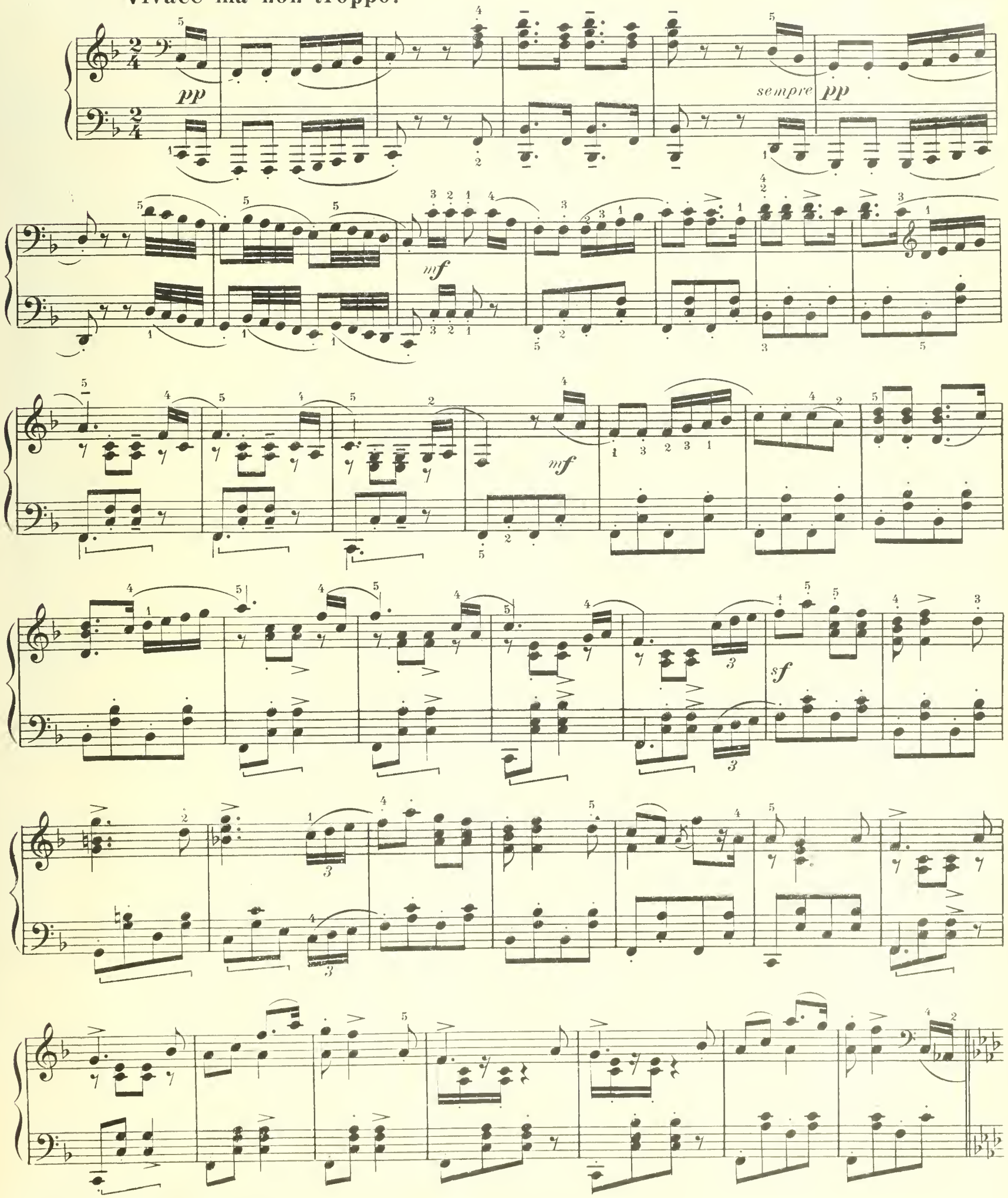
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DIXIE LAND

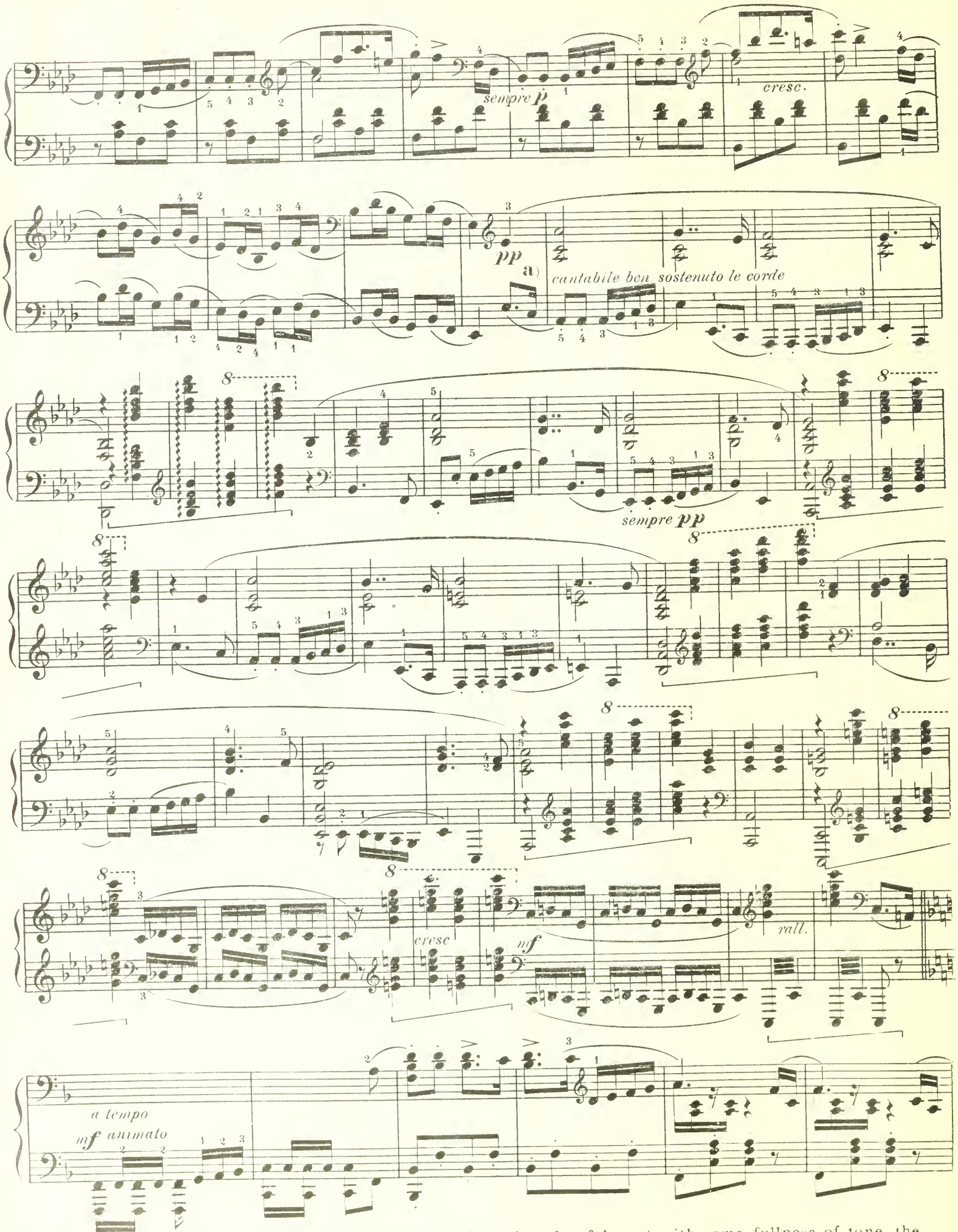
CONCERT PARAPHRASE

ROBERT GOLDBECK.

Vivace ma non troppo.



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a) While the sustained melody, in the right, is being played softly, yet with some fullness of tone, the motive of "Dixie Land", in the bass, should be heard but faintly, yet with well defined rhythm.

cresc.

rit.

pesante

rall.

f

a tempo

DOWN THE STREAM

IDYL

THURLOW LIEURANCE

Andante con moto M.M. ♩.=60

p *mf* *l.h.* *l.h.* *l.h.* *ff* *dim. e rit.* *pp* *Fine*

affettuoso *pdolce* *p* *D.C.*

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PIÈCE ROMANTIQUE

C. CHAMINADE, Op. 9, No. 1

Andante M.M. ♩=54

legato *p* *dolce ma ben marcato il canto*

dolce

marcato e rit.

a tempo

r.h.

l.h.

dolce

rit.

a tempo

cresc.

dim.

pp

l.h.

rall.

VISIT OF THE HOBGOBLINS

BESUCH BEI DEN HEINZELMÄNNCHEN

Secondo

ARNOLDO SARTORIO, Op. 1045



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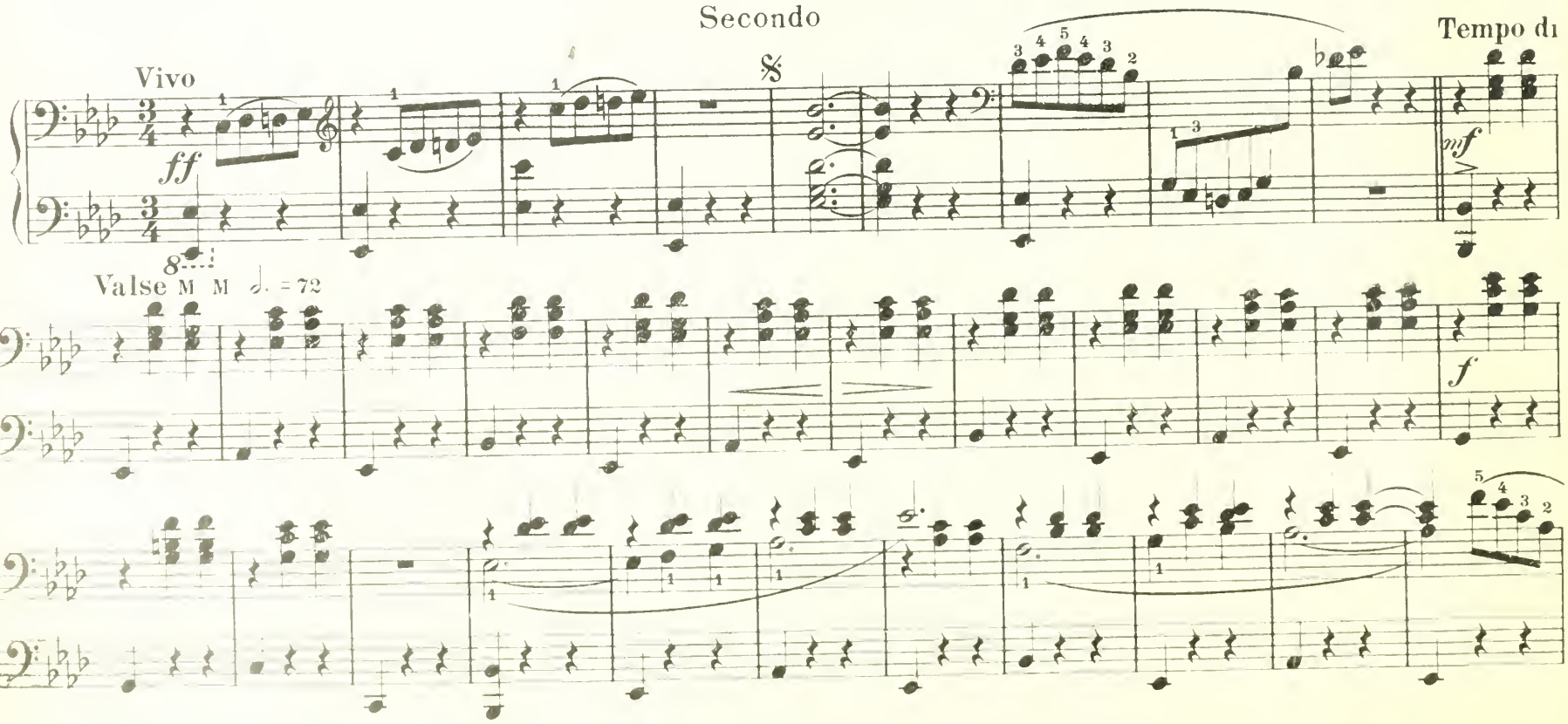
THE MYRTLES

LES MYRTES

VALSE DE SALON

Secondo

PAUL WACHS



VISIT OF THE HOBGOBLINS

BESUCH BEI DEN HEINZELMÄNNCHEN

Moderato con moto M. M. ♩ = 96 Primo ARNOLDO SARTORIO, Op. 1045



THE MYRTLES

LES MYRTES

VALSE DE SALON

Primo PAUL WACHS

Tempo di



Secondo

Fine *mf*

mf

f

*D. S

Piu lento

TRIO *p sotto voce*

f

Fine of Trio

cresc. animato *ff* *D. C.* *sf* *sf* *sf*

**Trio D. C.

sf *sf* *fff* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

* From here go back to 𝄋 and play to *Fine;* then, play *Trio.*
** From here go back to *Trio* and play to *Fine of Trio;* then go back the beginning and play to *Fine*

Primo

ff *Fine* *mf leggiero*

mf

f *f* *D. S.

Piu lento

TRIO *p sotto voce* *sempre tranquillo*

f

cresc. *animato*

ff

Fine of Trio (D. C.)

ff con fuoco

ff

**Trio D. C.

* From here go back to 𝄋 and play to *Fine;* then, play *Trio.*

** From here go back to *Trio,* and play to *Fine of Trio;* then go back to the beginning and play to *Fine.*

VALSE CHROMATIQUE

TH. LESCHETIZKY



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Poco meno mosso M.M. ♩ = 144

ten. ten. ten. ten. ten.

il canto molto espressivo

p p p

poco rit. a tempo

sf sf sf

decresc. p p cresc. f

dim. p rall. a tempo

mf cresc. f

leggiero ff dim. e rit. D.S.

YOUNG HERO

SIEGFRIEDCHEN

March

ALFRED QUINN

Maestoso M. M. ♩= 108

p

f

Fine

mf

p cresc.

f

D. C. al Fine

Trio Siegfried's Call

Tempo I.

ff *p*

p

※ *From here go back to the beginning and play to Fine, then play Trio.*

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cresc. rit. mf a tempo

mf giocoso

OXEN MINUET

OCHSEN MENUET

Tempo giusto M. M. ♩ = 84

J. HAYDN

Trio

dol. ten. D.C.

SHADES OF EVENING

NOCTURNE

L. IRVING

Moderato M. M. ♩ = 69

p

Fine

mf

p

1 2

D. C.

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AT SUNDOWN

ROMANCE

ROBERT RUSSELL BENNETT

Andante cantabile M. M. ♩ = 72

VIOLIN

PIANO

ff

p

f poco rit.

mf a tempo

f poco rit.

a tempo

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mf p cresc. p cresc.

decresc. p pizz arco pp rall.

CODA

decresc. p pp rall.

last time to Coda With fervor

ff f ff f

decresc. cresc f

decresc. cresc. f

ff ff

mp mf

p cresc. rit. e dim.

rit. e dim. D S

Edited by
MAURITS LEEFSON

PASTORAL WITH VARIATIONS

W. A. MOZART

Andantino M. M. ♪ = 126

p A Semplice

B sf sf

sf sf Fine

C f p

D

E p

F scherzando

G

rit. H D. C.

Tempo I

legg. 3 3 3 3 3

sempre staccato

1 2 Fine

dim.

nf

sf

sempre staccato il basso

pp legato

espress rit.

A B C D E F

The trill requires a discreet marcato on the first tone

G ... note of the ... hand of the left hand

H

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a tempo

I

l. h.

l. h.

l. h.

cresc.

simili

l. h.
Cadenza

J *bien articulé dim. e ritard.*

D. S.

staccato il basso
sempre Pedale

M. M. ♪ = 112 – 116

leggiero

mf

ben staccato il basso

1

2

pp

p

tre corda

mf

pp

l h.

l. h.

l h.

l. h.

espress.

cresc.

I

J

dim. e rit - ar - dan - do

espress. l. h. K scherzando l. h. L Cadenza M

l. h. ben legato

Tempo I

ritard sf N sf a tempo p rit pp

stacc. il basso

O

ben staccato il basso pp e ral len ta l. h. do

K L M N O

LA MANTILLA

TANGO

J. F. ZIMMERMANN

Moderato M. M. ♩=96

TRIO

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LISTEN TO MY TALE OF WOE

New Revised Edition

HUBBARD T. SMITH

Moderato

p

A lit - tle peach in an
Now up at the peach a
Un - der the turf where the

f

p

or - chard grew, Lis - ten to my tale of woe, A lit - tle peach of em' - rald hue,
club they threw, Lis - ten to my tale of woe, Down from the stem on which it grew,
dai - sies grew, Lis - ten to my tale of woe, They plant - ed John and his sis - ter Sue,

Warm'd by the sun and wet by the dew, It grew, It grew! Lis - ten to my tale of
Fell the lit - tle peach of em' - rald hue, Poor John! Poor Sue! Lis - ten to my tale of
And their lit - tle souls to the an - gels flew, Boo - hoo! Boo - hoo! Lis - ten to my tale of

cresc.

f

p

woe, One day in pass - ing the or - chard through, Lis - ten to my tale of woe, That lit - tle peach dawn'd
woe, Now she took a bite and John a chew, Lis - ten to my tale of woe, And then the trouble be -
woe, But what of the peach of em' - rald hue, Lis - ten to my tale of woe, That was warm'd by the sun and

on the view, Of John - ny Jones and his sis - ter Sue, Them two, them two,
gan to brew, A trou - ble that the Doc - tor couldn't sub - due, Too true, too true,
wet by the dew! Ah! well its mis - sion on earth is through A - dieu! A - dieu!

cresc.

f

p

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Chorus
With spirit

Lis-ten to my tale of woe.
Lis-ten to my tale of woe.
Lis-ten to my tale of woe.

Hard tri-als for them two, John-ny Jones and his sis-ter Sue,

f

And the peach of em'-rald hue, That grew, that grew, Lis ten to my tale of woe.

p

DRINK TO ME ONLY WITH THINE EYES

Ben Jonson

F. G. RATHBUN

Moderato

mf

mf

Drink to me on - ly with thine eyes, And I will pledge with mine, Or leave a kiss, but
I sent thee late a ros - y wreath, Not so much hon'-ring thee, As giv-ing it a

p *mf*

in the cup, And I'll not look for wine. The thirst that from the soul doth rise Doth
hope that there, It could not with - er'd be. But thou there on did'st on - ly breath And

p *p* *p*

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ask a drink di-vine, But might I of Jove's nec-tar sup, I would not change for
sent'st it back to me, Since when it grows And smells, I swear, Not of it - self but

cresc. *f*

thine. Drink to me on - ly with thine eyes,
thee.

f *f*

And I will pledge with mine, Drink to me on - ly

ff

with thine eyes And I, and I will pledge with mine

1 *ritard.* *ff*

ritard. *a tempo* *mf*

I, and I will pledge with mine.

f *ff* *ff* *accel.*

FATHER OF MERCIES

SACRED SONG FOR SOPRANO OR TENOR

CHR. VON GLUCK
Arr. by Geo. B. Whiting

Andante M.M. ♩ = 60

tranquillo

O Thou True life of all that live! ___
Thy light up - on our eve ning pour, ___

Sw 8′ & 4′
Gt Gamba
Sw.
16′ & 8
man.

Who dost, un - mov ed, all mo-tion sway; ___
So may our souls no sun - set see; ___
Who dost The morn and eve - ning give, ___
But death to us an op - en door ___

man.

p

And through its chang - es guide the day;
To an e - ter - nal morn - ing be.
Hear ___ O hear our cry ___ Fa - ther of mer - cies!

Ped.

Hear our cry O hear us, Sole be - got - ten Son! Who with the Ho - ly

Ghost ___ most high ___ Reign - est, reign-est while end-less a - ges run. run.

man

rall.

pp

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LARGO

ORGAN OFFERTORY
No. III

Melody by HÄNDEL

GEO. E. WHITING

Largo M.M. ♩=50

Gt. Fls. 8′ & 4′

MANUAL

PEDAL

Gt

Gt. 8′

16′ & 8′ (Gt. to Ped.)

poco cresc

cresc

rall.

Gt.

mp

a tempo

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of mhich properly belong to the Questions and Answers department. This department is open to all readers without charge of any kind.

TRILLING WITH BOTH HANDS.

"1. Will you please explain the following passage from a piece by Nevin? Are the half notes to be played as thirty-second notes written consecutively? Then how shall I trill them?

No. 2.



"2. In beginning the study of Beethoven's *Sonatas*, which one should be taken up first? Also what sonatas should fellow in succession during the first term?

"3. I am desirous of making a study of Beethoven's works, but am unable to have a teacher. Would you advise studying Beethoven without a teacher?"

N. P.

1. One of the common causes of error in playing is inaccuracy in reading the notes. I think the average teacher is constantly filled with amazement at the number of times he has to call the pupil's attention to the same fault in reading. Take, for example, a number of notes with dots over them and a slur line drawn over them all, indicating a non-legato style of playing. I have heard many teachers say they had been driven to the point of exasperation in trying to induce pupils to notice that there was a line as well as dots. Tied notes are another trial in the elementary stages. In the advanced stages, however, accuracy in deciphering notation should be the first step. N. P. in the above question has fallen into the same error, only in this case she has not copied correctly. Preceding the low E in the bass staff there is another E in the previous measure, a quarter note, which is tied to the note in the second measure, or the one given. In this case, then, the E in the above example is not struck, but is a continuation of the quarter note that is tied to it. This has much bearing on the manner of playing the passage, although it seems like a small matter. As you have copied the passage, it would appear that the bass and the trebles notes at the beginning should come exactly together with both hands. But looking more closely, you will note that the stem is turned down on the first notes in the treble, and turned up on the group of three notes immediately following, indicating that the first should be played with the left, and the second with the right hand. Furthermore, the trill is indicated in abbreviation, a sign that should be understood by an advanced player. If the notes were all written out it would require twenty-four of them in succession, hence the convenience of the abbreviation. Writing out one of the three beats of the measure, it would appear as follows:—

No. 2.



Meanwhile the composer has written *lunga trillo* under the notes, which means that instead of playing the exact number of notes called for mathematically, the player is expected to trill as long as good taste directs, and as rapidly as possible, so that the measure as a whole is an abbreviation.

Now as to the manner of execution. The left hand having struck the low E in the preceding measure, the note that was omitted in copying, rises and takes the G sharp and F sharp, being held over the right hand, which takes the three notes following, B, D and E, and the two hands make the trill, each striking in alternation, just exactly as would be done with two fingers. In concluding the trill the left hand takes D sharp, and the right hand E.

2. The two easy Sonatas, Op. 49, may be taken up first. These, in comparison with the other sonatas are, in reality sonatinas. The next sonata to be studied is very much more difficult than these two little ones, Op. 79. Then the two sonatas, Op. 14, may be taken up, and these followed by Op. 2, No. 1. Next, Op. 10, No. 1, Op. 13, Op. 10, No. 3, and Op. 10, No. 2. Here are enough to keep you busy for several months if you study them with care. It is difficult to grade the Beethoven Sonatas, for the reason that the movements in any given sonata are often of varying degrees of difficulty. Hence some teachers select movements in accordance with their difficulty. The only objection to this is that it is liable to make the student careless in his apprehension of a sonata as a whole. As to what sonatas should be done in the first term of their study, this is entirely determined by the ability of the student. With some students one sonata will be enough for a whole term, if other work is being carried on at the same time. Nothing definite can be said in regard to this.

3. If you are a conscientious and interested student in music, and are unable to have a teacher, you cannot be better occupied than in trying to study out the many beauties of the Beethoven Sonatas. Study with care, however. Do not rest content with working at the keyboard only, but take the music and study it away from the piano, carefully noting every little point in the music. Do not let even the minutest point escape your attention, even though it be only a fly speck. When you have satisfied yourself it is only a fly speck, pass on, but determine every other point in notation with equal care, and be sure you understand its meaning. If you will study in this manner you will find you will develop a great deal more accuracy than you now possess.

CONCENTRATION AND EXPANSION.

"1. How can I cultivate concentration? I have an accurate finger technic, but often, even when playing from notes, will make slips through lack of concentration.

"2. Can you give me some exercises that will widen the expanse between the fingers, especially the thumb and first finger? The thumbs also have a tendency to be double jointed. Can this be corrected?"

B. D.

1. Any trouble you may experience along mental lines may not necessarily find its cure along musical lines. An all round training of the brain is often the best thing in developing one's musicianship and control over one's self in playing. Lack of concentration is simply lack of control over the mental faculties. The will power is untrained and unable to fulfill its proper function. The thoroughly trained mind is the one which can devote itself absolutely to any task in hand. The untrained mind goes woolgathering constantly, and suffers a great loss of capacity and energy. It is constantly necessary to bring one's self back to the task in hand, and the brain faculty is so unaccustomed to holding itself with unflagging attention to its work that fatigue is the rule rather than the result of labor. There is no better training for the purpose than a severe course in mathematics, especially a great deal of close and long continued work on what are termed miscellaneous problems. Training yourself to think these out will help you to gain control over your mind. Algebra and higher mathematics will be the best possible help if you are able to go so far. Committing to memory is also a great help. Take poetical passages; first short ones, and then increase the length until you can recite several pages without a slip. Your mind must keep directed to the point in order to do this. Remember one thing also, that the great majority of people who ask for means to remedy any fault, invariably wish to do so without work. Dissatisfied with themselves, they are appalled if they find that the only remedy requires severe toil. But you cannot develop the condition of mind that you desire without a great deal of severe and unremitting toil, and toil that will last months and not days. You will be much more likely to accomplish your purpose if you start out with a full understanding of what is necessary, and that you will not be aware of any change in conditions until after you have worked for many weeks. Unless prepared to follow the treatment, it will be absolutely useless even to begin it. "Put this in your pipe and smoke it," and then make up your mind whether or not you have the will and perseverance to undertake the accomplishment of the desired aim. You will have to be your own master in this. No one can help you except in the way of advice.

2. In answer to this question I refer you to Cooke's *Mastering the Scales and Arpeggios*, where the matter of expansion receives able treatment. For the thumb and first finger a good exercise is to reach around a circular piece of wood so that the points can barely touch, and hold in that position for sometime while reading, for example. This may help. For double joint, practice exercises much with the first joint of the thumb pointing under the fingers or palm of hand.

MATTERS OF INSTRUCTION.

"1. I have used the Czerny-Liebling Studies with success, but sometimes think the first book may be a little difficult for very young pupils. What would you advise in place of it for little beginners? What finger exercises would you advise in connection with Czerny Liebling?

"2. Do you consider the E. D. Wagner Pianoforte Method a good one for beginners?

"3. Will you kindly name some of the best of Debussy's piano compositions? I have read much about him but have none of his music." D. M.

1. The first book of Czerny-Liebling is not intended as the preliminary introduction to piano study by small children. It advances much too rapidly at the beginning for that purpose. The simple studies at the beginning are intended more as a review opportunity. The pupil should have a good start before entering upon this excellent series of studies. Better begin with the "Beginner's Book," "School of the Pianoforte," by Presser. This is very elementary and progressive, and written in a manner that is interesting to little people. Then take up the first grade of the Standard Course, and let the student get well under way before adding the Czerny-Liebling. If the pupil is very bright, some omissions may be made which your judgment will decide for you as you proceed with

Unsigned Letters Destroyed

We receive hundreds of letters, including articles and manuscripts, without address or signature. In many cases these letters come from ETUDE friends who desire information, but who prefer not to have their names published. You will note that in all issues of THE ETUDE no name of the writer of a letter of inquiry is ever given. Many letters require a personal answer, which, of course, cannot be given when the address is unknown. Consequently, we have been obliged to resort to the rule followed by all publishing houses of destroying all letters unless the full name and address is given. We are always glad to assist our readers in securing information upon special subjects, but we must insist that all letters sent to THE ETUDE office have the full name and post office address of the sender. For this reason, recent inquiries intended for the Round Table Department bearing the names Respect. MS., Taskmaker, Friend of ETUDE, A Reader, F. L. G., Teacher in Grand Rapids, have not been answered.

each pupil. For finger exercises you may take up "Mastering the Scales," by Cooke. Scales and arpeggios must be in constant practice, as well as exercises in hand motion for chords, and arm touches.

2. E. D. Wagner's piano method is a very excellent one, and many teachers have achieved very good results with it. There are many teachers who would feel lost in their work if they were obliged to give it up.

3. There is a great contrast in the earlier and later works of Debussy. For your first Debussy pieces you will like *Intermedes pour le Piano*, consisting of *Melancolie*, *Appassionato*, *Crepuscule* and *Madrigal*. Compositions of his later style that have become very popular are *Jardins sous la pluie*, *Reflets dans l'eau*, *L'Isle Joyeuse*, *Reverie* and *Pagodes*. These are very difficult, however, and in a style that will, perhaps, seem very strange to you if you have never heard any of them. You would better, therefore, conquer them one at a time. *Jardins sous la pluie* is probably the best one to undertake first. You must have a very facile execution and delicate touch to succeed with these things.

CHOPIN ETUDES.

"1. In what order do you think the Chopin *Etudes* should be taken up?

"2. What would be a good repertoire for a young woman who has finished Clementi and has taken half of the first book of the *Well Tempered Clavichord* and a few Chopin *Etudes*. Name some good standard pieces." V. K.

1. The Chopin *Etudes* may be taken up in the following order. The arabic numerals refer to the first book, Op. 10, and the Roman numerals to the second, Op. 25. 2, 6, 9, IX, II, VII, III, I, IV, 5, 3, 7, 11, V, 4, 10, VI, VIII, XII, 8, 12, 1, X, XI.

2. The following pieces are standard, and have stood the test of time. Beethoven, *Sonatas*, Op. 13, Op. 26, Op. 27, No. 2; Schumann, *Arabesques;* Chopin, *Valses*, Op. 34, 2 and 3; *Polonaise*, Op. 26, No. 1; *Nocturnes*, Op. 9, No. 2, Op. 37, No. 1; Mendelssohn, *Rondo Capriccioso;* Schumann, *Fantasiestücke*, Op. 12; Weber, *Polonaise Brillant, in E major;* Chopin, *Impromptu*, Op. 29; Schubert-Liszt, *My Sweet Repose;* Wagner-Brassin, *Magic Fire Scene*.

SCALE FINGERING.

"I have heard of a new fingering being used in scales and exercises. Is this a fad, or are new fingerings being adopted? Is there a certain rule for fingering that can be used in all scales, or must they be fingered differently?" L. J.

There is no new fingering for the scales. Sometimes teachers use the same fingering for all scales, but merely for the sake of the practice, training the pupil thereby thoroughly to master the use of the thumb on the black keys. Each scale has its own fingering, although there are a number of them that use the same order in the placement of the fingers. Procure a copy of Cooke's *Mastering of the Scales*, and you will find the subject considered from every standpoint. Isidor Philipp has devised a fingering for the scales in double notes that applies the same fingering to nearly all the scales, but just how extensively it has come into use I am unable to say.

GRADES.

"1. What would you consider the average age at which one should complete Czerny's Opus 740? I am fourteen and have finished half of it.

"2. Into how many grades is music divided?

"3. In what grade is Czerny's Opus 740?" M. H.

1. There is no average age for the completion of anything in music. Some children at ten or twelve play the most advanced virtuoso music, although this is exceptional. A question of this sort would depend upon the age at which a pupil began his or her work. If you have completed one-half of Opus 740 at the age of fourteen, and have done your work thoroughly, approximating the marked tempos, I should say you are making very excellent progress.

2. Mathews in the *Standard Course* divided music into eight grades, and many able educators coincide with his classification, basing their work upon it. Others divide it into seven grades.

3. Czerny's Opus 740 is in the sixth grade on the eight-grade scale. It would be in the early fifth on the seven-grade scale.

[illegible] the greatest of faults I should [illegible] "self-satisfied." It is only by constant self-criticism or self-listening that one learns [illegible] the playing of others.

THE FIRST AMERICAN TREATISE ON HARMONY.

PROBABLY few people outside of Pennsylvania have heard of Conrad Beissel, the founder of the Ephrata Kloster, or cloister. He was a member of a sect of German-American Baptists existing in America in the early eighteenth century. The members of this sect were known as Dunkards (Dunkers, Tunkers—the word is derived from the German *tunken*, to dip), and they lived at Mühlbach (Mill Creek), Lancaster County, Pa., about fifty miles northwest of Philadelphia. Owing to certain original doctrinal ideas of his own, Conrad Beissel, a minister in the community at Mill Creek, found it desirable to retire to a hermitage. He settled on the banks of the Cocalico at Ephrata (pronounced Eph-*rah*-'ta). He was followed, however, by many of the Mill Creek community, both men and women, and in 1728 the first community at Ephrata was formed.

This community developed into a sort of monastic order with Beissel at the head. The members lived in four-storied houses each containing a chapel, several small apartments and a common living room. The brothers and sisters of the order wore a costume similar to that of the Franciscan monks, or White Friars. They were a peace-loving group who followed closely the teaching of the New Testament. Beissel was a man of great spiritual force, and appears to have been much influenced by music. He adopted a harmonic system of his own, of which an account has been written by Dr. Sachse. The extract from this work given below is very interesting. Dr. Sachse is probably the best informed authority on Pennsylvanian history now living.

"Even more interesting than the high-gabled cloister buildings at Ephrata is the music of the Ephrata Kloster, with its distinctive system of harmony, unique notation and quaint melodies, with a peculiar method of vocal rendition, all of which was an outgrowth of the theosophy taught by Conrad Beissel and his followers on the Cocalico.

"That this singular system of harmony (if strictly speaking it can be called a system), was an original evolution from the brain of the Magus on the Cocalico cannot be denied, and it has the additional distinction of being the first original treatise on harmony to be published in the western world.

"This was fully a quarter of a century before the Yankee tanner, William Billings, published his *New England Psalm Singer*. With the decline of the monastic or celibate feature of the Ephrata community, the music of the Kloster fell into disuse, and gradually became a lost art. The only place where any attempt was made to keep the Ephrata music alive, was at the institution known as the "Nunnery" at Snowhill in Franklin County. Here the music and Beissel's system of harmony were fostered, taught and practiced until a few years ago, when the last of the Snowhill celibates passed from time into eternity. It may truthfully be said that during the whole of the nineteenth century no effort was made outside of the Snowhill "Nunnery" to practice or keep alive this distinctive Pennsylvania-German music."—JULES FRIEDRICH SACHSE in *The Music of the Ephrata Cloister*. (Copyright, 1902, by J. F. Sachse, Lancaster, Pa.)

DO'S, DON'TS AND DIDN'TS.

BY MABEL MARTIN DILL.

DON'T forget how to play your old pieces. It is unjust to your parents and your teacher and an inconvenience to yourself not to always have ready something to play. And remember, in reviewing old pieces, to do a great deal of slow practice.

DIDN'T you ever see a curtain blowing to and fro in the breeze? Think of that when you have a succession of little swells and diminuendos in a piece.

DO you know that nine-tenths of your piano practice should be done in your brain? The brain should think over all that our teacher has said, plan your practice, and then boss your fingers.

DON'T think your teacher is horrid if she is never satisfied. If she is, in a kind way, always urging you on, she is probably a good teacher.

DON'T forget, last of all, that in order to learn to play the piano you must obey your teacher.

AN ODD MUSICAL CUSTOM IN REMOTEST RUSSIA.

BY EUGENIE LINEFF.

[EDITOR'S NOTE.—Some years ago Mme. Eugenie Lineff toured America with a company of Russian peasant singers, affording American music lovers one of the most unique experiences we have ever had. In the following, which is a part of a paper she read at the International Musical Congress, held in London, she relates some experiences with the Doochobors, one of the most interesting of the sects in Russia. Many Doochobors have emigrated to Canada with the view, it is said, of escaping the more rigid laws of Russia. They live in a great plateau in the Caucasus seven thousand feet above the level of the sea. They are religious zealots almost on the verge of fanaticism. Since they have produced a communal organization where poverty is practically unknown, and since they oppose war to the extent of burning all war-making weapons that come to their hands, their religion must have elements that some of the militant nations might well observe. The following is a description of a musical religious ceremony that took place in a wild cave carved out of side of a wooded mountain.]

DURING the festival I saw for the first time the ceremony of brotherly kissing—a custom which is repeated by the Doochobors at every prayer or service, in imitation of the ancient Christians. The singing began with "the eight beatitudes." An elderly woman with a strong voice commenced the verse with deep feeling, and then it was taken up by the whole congregation. The strict singing, the earnest faces, the peculiar impassioned steadiness of a deep religious sentiment, made an impression not to be resisted. Sometimes one could hear sobs in the vibrating sounds of the melody. Yet a hidden power was also felt in the tune. When the prayer was over the people began to move. The whole mass divided into two rows, men and women opposite each other.

A new psalm was started, and the ceremony of kissing began. The first two men of the row grasped each other's hands as a token of spiritual bond, and, having shaken hands three times, gave each other a brotherly kiss; then they bowed to one another, and made a bow to the women standing opposite. The next pair did the same, and so they continued to the last pair of the row. Then the women proceeded and performed the same ceremony throughout. During the ceremony the singing of psalms was continued by the whole community; when it was over, the ground was covered with beautiful white felts brought from the furgons, and several pieces of hand-made linen cloth were spread over them. Plates and eatables were brought out and put on the improvised tables, and a good many samovars appeared. Tea was now poured out, upon which an elder intoned a psalm, and the whole community took it up. Thus the meal began.

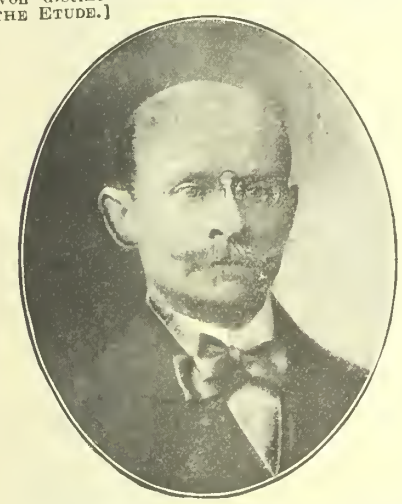
On our way to the sacred cave in the morning the young people who drove us in their van had sung chants and psalms. The same was done when we returned to Orlovka. It was arranged that the next day we should begin to record the psalms. When, however, on the following day I went in the evening to the appointed house, I guessed by the altered disposition of the singers, the host, and the crowds in the streets, that something had happened. It appeared that several elders did not approve of the recording of their psalms by the phonograph, and the young people, in spite of their desire to sing, did not feel inclined to oppose the wishes of the elders. So the recording could not take place. All next day passed in negotiations and doubts. The singers were anxious to have their songs recorded, the elders obstinately withheld their consent. At one time I thought that all my journey from Moscow (over 2,000 miles one way) would come to nothing with regard to the Doochobors' singing; but as luck would have it, the chief, P. P. Verigin, arrived during the night. After my explanation he took great interest in my idea, persuaded the elders to give their consent, helped me in every possible way to do my work, and sang himself with the best group of singers.

The Doochobor psalms, which are based on the Gospels, are exceedingly interesting by virtue of their melodic and polyphonic construction. Moreover, they are of a sombre character compared with the singing of the Molokans. The melody of the Doochobor psalms does not flow like the melody of a folk-song or like a Molokan tune. Owing to the slowness of the tempo, the custom of the Doochobor singers is to spread one syllable over several sounds, and to give a peculiar accentuation to the most expressive words. This is done by the Doochobors very forcibly. The performance rises from *piano* to an immense *crescendo*, as the singing of the psalm progresses. The text of the Doochobor psalms is only partly taken from Holy Scripture. Their psalms are composed by several generations of Doochobors, and are sung from memory; no written or printed copies were allowed up to the present century.

Department for Singers

Editor for January, S. CAMILLO ENGEL

[Mr. S. Camillo Engel is a very versatile musician. He was born in Budapest, Hungary, 1866, and was successful as a boy singer. On moving to Vienna he became a pupil of Brignio, of the Imperial Opera House. In Berlin he studied piano with Kullak and composition with Humperdinck. On coming to America Mr. Engel filled many important engagements, including that of coach to the Metropolitan opera. Later he went West, and became associated with the State College of Washington, and University School of Music, Lincoln, Neb. He has also won distinction as a composer.—EDITOR OF THE ETUDE.]



EXERCISES FOR THE TONGUE, THE JAW AND THE LIPS.

BECAUSE the seat of the voice is felt to be in the throat, many singers imagine that they have to sing "with" instead of "through" it. It is the air "with" which we sing by sending it "through" the vocal bands, placed in the throat, putting them into vibrations and thereby producing the voice. The vibrations of the vocal bands will spread down- and upward, enlisting the co-vibratory motion of the air enclosed by the cavities of the chest and head, thereby greatly magnifying the voice. All this sounds simple enough, but takes time to accomplish. In order to allow the vibrations freedom, there must be no obstacle in any one direction. It is the tongue, which is so apt to dig itself into the larynx, that interferes with the upward motion of the vibrations. Their proper action in spreading downward is prevented by the stiffening of the neck muscles. The latter must be held absolutely passive, refraining from taking an active part in tone production. The former must be brought under one's control by suitable exercises. The soft palate, too, must be trained to submit to one's will, as in many cases it assumes a very slovenly position, which is antagonistic to a good tone. Indeed, the soft palate is of the greatest importance and its function generally not understood. Many are even ignorant of the fact that it is either a contributor to tonal beauty or despoiler of it.

The following exercises will turn the most unruly tongue into a state of docile submission. Before describing them, it is necessary to repeat that, though self-consciousness is a handicap to artistic singing, all purely mechanical exercises must be made with the mind dwelling upon and directing the movements of the organs to be developed (whether they be the tongue, palate, the lips, jaw or lungs) and repressing those involuntary ones that are not concerned in tone production. This not only insures the desired results in very much less time than otherwise, but it also elevates a mechanical exercise into an intellectual function.

In the exercises of the tongue, now to be enumerated, the lips and the jaw must be kept passive.

Exercise One: Stretch the tongue slowly forward and outward as far as it will go without inconvenience, then withdraw in the same manner. Perform several times in succession.

Exercise Two: Place the tip of the tongue in the center of the hard palate. Deseribe a circle, moving it to the right, touching the bottom of the mouth, turning it to the left, and then to the starting point. Repeat several times in sueeession.

Exercise Three: Resting the tip of the tongue against the lower alveole, raise its root as high as possible, without letting go in front; then lower it. Alternate raising and lowering of tongue-root several times. After each of these exercises, endeavor to give the tongue the position it should assume in singing, viz: slightly eonvex in the rear and concave in front.

If you cannot eoncentrate your mind, refrain from exercising; if your muscles become tired and, in eonsequence, refuse to obey your will, stop. Better still, stop before they get fatigued.

SOME ADDITIONAL EXERCISES.

Jaw Exercise. Open the mouth smiling, drop the jaw lightly as far down as its own weight will allow. Make doubly sure that the muscles of the jaw-hinges on either side be relaxed. Close and open several times in succession without changing the appearance of the mouth. Move it also from side to side. The tongue should rest lightly but immovably within the jaw.

Lip Exercise. (1) Mouth opens smilingly. Tongue resting easily and with greatest passivity within. Draw lips over the immovable jaw into an upright oval, then back again into a horizontal position. Repeat several times.

(2) Project the lips forward, over the open jaw, as though about to whistle; return them to original horizontal position. Repeat several times.

It is impossible to overestimate the role of the soft palate in singing. It controls the entire laryngo-pharyngeal cavity and, as said before, either promotes or hinders the production of a musical tone. Its appearance must be that of a vaulted dome and not that of an overhanging curtain. It should form the focal center of most of the tones of all voices, except the lowest male ones, and even there some few tones cannot be properly produced without its influence.

To return to the vibrations of the vocal bands: if the tongue and soft palate have been brought under one's control by suitable exercises, no obstacle will hinder them to spread into the upper part of the oral cavity and be received by the vault-shaped soft palate, which gathers them unto itself as the sun-glass does the rays of the sun. The vibrations themselves must be produced by the smallest possible quantity of air, compatible with a full, round tone, not only beeause the proper tenseness of the vocal bands depends upon it, but also because the denser the underlying air in which a tone originates, the greater the power of the initiatory vibrations, the more intense it becomes. In addition, the formation of the so-called head register depends largely on the skill to reduce the air to the proportionately smallest quantity. To get the greatest possible effects with the least possible expenditure of air and effort should be the singer's constant aim.

By this time one is ready to admit, even if reluctantly, that it takes a great deal more than what is commonly called a good voice to make a singer. Intelligence and the capacity of taking infinite pains, coupled with a naturally small voice, is by a great deal more promising of success, than the biggest voice without these desiderata. Not only should the student defer singing until the lips too have been trained to help acquire a perfect mouth position for the enunciation of the five elementary vowels, but it is best also to study the nature of some of the most frequently occurring consonants before proceeding to sing, as in many cases it will be found necessary to develop the voice by the use of syllables as well as vowels.

Without caring to go into details, for all practical purposes, the best way to divide the consonants is into those that are made principally by the aid of the tongue, those that require the action of the lips, and those that depend upon the coöperation of lips and teeth.

The lightness of the tongue, already acquired, will greatly aid in the clearness, neatness and dispatch with which one should articulate. The rule, not to be deviated from in the production of the consonants is, to keep the air in the lungs and to produce the different consonant effects by the aid of mouth air only. The moving of the jaw, too, is to be suppressed.

It must be remarked that no noise be made during in- or exhalation. Painstaking and conscientious daily practice, and were it only for a few minutes, will give the student that automatic control over his breathing apparatus, which is one of the great essentials to be acquired.

FUNDAMENTALS IN TONE PRODUCTION.

AFTER having acquired some control of the different organs that are all parts of the instrument called the voice, and only now, has the time come to proceed to tone production. The question on which vowel to make the first exercises can only be decided by trying one after the other on each individual student and to choose the one on which the voice sounds best. Never start to sing on the lowest tone of the voice range, nor lead the voice up to its highest extent, but take as a nucleus of the voice development that part, of from five to seven tones, which is found to be the most musical. It is, generally, about the center of the range of the voice.

The unalterable laws of acoustics, that a long string or reed will produce a low tone, and a short one a high tone, should make a special impression on the singer's mind, and, it may be, he will be less inclined to carry the so-called chest-register, or long reed, into the region of the high tones, especially, if he is reminded that nature rebels if her laws are sinned against and revenges herself by causing the loss of the voice. Whereas, in the production of the low tones, the vocal bands vibrate in their entire length and width, forming the long reed; in the high tones, nature, if not interfered with, creates a short reed by stopping the vocal bands from vibrating at either end, leaving only a small part toward the anterior end to do so.

The singer should observe the utmost relaxation, refraining to try to help along, as it were, pressing, twisting or squeezing the larynx either with the tongue or neck muscles, or both; but leaving the larynx all the freedom it needs to adjust itself to the new requirement, to the new demands made upon it, the so-called head tones or short reed tones will be produced.

The singer's active coöperation consists only of using the relatively smallest possible quantity of air, focussing it into the highest part of the soft palate in front of the uvula.

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THE PART THAT BREATHING PLAYS.

It is generally admitted that breath control is of the utmost importance, but it is quite wrong to accept the advice often heard, merely to breathe naturally (which means habitually) and breathing will take care of itself. The number of persons who do breathe naturally well is quite small, and contracted chests and stooping shoulders prove this to be true. Almost all of us have to learn to so breathe as nature intended us to do. Want of space prevents me from describing a number of breathing exercises, and all I can do is to refer the reader to text books dealing with this subject, but I must insist that in practicing them it is a mistake to occupy the mind with the muscles, like the intercostal ones and the diaphragm, which are the agents for filling and emptying the lungs. One should concern one's self directly with one's aim, which is to make the entrance and egress of the air, its speed and quantity, subject to the will, for the quickest accomplishment of which it is best to visualize the action of the lungs themselves. It is altogether of the utmost importance to cultivate introspection, to learn to see with the mind's-eye each of those parts to be developed, which can be directly controlled by the mind. What would one think of the master of the house who gives orders to be carried out and then follows his servant step by step to see them done? A good servant not only does not require such supervision, but will chafe under it. Likewise, if one watch the diaphragm or the intercostal muscles during the act of breathing, one will stiffen up, which is a most undesirable condition and one to be avoided.

HOW TO BREATHE.

Neither high (clavicular) nor middle (costal) nor deep (diaphragmal) breathing by itself should be employed, but the combination of all three. Begin the inhalation by filling the lowest parts of the lungs, which results in the forward motion of the abdominal wall (the solar plexus), but not the entire abdomen. Continuing, inflate the middle part of the lungs, which will press the ribs forward in front, at the sides and in the back. Finish by making the highest parts of the lungs, too, absorb air, which causes the uppermost ribs to extend. If this continuous movement is carried out as described, in the final stage the solar plexus will be felt to recede in proportion as the chest rises. Before permitting the breath to leave the lungs, learn to retain it; at first for two or three seconds, gradually increasing it to fifteen. This retention should be accomplished, not by muscular exertion, but solely by will power, resisting the desire of the air to escape, accompanied by complete relaxation. One learns to do so by opening the mouth during retention.

Expiration, as well as inhalation, must be practiced both slowly and rapidly.

THE SINGER'S INSTRUMENT.

Not many persons realize that hardly any human endeavor requires more thinking and mental activity than the study of singing. Also, the very fewest have perseverance enough to devote the necessary length of time to the development of their voices. In consequence of this mental inertia and insufficiency of time devoted to the study of it, most voices are only half educated and, like half baked or half cooked victuals, give one indigestion.

And all this because the majority of those who want to have their voices cultivated have only the haziest idea, if any at all, in reference to the requirements of an artistically trained voice. It is imagined that all that is needed is to give vent to a series of tones in certain combinations like scales, runs, etc., during a few months (preferably weeks), and lo! and behold! the singer is made.

What leads many to think so is the circumstance that they possess vocal bands of a superior quality and, in their opinion, that should suffice to make them singers. The strings of a piano, a violin or a harp, even though of the best and finest material, do not constitute the entire instrument by any manner of means. They are only parts of it. To turn out a valuable and perfect product it is essential that the other parts, composing the body of the instrument, should also be as perfect as human effort and ingenuity can render.

The vocal bands represent the singer's strings; the tongue, soft palate, lips, oral cavity and resonating chambers are those parts of the instrument, called voice, which must be brought to perfection singly and into one harmonious whole, in order to arrive at the best possible results, deserving of the adjective artistic.

In addition to the parts enumerated, there is the great motor power, the air, to be considered. If one does not know how to blow into a wind instrument, and were it the most perfect and most costly ever made, one would, at best, produce only poor and unmusical sounds. The same applies to the human voice. Singing really means control of air, tongue, soft palate, lips, oral cavity and the understanding of the function of the resonating chambers. This is quite a different conception from what singing is popularly supposed to be.

THE BEST TEACHER.

It is a remarkable statement, but, nevertheless, true, that all the investigations of the modern scientists, aided by the laryngoscope, did not yield any other results than a confirmation of the correctness of the principles adopted and taught by the old Italian masters. Not knowing anything about the anatomy of the throat or the laryngoscope, which is a modern invention, they were enabled to guess the fundamental laws of singing by superior intelligence, a refined sense of beauty, aided and supported by an infallible ear. Mme. Lilli Lehmann, of world-wide reputation, said to me: "The ear is the best existing teacher." And if one thinks it over for a minute, by means of what else but the ear does the teacher judge the student's faults or virtues? Therefore, let the student learn to listen to himself from the very beginning. He or she should not glue his or her eyes to the teacher's face, trying to read his thoughts, but should endeavor to hear him or herself, and educate the ear by comparing personal impressions with those made on the teacher.

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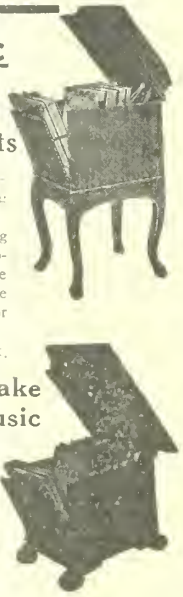
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THE SPIRIT OF THE SONG.

BY ETHAN ALLEN TAUSSIG.

TEACHERS are often asked by their pupils the reason of the success of this or that great artist, in many cases the natural organ not being of the finest, and in some instances even the quality being hard and poor.

The answer seems to be that, in this country espcially, we think only of method, voice production, nasal resonance, and the hundred and one different terms used by so many teachers to impress their pupils, and not enough of the spirit of the song.

There are countless numbers of students who can, after two or three years of study, produce a fairly pleasant sound on ah, eh, ee, or oh, in a scale or on a sustained note, but how many can give an intelligent rendition of a simple aria, or ballad?

The growing field of the recital, given by the single artist, makes it imperative for the would-be successful singer to be more than a vocalist, and this holds good on the operatic and oratorio stage as well.

Fifty or seventy-five years ago, during the day of the so-called "great vocalists" and the era of Bellini, Rossini, Donizetti, and the early Verdi, beauty of voice and flexibility of execution were all that was necessary. The plot was of no consequence, acting was not necessary or even desirable, and the music was written in many cases to exploit the ability of certain members of the cast.

Fortunately all this has changed with our modern progress and the rapidly growing musical taste of an intelligent public. Nowadays the singer must have *brains*, literary as well as musical, must be able and willing to sink his own personality, and forget for the time all save the words and music he is called upon to render, so that he may be able to paint a tone-picture, of sufficient interest to hold his audience during the hour or hour and a half he is alone on the platform, and during that time depict the varying emotions intended by the author and composer. To accomplish this, the height of fine singing, requires thought and study. How many students—yes, and even teachers—think that a beautiful tone and a clear high note are the alpha and omega of good singing? True it is that an easy technique is necessary, but that is by no means all. Insufficient attention is paid to the consonants and the correct vowel coloring, the value of the pause, the gradation of power, and the many other niceties that go to make the fine artist must be studied and studied before the public presentation.

Get into the habit of putting yourself into the frame of mind of the people who are responsible for the work you are called upon to reproduce. If the piece is of a sombre, mournful character, imagine yourself of that nature; if again it is joyful, let voice, face and even poise express happiness.

When attending a musical performance, do not try to look for all the defects. Forget that the soprano is not as beautiful as you think you are, or that the tenor has not a high C like yours sounds in your hall bed-room, but listen for the effects, the emotions, and the varieties of voice employed by the artist, and forget natural advantages or defects.

Do not always have your mind entirely on the question of the particular place in the head or chest that your voice should ring, but think of your interpretation, and then you will become in time an artist, not merely a vocalist.

ONE GREAT SECRET OF VOCAL SUCCESS.

THE student of the bygone ages looked up to his master with reverence, his behavior towards him was one of submissive esteem, perfect willingness to carry out his instructions, and an unwavering loyalty. With unfeigned horror would a Ferri, a Sassaroli, a Caffarelli, or a Farinelli look upon the modern aspirant for vocal honors. To-day, almost the first question asked is: "How long will it be before I get a song?" Some few there are who, for a little time only, are willing to practice the breathing, tongue and other exercises, but to keep them up until entirely mastered, that is asking too much. The majority considers them foolish and abstains from making them. All of them, however, change teachers as one does one's clothes. There is no such thing as loyalty in our day. The modern student pays for his lessons, and this constitutes the only link between pupil and master. It is interesting to hear what some of the great artists of our day have to say in reference to the acquirements of the art. (These passages are quoted from Mr. Henry T. Finck's book, *Success in Music*):

Nordica: "Plenty have natural voices and talent equal to mine, but I have *worked*."

Geraldine Farrar: "Success in singing means infinite capacity for taking pains."

Lily Lehmann: "As for myself, I should like to have twenty years yet to devote to study, so interesting is the science of singing, that I should never grow weary of it."

Schumann-Heink: "You cannot jump to the top. You must climb from the lowest rung of the ladder to the highest, omitting none. Begin with the Old Italian Method, for that alone gives the flexibility that makes it possible to do anything like justice to the Wagner operas."

Pauline Lucca: "In two months I was supposed to make great singers out of the young women who were my pupils. But, unfortunately, there is no patent process of instilling the necessary knowledge. Nowadays, it is thought that after one year's study one is finished and ready for the public. Six years of hard work are needed thoroughly to train the voice."

To sum up all, I say: He who wants to become a great singer must labor constantly, indefatigably and intelligently to acquire that sound and beautiful tone quality of voice which is the essence of the Old Italian School; and must subject his entire vocal apparatus to that training which is based on natural laws; laws that always have been, and always will be, unalterable, and which, if broken, must lead to speedy ruin as surely as they will lead to longevity of the voice and happiness of the singer, if observed.

BEETHOVEN MYSTICISM.

THERE were two subjects on which Beethoven was extremely reticent, even when engaged in conversation with his most intimate friends—religion and thorough-bass. Both of these subjects he declared "closed chapters" about which controversy was silenced. On the writing-desk at which he composed, two inscriptions were to be seen from the day he first took up his abode in Vienna. They were in his own handwriting, and were said to have been taken from a temple consecrated to Isis. The first ran—"I am that which is. I am all that is, that was, and that shall be; no mortal has e'er lifted my veil." Whilst the second was—"He is alone of Himself, and to this One all things owe their existence."—NAUMANN.



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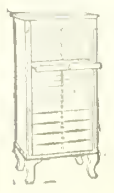
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Department for Organists

Editor for January

Dr. HUMPHREY LONG STEWART

[Dr. Humphrey Long Stewart was born in London, May 22, 1856. He started his musical career as a choir boy and at the age of eleven became an organist in a local church. His education in music was conducted under private teachers. In 1886 he came to the United States, eventually going to San Francisco, and became prominent in the musical work of the western metropolis. As an organist, conductor, composer and critic he has met with equal success. His compositions range from light opera to oratorio, masses and church cantatas. His oratorio, *Nativity*, has met with especial success. —EDITOR OF THE ETUDE.]

THE MODERN ORGAN.

IS IT ADAPTED TO THE PERFORMANCE OF CLASSICAL ORGAN MUSIC?

THE development—or, perhaps we may say, the evolution—of the modern organ is a matter of supreme importance to organists. The organ of to-day is not the organ of twenty, or even of ten, years ago. So many radical departures are noticeable in modern instruments that it may be well to pause for a moment and inquire, "Whither are we drifting?"

Putting aside a good many merely mechanical changes—such as the substitution of tablets or stop-keys for the standard draw-stops: combination pistons instead of combination pedals, etc.—let us consider the more important question of the revolution which has gradually taken place in the tone-plan of the instrument.

ORGANS IN EUROPE.

In speaking of the modern organ, let it be understood that these remarks are intended to apply almost exclusively to instruments built in the United States. The best organ builders of Europe still follow classical models. As yet they have not bowed the knee to the Baal-god of commercialism.

They have readily adopted improvements in mechanism, but they have refused to follow the craze for sensational effects—effects which can only be obtained by sacrificing the grandeur and beauty of true organ tone. A careful study of organ specifications published in European musical papers will make this point clear, but to reinforce the argument a few remarks by an eminent English organist, Dr. C. W. Pearce, will not come out of place: "It is so often forgotten that the organ of to-day, although so different from the organ of a century or so ago is *still the organ*. It is practically the same instrument, fulfilling the same uses, preserving its identity as an [illegible] with no radical change [illegible] to regard the organ as [illegible] substitute for the orchestra [illegible] danger of losing sight [illegible] position of the organ as a [illegible] instrument, [illegible] consideration [illegible]

ARTIFICIAL IMITATION

[illegible] are opposed [illegible] of [illegible] [illegible] [illegible]

SENSATIONALISM IN CHURCH MUSIC.

SENSATIONALISM in music appears to be on the increase, and some of the most flagrant cases occur where we should least expect them—in church performances of sacred music. A contemporary reports the following incident during a performance of Stainer's *Crucifixion:*

"A cross, placed above the organ, flared out at the congregation, while thunder and lightning played their part. This obvious bit of vulgarity took place during the singing of the bass recitative telling of the placing of Jesus on the cross."

Some years ago—it was before the day of moving pictures—the Rev. H. R. Haweis informed me that it was his intention, on returning to England, occasionally to illustrate his sermons with magic-lantern pictures, exhibited upon a screen in view of the congregation. I do not know whether he ever carried this idea into effect, but I have no doubt he was quite sincere in his intention. I remember very well a sensational performance of Beethoven's *Pastoral Symphony* at the Royal Aquarium, Westminster, England.

The incidents of the symphony were illustrated by a moving panorama. During the storm movement the hall was darkened, and there were the usual theatrical effects of thunder, lightning, wind and hail. Here is a suggestion for some of our "up-to-date" organists. Remove the front pipes of the organ—they are often mere "dummies"—and utilize the space by an exhibition of moving pictures, illustrating the pieces played by the recitalist! As Colonel Sellars says, "there's millions in it!"

(Dr. Stewart's ironical suggestion has already been developed since numerous moving picture houses have installed large pipe organs with brass band accessories.—EDITOR OF THE ETUDE.)

A MUSICAL STORM ONE HUNDRED YEARS AGO.

BY J. CUTHBERT HADDEN.

THE "Storm Fantasia" is now a regular item in the programme of many recital organists. Samuel Sebastian Wesley used to demonstrate how the storm was produced by pulling out all the stops, placing his arm on the lowest octave of the keyboard and his feet on as many of the lower pedal keys as they would cover. This, of course, was in pure sarcasm.

Looking into the subject, I find that it was in Shrewsbury that imitations of thunder were first given on an English organ, a Mr. Weston being the performer. On a Sunday in May, 1805, Mr. Weston played at St. Chad's, Shrewsbury, and so great an attraction was his promised imitation of thunder that the congregation was largely increased and £24 was collected. As may be supposed, other churches soon sought the services of a man who could fill the coffers so easily. The "Salofrian Journal" announced "with peculiar pleasure," that Mr. Weston would repeat his "astonishing performance" at St. Mary's Church on a subsequent Sunday. The building was packed with an expectant crowd; but, alas! at the last moment a strait-laced church warden stepped forward and forbade the *bangs*. Mr. Weston was highly indignant, and an acrimonious discussion followed in the local papers.

A WARNING TO CHURCH SINGERS.

IT is not generally understood that serious danger is incurred by overexertion in singing, particularly by the enormous physical effort of taking high notes in full voice. Students of musical history are familiar with the case of the tenor Rubini, who actually fractured his collarbone in attempting a high chest B flat. A recent instance is that of a contralto soloist in a church choir in Connecticut, who burst an artery in her throat whilst attempting an unusual note. In this case the injury terminated fatally.

Perhaps the most common cause of injury to delicate vocal organs is the practice of "rooting" at intercollegiate athletic contests. The "college yell" is a serious danger, and in these days of coeducation it threatens the singing voice of both sexes. The writer was at one time in charge of the choral department of a Western university, and it invariably happened that, after an athletic contest, rehearsals had to be suspended for some days. Many of the students were unable to speak above a whisper, and all suffered more or less from the effects of "rooting."

One of the latest cases reported is that of a young lady student of the Wesleyan Female College, Macon, Georgia, who experienced an acute attack of paralysis of the larynx from an excess of enthusiasm in practicing the "college yell."

Singing in the open air, especially at night, often results in injury to the voice, although the consequences are not so serious. On one occasion a church choir in San Francisco took part in a performance of *Pinafore*, which was given on a vessel anchored in the bay. The performance took place on a Saturday night, and the following Sunday morning hardly any of the singers could produce a satisfactory tone.

SILAS' ACADEMIC TITLE.

MANY years ago, at a gathering of musicians in England, it became necessary for those present to affix their signatures to some official document. To add to the dignity of the occasion it was decided that each musician should place his university degree, or academic title, after his name. As a consequence, the document blossomed forth into an astonishing array of alphabetical distinctions, absolutely bewildering in their variety and complexity.

One of the best-known musicians then resident in London was the composer, Edouard Silas, whose keen wit was never at fault. Silas had no academic title, but on this occasion he signed himself, "Edouard Silas, P.L.G.O.C." "Why, Silas," said a friend, "what on earth does this mean? I did not know you had a degree?" "I have none," said Silas, "but I must be in the fashion. The letters stand for 'Passenger, London General Omnibus Company!'"

"The Vox Humana is a beautiful stop," said an organ builder of the old school, "but it should always be kept locked up." After a moment, with a sly twinkle in his eye, he added, "and if by chance the key should be lost, so much the better!"

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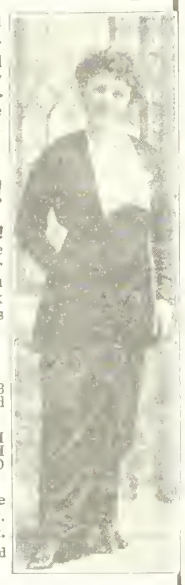
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THE NEED FOR TRANSPOSITION.

BY HARVEY B. GAUL.

Two music teachers met one day at lunch. One was an organist who "taught piano principally." The other was a pianist who "taught vocal on the side." It was with them, as it is with lawyers, chauffeurs, doctors, and other gas-fitters, conversation drifted directly into shop talk. Of course it was foolish to mix music with meals—only traveling salesmen and gentlemanly floor-walkers crave music a la carte or *aux Bouillon*—but then even music teachers grow weary of discussing the trouble in the Balkans, the new cabinet, and Arnold Bennett, and, as people must talk something, there remains little else but "shop."

The organist who "taught piano principally" asked the teacher who "taught vocal on the side" if she thought a knowledge of transposition was essential. The party of the second part "allowed" she did not, because composers knew best what keys their pieces should be played and sung in; furthermore, the average musician did not use transposition any oftener than he did counterpoint or a savings account book. For what was the use, etc.

To some musicians a working knowledge or use of transposition, like counterpoint, does seem unnecessary. If achieved, it is merely one of the ornaments or luxuries of education, and is about as useful as a four-year college course is to a shipping clerk.

Now the use of transposition is important. It may not be imperative, as is sight reading, but it is important just as is rhetoric. You may argue that you can get along without rhetoric—most people do—so long as you know grammar, but with its use you can get along better and further.

"Show me an instance where transposition is necessary?" asks a fair miss.

First of all, in such simple things as playing hymns for a Sunday-school. Many of the hymns in the Sunday-school hymnal—I don't care what your denomination may be—lie much too high for the child voice; by transposing them they can be brought within the child's register. Take, for instance, Haydn's tune to "Jesus, King of Glory," or the tune, Esmond, to "All My Heart This Night Rejoices," or the famous melody to "I Think When I Hear the Sweet Story of Old," or the tune to "Saviour Like a Shepherd Lead Us." These are all tunes primarily intended for children, yet owing to the vagaries or inconsistencies of editors they are permitted to go out of range. Every one of these can be transposed a half or whole tone and be accessible.

Of course you are a good accompanist and can transpose everything, and at sight, if it is necessary; but how about the accompanist whose studio is just below you? She knows nothing, you have said so scores of times, about making the key fit the voice.

SKILL IN TRANSPOSITION.

The good accompanist uses transposition every day. Some songs are too high or too low. Some are thin and some lack brilliancy in certain keys, so our temperamental singers tell us, and must be changed. What are you to do? Change them to a suitable key. Your baritone may have a good upper register and poor lower, the bass may have a couple of display low notes and nothing to speak of above C. Your soprano may have an irresistible A but poor chest tones or your contralto (in true Katisha manner) may have certain notes which people come miles to hear. If accompanying is your profession, you should be able to arrange these difficulties and pacify your vocalist. If accompanying is not your vocation but merely your avocation, you will complain about the average singer's imperfect register to-morrow to your friends. Transposition helps many an accompanist and singer out of a tight hole.

The organist more than any one else must be able to transpose. His hymns, chants, canticles, all demand it. He should be able to play the service in related keys. A picture is composed more or less in a certain key, the colors are related and complement each other, making the color scheme a complete arrangement. The same effect should be accomplished in the church service. If the service is in the key of G, the other parts should be in related keys.

If our organists would transpose some of our hymns to a lower key our congregations would rise and call us blessed. A case in point, Le Jeune's "Jerusalem the Golden." This was first published in the key of B flat, the extreme upper note being high B flat. It has been transposed ever since, till now it is used in the key of A flat and G. There are other instances where a change would be beneficial. Take the tune to "I Heard the Sound of Voices." This goes to upper G twice. Many organists put this tune in the key of F and their congregations can then sing it.

There are tunes that stay too low—though fortunately they are not numerous. These should be raised. Monk's tune to "Lord, In This Thy Mercy's Day," or Hew's tune to "O Thou Thro' Suffering Perfect Made." These sound and go better when raised a whole tone. There are a few other examples, but you are probably familiar with them.

Church hymnal editors are a curious mixture. In order to improve congregational singing they publish a great many chants in low, unsuitable keys, and many more hymns in keys that are absurdly high. These hymns are trying on the diaphragms and piety of church-goers.

There are organists who prefer the choral service in the key of A—they claim it gives life. Others claim G is a deadly key and hard to stay on pitch, so they transpose everything to G flat or A flat. Anything to get away from the obnoxious G.

I know a choirmaster who places the *Hallelujah Chorus* in the key of C when he is training a new choir. He says the key of D which brings the "leads" up to A is wearing on the average voice, while the C key is more convenient and less trying for rehearsal work.

A FAREWELL VOLUNTARY.

It was a serious and impressive occasion. The clergyman had received "a call to labor in another part of the Lord's vineyard" at an increase of salary, of course—and he was preaching his farewell sermon. Many were moved to tears, and all were more or less affected. One man alone enjoyed the prospect of the clergyman's departure. This was the organist, who for some years had endured patiently many unpleasant experiences at the hands of his unmusical and unsympathetic rector. Now at last he could take sweet revenge. The sermon was ended. The congregation rose to depart, and the organist commenced the concluding voluntary. Never before, it seemed, had he played with so much intensity of feeling. This was probably true, for in the voluntary, artfully concealed amongst a wealth of contrapuntal imitation, was heard the theme of a song—popular at the time bearing the significant title, "I don't care if you never come back!"

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HARDLY a season passes without one or two remarkable violinist prodigies arising on the horizon to baffle the musical world with their wonderful technique. They reel off the most difficult numbers with the ease and assurance of the trained veteran, often with mature musicianship and in-



NATIVE GYPSY PLAYERS.

spired interpretation. As a rule these children are merely highly developed musical parrots, who occasionally have the spark of genius and deeply rooted musical instinct, which, with abnormally developed individuality, form a combination that causes one to look askance even in this blase age. Whence this phenomenon? Of late Hungary has produced proportionately more of these wonderful violinists than perhaps any other country that boasts of musical activity.

HUNGARY'S ROLL OF HONOR.

Hungary has produced not only infant prodigies but has also given to the world such undying artists as Joachim, Remenyi, Auer, Nachez, Flesch, Hubay and his followers, Vecsey, Svigeti, Stefi, Geyer, Telmanyi and scores of other world renowned violinists who have established records for which the Magyars may justly feel proud. It follows, therefore, that these Hungarian prodigies are not mere accidents, but the inevitable result of decades of conscientious work in the service of the violin. For the violin is as much a part of the house-furnishing, even in the humblest garret, as is the piano in the average American home. The popularity of this instrument is due to the fact that the violin best lends itself to the instrumental interpretation and accompaniment of the Hungarian folksong. Only the violin can give to these soulful melodies that intensity of joy and sorrow these musical gems require. No doubt economic reasons also govern in the selection of this instrument. In my travels in the more primitive sections of Hungary I have noted many crude and unique specimens of home-manufactured violins, violas, 'cellos and even double basses that would make valuable additions to any museum or connoisseur collection of antique musical instruments. In the days when violins were not manufactured (and labeled "Stradivarius," "Guarnerius," etc.) by the gross, it was a great luxury to own one of these precious instruments, especially among Gypsy fiddlers. Yet it was the Gypsy's mission to interpret the Hungarian folk-song. This crude musical product of nature overcame all obstacles. He would stint himself of his scant food to buy this fiddle, or make it the best he knew how. To him the violin meant a part of life, his very existence, and nothing could prevent his following the call of the four strings and the bow.

A COLLECTION OF FRAUDS.

An amusing story is told of a Hungarian nobleman obsessed with a mania for collecting old violins. Although he could not play a note, nor was he an experienced connoisseur, yet his ambition in life was to decorate his drawing-rooms with what he considered the old masters violins. All Gypsies draw a very intense tone, even from the poorest instruments. Little wonder he believed these were so many undiscovered Strads, Amatis, Guarnerius, etc. He would systematically frequent the cafes, invite the Gypsies about his table and have them play to him. Soon he would treat them with heavy wines until most of them couldn't tell a fiddle bow from a jig saw. Then he would bargain for their violins and buy them at what he considered a low figure. He practiced this trick many years, traveling from city to hamlet in search of rare fiddles until his home presented the appearance of a violin warehouse. Then came a sudden financial crash, sweeping away his fortune. All his property had to be sold. His cherished violins were the last to go. They were offered at public auction in London. Connoisseurs, dealers and artists gathered from all parts of the world to bid on the rare instruments, but they left smiling or in disgust, for it turned out that the poor fellow had made an absolutely worthless collection of battered and patched violins of home construction.

The origin of the present violin school, with all its notable results, may be traced to the influence of the master of all violinists, Joachim. The standard he founded has been faithfuly adhered to by his disciples, who are strongly represented in the Royal Academy of Music and in other conservatories. It is a curious fact that most of the great Hungarian musicians emigrate from their native country, but wherever they settle many Hungarian students follow them. Such was true of Joachim, Liszt, Auer, Dohnanyi, Flesch and a number of other prominent artists. During the past sixty years the musical development of Hungary has received a wonderful impetus from the spreading of the high ideals that the pupils of these great masters' followers have implanted in the fertile musical soil.

CHILDREN VIRTUOSOS.

If one considers that for many generations past musical culture has been deemed a necessary part of a child's education, and that parents were fitted to guide their children in a musical path leading upward to the highest spheres, it will be seen how interior as well as exterior influences naturally tended to the creation of musical geniuses that would bring fame to the land for sending forth such an array of talented violinists of world-wide prestige. The smallest city has its little "Wunder-kind."

On one occasion while strolling through the Academy in Budapest, admiring the original decorations of that stately building, I was struck by the wonderful volume of tone given to the Brahms concerto. My curiosity conquered. Picture my surprise when on slightly opening the door I caught a glimpse of eight youngsters, ranging from eight to twelve years of age, standing in a group playing this difficult concerto, as they explained, "just for the fun of it."

THE LITTLE "PACE-MAKER."

The following incident of the unusual musical development of the little Hungarian violinists was related to me by a promising American artist who was to take his first lesson from Prof. Hubay:

"I had to wait quite a while before being admitted to Prof. Hubay's studio, for he was engaged with another pupil at the time I called. While walking up and down, nervously awaiting admission, I heard the other pupil give a most wonderful rendition of the Tchaikowsky concerto. All my talents and musical accomplishments shrank smaller and smaller with each measure that artist played. I had a strong inclination to run home, pack up and go back to the States and never again look at a fiddle. Upon the completion of the concerto Prof. Hubay exclaimed, 'Bravo,' and the next moment the door opened to signify that the lesson was over.

"I almost fainted upon catching a glimpse of the "other pupil," for the maestro was a red-haired little fellow of nine, with an imp-like, mischievous face that one would never dream of associating with the serious study of the violin.

"I entered the studio like a man on his way to the executioner. When asked to play a scale in 'G' I prayed that the red-headed little gamin might be a mile away and not eavesdropping as I had been."

While in Budapest I frequently observed the children leaving the afternoon primary school, and invariably found that those without music rolls or violin case



STROLLING FIDDLERS.

under their arm were the exception. The little fiddlers and pianists hurried along to the conservatory, discussing this or that movement from a symphony or concerto, criticising this or that great artist they had heard, often making strikingly truthful remarks, and all in most serious vein. These same little fellows will sit through a long symphony concert or quartet program with the scorebook in their laps following each motif with the greatest interest. Such extraordinary quartet playing as the Hungarian Quartet (Waldbauer-Karpel), which was discoursed in the most critical European musical centers, is the result of careful training and true musicianship, otherwise no such results could be attained in the highest form of

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classical music by young men yet in their teens. Chamber music playing has become a social obligation. I could quote the names of forty to fifty Hungarian lawyers, engineers and followers of profession at whose homes chamber music, once or twice a week, is as strongly an established custom as, for instance, euchre parties in our upper social circles.

I recall a grizzly headed old judge at whose home gathered a party of musicians who played trios, quartets and other forms of chamber music two or three times a week for the mere love of the art. On one occasion they were short a first violinist. In the courtyard of the adjoining house a number of boys were playing. The judge shouted down to them:

"Ho, boys, who wants to play first violin in my quartet?"

Immediately there was a rush to get the honorable post of the first violin stand. The youngster chosen was scarcely twelve years old. The others asked permission to sit around and listen. The little chap played his part in admirable style. He seemed so self-conscious of the important part he was taking. Add to this the pride of having been chosen from so many applicants and one may picture his anxiety to do his best.

It requires little explanation to show the advantageous result such influences must have over a child. With the high ideals of music that are being developed within, his conception of life in all its phases broadens and he unconsciously fits himself to appreciate other branches of art.

Talent alone cannot produce musical generations. It requires the cooperation of competent instructors, the assisting hand of a musical parent, and, above all, work, conscientious work. Where such forces go hand-in-hand cooperatively, there music will come into its proper realm. The ideals of life will rise and the crop of prodigies will be abundant.

ELASTICITY IN BOWING.

THE one great secret of good tone in violin playing is elasticity of all the muscles of the bow arm. The player with stiff arm muscles and joints is like the carriage without springs—the one produces a rough rasping tone, and the other gives one a horrible jolting when riding in it. The joints and muscles of shoulder, elbow, and wrist must all be supple and springy, just like fine, elastic springs, in fact. This being the case, heavy pressure can be applied to the bow, the result being a full, sonorous tone. If the muscles be stiff, and heavy pressure applied to the bow, a rough, scratching tone is unavoidable. A beginner can never understand why it is that when he "bears on," a rasping tone is the response, while when a good violinist applies the same pressure, his tone becomes much louder, but retains its fine qualities. The difference is purely in the differences in the elasticity of the muscles of the two players. Beginners, as Tartini makes so delightfully clear in his celebrated "Advice to a Young Lady," should bow without pressure at first, and with perfectly elastic muscles. Pressure should be added gradually, as it is found that it can be applied without stiffening up the muscles. To produce a perfect swell with the bow, going from the faintest pianissimo to the loudest fortissimo, is the acme of the art, and requires years of experience.

THERE is an old tradition preserved in Swedish and Scottish national ballads of a skilful harper who constructed his instrument out of the bones of a young girl drowned by a wicked woman. Her fingers he used for the tuning screws, and her golden hair for the strings. As soon as he played upon the instrument, the murderess of the young girl died.

TO THOSE WHO ASK QUESTIONS.

A LARGE number of questions come to the violin department, which it is impossible to answer to the satisfaction of the writer or ourselves. First are the questions about old violins. A correspondent will send a carefully written description of a violin, giving the color of the varnish, shape of the different parts (as near as they can be described in writing), description of the tone, complete *facsimile* of the label. This will be followed by a history of how the violin came into the hands of the present owner, how long it had "been in the family," etc. Sometimes photographs of the violin are sent. The letter usually winds up with a request for an opinion as to whether the violin is genuine, and what it is worth in cash. All this usually occupies several sheets of letter paper.

Now the fact of the matter is that all these descriptions and history of a violin mean nothing to an expert. They would apply equally as well to an imitation, as to a genuine violin, when described by a person not an expert himself. One must have a violin in his hands, and even then it often requires much study and reflection for an expert to give an opinion especially in a doubtful case. As well expect a bank cashier to judge of the genuineness of a difficult counterfeit from a written description.

Another class of questions which is difficult to answer is where the inquirer asks if a certain composition or set of studies is "to hard for him." He usually states, it is true, what studies and pieces he has already had, but where the violin editor is in the dark is, as to how well he can really play these. Pupils "play at" compositions years before they are ready for them, and what is more, really think they can play them. When such a pupil writes to this department that he can play certain compositions, and then asks if some other composition of about the same class will be too hard for him, the editor can only tell him that if he can play the ones he names well, he can no doubt master the new one he wishes to take up.

Others write to the department for advice as to studying for the profession. Here again it is difficult to advise without a personal examination. In these days, great natural talent, fine physique, great pertinacity, intense application and boundless enthusiasm for the violin art are necessary in the case of one hoping to make a success of concert playing, orchestral work, or violin teaching. How can one know whether the writer for information possesses these qualities without knowing him thoroughly. A violin student may have some of the qualities which would lead to success in the profession, but other qualities which would lead to certain failure.

Others again write to know as to "who is the best teacher in America?" "What is the best make of violin?" etc., etc. If such correspondents would reflect a little it would be apparent to them that THE ETUDE, in justice to its advertisers and subscribers, could not place itself in the position of becoming the business of certain teachers, and violin makers and dealers to the exclusion of all others.

MELODY conveys essentially the idea of emotion; harmony is consistent with the idea of rest. Melody must go on, or it is not melody. In harmony a musical idea is complete even though it stand still. A chord of sustained tones gives a perfect and complete idea to the mind. It is true that we have progressions in harmony (and very important they are), but they are in reality successions of separate ideas, each more or less complete in itself, whereas in melody the succession only forms one idea as a whole.—HAUPTMANN.

Answers to Violin Correspondents

F. G. M.—You will find many useful hints on violin playing, care of the violin and bow, etc., in the little works, *The Violin and How to Master It,* and *Secrets of Violin Playing,* both by Honeyman. At your present stage of advancement I should advise you to get the three books of Kaysers' *Studies,* Op. 20. For pieces which are carefully bowed and fingered you might get the following: *Six Easy Fantasias,* Op. 126, by Dancla; *Eight Easy Fantasias,* Op. 39, by D. Alard; *Twelve Easy Fantasias on Celebrated Melodies,* Op. 86, by Dancla; These works are mostly in the first and third positions, and are used the world over by violin students. The piano accompaniments are of moderate difficulty, and are written in musicianly style.

ELEANORE—Mischa Elman, the violinist, was born in Tanoje, Russia, in 1891, of Jewish parentage. He commenced playing the violin at the early age of four. He studied at Odessa under Prof. Alexander Fiedelman, and later at St. Petersburg under Prof. Leopold Auer. He made his début in St. Petersburg in October, 1904, and his London début in 1905. He met with instantaneous success, and a series of concert tours in Europe and the United States followed which have continued to the present time. An extended review of Elman's life, career, and views on violin playing appeared in this department in THE ETUDE in the issues of April and May, 1909.

C. S.—In the sale of old violins, so much depends on circumstances, and on the quality and state of preservation of the violin, that it is difficult to name a set price of any particular make of violin; in fact it is an axiom of the old violin trade that an old violin is worth "what you can get for it." I have known violins by Johan Baptiste Schweitzer to sell as low as $100, and as high as $500, according to quality and circumstances.

M. W.—1. If you will get the *Violin School,* Book 2nd, by Frederic Hermann, you will find exercises for the systematic study of the positions, with clear explanations. The different positions are founded on the successive notes of the scale. For instance, in playing on the G string, when the first finger is placed on the note A the hand is in the first position; when the hand is advanced a step so that the first finger is placed on B the hand is in the second position; when the hand is again advanced so that the first finger is placed on C, the third position is reached, and so on up the scale. 2. While playing in the upper position the open strings are occasionally used in certain passages, but not in the scales.

W. J. R.—1. You should not get anything better than the Mazas' *Special Studies* and Kreutzer, provided you know how to practice them. However, the standard violin studies, such as Kreutzer, are very difficult to master without the guidance of a good teacher. I could not say as to whether these are the proper things for you without hearing you play. If you are not able to take regular instruction, why do you not go to a good violin teacher for even a single lesson. He could hear you play and advise you if you are studying music of the proper difficulty. I suspect from what you say of your difficulties with bowing and left hand work in fast passages that you are playing music which is too hard, and that your bow arm and wrist are not flexible. It is impossible to execute the fast sixteenths you speak of with the whole arm. They must be played entirely with the wrist. 2. If you will copy the passage to which you refer on a piece of music paper and send it to me I will finger it for you. 3. If you can play Kreutzer well you could easily master the *23d Concerto* by Viotti. 4. The grading of violin music is purely arbitrary. The Kreutzer *Studies* and standard overtures vary greatly in point of difficulty. In most graded lists they are put in the fifth to the sixth grades.

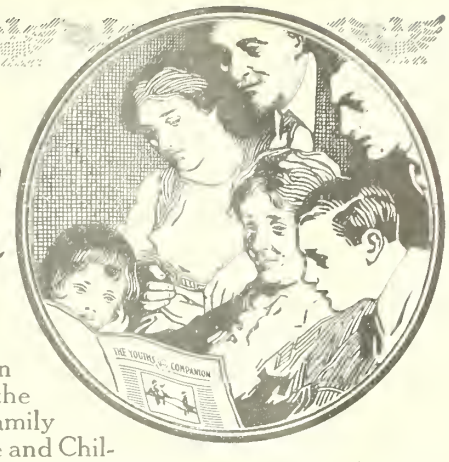
H. G. R.—No doubt the disagreeable twang you complain of when playing pizzicato passages comes from the fact that the strings have worn little gutters in the fingerboard. Pizzicato tones, or tones with the bow for that matter, only sound clear and free when the surface of the fingerboard is perfectly smooth. If your fingerboard is thick enough, the repairer can shave off the surface so that the gutters under the strings will be eliminated. Only a first-class workman can do this work, as it is quite difficult to bevel a fingerboard perfectly. If badly done it will be worse than before.

W. R.—If the pain and soreness in the left hand after practicing is of recent origin, and if you did not suffer from it during the early years of your violin playing, the trouble may come from articular rheumatism. This form of rheumatism attacks the joints, especially those of the fingers and wrists, causing great pain and inconvenience, and in severe cases making it impossible to play at all. Unfortunately there is little to be done for this form of rheumatism. I remember the case of a violinist whose wrist was attacked in this way. He consulted an eminent specialist, who advised him to abstain entirely from alcoholic liquors, to eat very little meat, to drink one quart of buttermilk daily, and rigidly to observe the rules of health, besides giving him a course of medical treatment. However, it is difficult to advise you at long range without a personal examination. Your best course would be to consult a specialist in rheumatic diseases, although your trouble may come from an entirely different cause.

F. B.—1. The belly of the violin is usually made out of two pieces of wood joined together in the middle, although sometimes it is made out of a single piece. 2. The best violins of J. B. Vuillaume have an excellent tone. They have been quite extensively counterfeited, so it would be impossible to state whether yours is genuine without a careful examination, since the characteristics of your violin, which you describe, might easily seem to apply as well to a good imitation to any but the practiced eye of an expert.

M. F.—1. Where the strings cut very deep into the bridge, it has a tendency to mute the tone. The part of the bridge above where the strings rest should be cut down so that the strings rest in only a slight groove in the bridge. 2. Your inability to command a large tone on the violin no doubt comes from a lack of flexibility of the muscles of the arm and wrist. To acquire a tone which is at once large, and yet smooth and sonorous, is often the work of years. You can improve your tone by practicing with long bows on the open strings, or on scales, slowly counting twelve to each bow. No pressure should be used at first, and the arm must be devitalized—that is, there must be an entire absence of stiffness in the muscles. When a perfectly smooth, pure tone, without scratching, or grit, can be produced in this manner, pressure can be applied by degrees.

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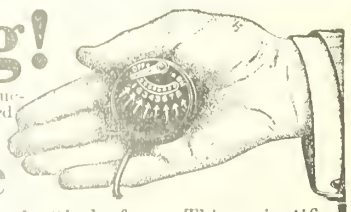
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Department for Children

Edited by Miss Jo-Shipley Watson

A GOOD TIME-KEEPER.

If some one were to ask you suddenly, "What is the most important thing in music?" what would you say?

Without another guess—it is TIME. Everything about us is measured; the years, months, days and hours, the things we wear and the things we eat, the money we handle, the poetry we read, the songs we sing and the music we play—all are regulated and adjusted by a fixed rule.

Instead of blundering along, sounding rests, playing tied notes, cutting dotted notes short and counting any way to suit ourselves, let us talk a moment about the very simplest things concerning time keeping in music.

In music we deal with tones and rests. Tone is the sound we hear when we strike the key; the opposite of tone is rest.

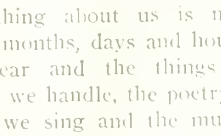
Some tones and rests are long and some are short. You can illustrate this yourself by playing first a long tone, then a short one. Metronomes help us a great deal in measuring the length of tones and rests, for every tone and rest has an ending as well as a beginning, though some of us are apt to forget the ending. The metronome ticks for us to start and to stop.

I do hope you are not one of those who say, "I can't count and play too," because if you are you cannot play the examples. Before any one can have a very good idea of note and rest values he must know that there are six different kinds of notes and rests, from the whole note and rest down to the sixty fourth. To begin, just make a neat table of these notes and rests. Dots add to the value of notes and rests, and a table of these will be a good review, as follows:

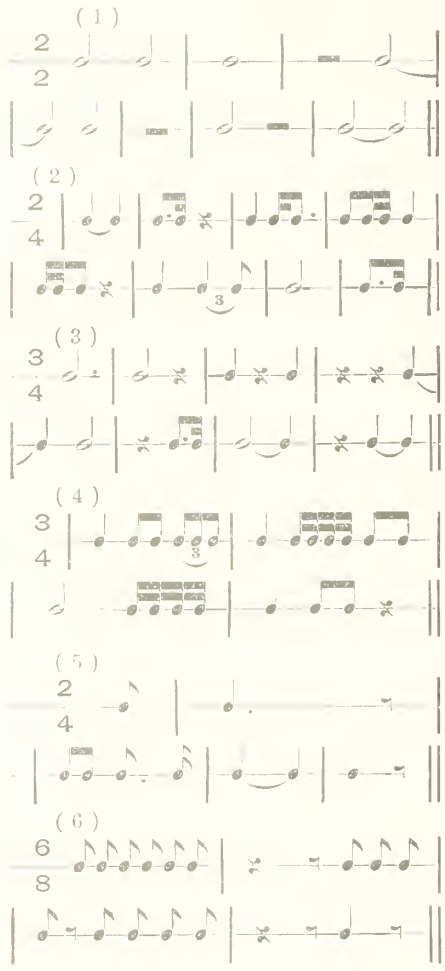


, etc.

then a table of double dotted notes and rests is excellent practice:



, etc.



It's the truest truth in music, that if you know what time is, then you can play and sing, then you know music.

A FAMOUS BOY PRODIGY.

The most famous boy prodigy of this generation was Josef Hofmann, a ten-year old pianist who came to this country with his father in 1887. Josef Hofmann was born in Cracow, Poland. His mother was an opera singer and his father a music teacher. Before he was five years old Josef had a piano of his own. He made his first public appearance at a charity concert when he was six; at eight he played in a concert in Berlin; at ten he came to New York City, and here he drew enormous crowds and became the subject of much publicity. The Society for the Prevention of Cruelty to Children interrupted his career in New York, and he was not permitted to play more than four times a week. An illustrated New Yorker provided funds for Josef's education and [illegible] he did not play in public [illegible]

AT THE HISTORY CLASS.

(Class room in Middle West college, boys and girls in musical history sit facing the Professor.)

The Professor (*Wiping his forehead and eying the back row*):—Your answers are glib enough concerning the foreign composers, now tell us, any one, who was the first American composer whose scholarly work was worthy to be classed with the great Germans? (*Profound silence.*)

The Professor (*Looking to right and left*):—I see no one has an idea of the man, his name or his work—still we are American born and brag of it—we are loyal to the point of suffocation when we are in Europe; but at home we forget our famous brothers.

Ethel (*Timidly*):—There are so many thoroughly educated and famous American composers doing good work, Professor.

The Professor (*Interrupting*):—I know, I know; but this man was the first; forty years ago there were no chairs of music in Universities and Colleges, no public school music, the facilities were meager enough when John ———, there I almost said it. Now, class, who began this movement for better music, a movement which has spread to the uttermost corners of our country? (*Silence.*)

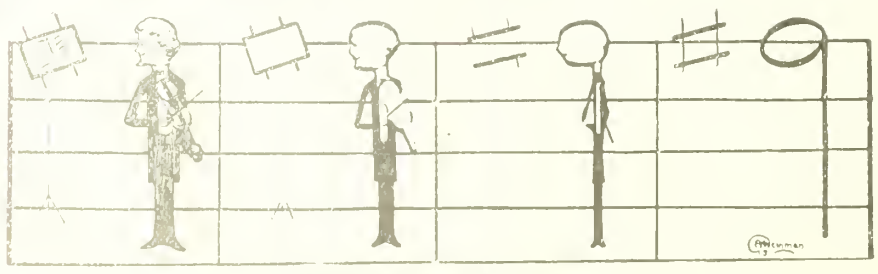
The Professor (*With suppressed indignation*):—An organist as well as composer, an educator above everything, the first musician to occupy a Chair of Music in an American University—a position which he held for thirty years. Can any one name this musician? (*Silence.*)

The Professor (*Rising*):—For several years after his return from Germany he was the only American organist with sufficient technic to interpret the works of Bach; he may be said to be the first to introduce Bach's great organ works to the American public. He it was who made it possible to raise music to the dignity of an elective study counting toward the degree of Bachelor of Arts. This was a humble beginning when we think of the large and flourishing Departments of Music of this particular University and elsewhere. Within a few years harmony and counterpoint have been permitted as subjects for entrance examinations at this identical University. I believe that, as students of musical history, each one of us should be able to speak this man's name—again class—(*Silence.*)

The Professor (*Sitting down*):—His ideals in art were Bach and Beethoven, his life-long friend was Theodore Thomas; among his pupils who have gained more than a national reputation as composers are Arthur Foote, Clayton Johns and F. S. Converse of Boston; among critical writers who have worked with him are Richard Aldrich, Henry T. Finck and W. T. Apthorp. (*The Professor rises and points to girl on the front row.*):—Surely, Edith, you know this musician.

Edith (*Biting her pencil*):—Wasn't he born in Portland, Maine?

The Professor:—Yes, yes, and now go on—



[illegible] Lesson [illegible] Notes

Jean (*Doubtfully*):—Didn't he appear in Germany as an organ virtuoso?

The Professor (*Excitedly*):—Now we are getting to the point, go on.

Grace (*Decidedly*):—I know now—he composed a piece for the Centennial held in 1876 in Philadelphia.

Eveline (*Interrupting*):—And another for the Columbian Exposition of 1893 in Chicago; it was called *Columbian March and Hymn*, because aunt Carrie was there and she's a music teacher.

The Professor (*Eagerly*):—Yes, and he did a *Hymn of the West* after the words of Edmund Clarence Stedman, for the Louisiana Purchase Exposition in St. Louis. His orchestral works are his best; he did little for the piano, and less for voice. Only six songs; these are excellent, however, and deserve to be better known.

He was at work upon a Symphonic Poem based upon the career and tragic fate of Abraham Lincoln, when he died. This work was begun after his retirement from——

Ben (*Flourishing his hand*):—I know—Harvard University.

The Professor (*Pointing to James*):—And his name—James—was——

James:—Was John Knowles Paine.

The Professor (*Rising hurriedly*):—The following account from the Harvard University Gazette will be of interest. (*Adjusting his glasses, he reads*):—"From the beginning of his career as a teacher, he regarded it as a sacred duty to justify the recognition of music as an academic study, and to familiarize the College public with the best music. For years it was his practice to supplement his regular instruction by series of pianoforte recitals of the works of the great masters, prefacing each work with a few well chosen remarks about the personality of the composer and the significance of his music. These recitals, given in the evening in the lecture room of Boylston Hall, were always well attended by students, to many of whom they furnished the first opportunity to hear classical music."

For next lesson we will discuss Paine's opera, *Azara*—class is dismissed. (*Class files out followed by* The Professor.)

THE MEANING OF SOME DEFINITIONS.

(After the following definitions place the words they define.)

A line drawn perpendicularly across the staff to separate the measures. (Bar.)

A group of notes found between two bars. (Measure.)

The tones belonging to a certain scale. (Key.)

The rapidity with which the natural accents follow one another. (Time.)

The upper part of a tune. (Air.)

A piece for two. (Duet.)

The End. (Fine.)

Work, composition. (Opus.)

The finest and largest of wind instruments. (The organ.)

The most important of sacred choral works. (Oratorio.)

An instrumental introduction. (Prelude.)

The most widely used of all musical instruments. (Piano.)

A part for one performer. (Solo.)

The full band or chorus. (Tutti.)

Playing or singing in a different key to that in which the music is written. (Transposition.)

The upper or highest voice. (Treble.)

A piece for three instruments. (Trio.)

Hold. (Tenuto.)

TONE-HARMONY.

"I AM going over to hear the C family sing," said Milly to big sister Jane.

"Remember what father C says; this is tone-harmony day," answered Jane giving Milly a vigorous push into the music room.

Now the C family lives in a seven roomed house, all lovely and white, right there in front as you face the key-board. Every one knows father C, the head of the family; his voice is like that of some old friend, so satisfying and wholesome. See him sitting there with his six children D, E. F, G, A. B. Of course, being the head of the family he is the most important member of it, so it is natural that the entire family should bear his name and we speak of them as the Key of C. Whenever you say Key of C, the picture of D, E. F. G, A and B flash into your mind.

Father C's favorite children are E and G. Sometimes he lets them have the first word, but father C always has the last say in the tune and we are all glad that he does, as you will discover when you begin mixing your tone-harmonies together.

"Now let us begin to mix the tones, Milly," said father C, pointing to E. Milly played father C with E.

"Ah," said she, "How sweet and pleasant they sound."

"Again, try me with A," and Milly did as he bid her.

"See, dear child, the tone-harmony is perfect, this mixture has all the richness and fullness of C and E, the third.

"Measure the distance and you will see that A is sixth above me, so we are called the sixth.

"With F and G, the fourth and fifth, the harmony is a little thin.

"Indeed, my dear, you can always tell us by that hollow empty sound; no trouble at all.

"Now I dislike to reveal family secrets; but I never agree with D or B, no never, we are always apart, quarreling if you please to call it so.

"Play us and see—ah what a difference, how harsh and discordant you will say at once 'I do not like these tone harmonies.'

"But we can not have sunshine all the time, there must be a few clouds for contrast," and father C smiled broadly at Milly's puzzled expression.

"You like olives, don't you? Well we like a relish in our tone-harmonies, indeed we all love the bite of it in our modern music, the next time you go to a concert you must listen for these bitter sweet harmonies.

"To return to sweet sounds, just play C, E, G together, and listen how beautifully satisfying; there is a perfect blending of our voices—so perfect that we are the very backbone, muscle and sinew of all music. You will find the combination in every piece. We are so much in evidence that we have the nickname of 'common chord.' Our real name is 'triad' because there are three in our party. But music would be dull if tone-harmonies were as restful as we are, play C, E, G, B, and notice the difference. How exciting! Something must happen, we never can endure this uncertainty! Don't you feel B, that unhappy member of our family, pushing and pulling to get up to C, my namesake above. Because B has that pulling habit, we have called her 'the leading tone.'

"Then, for further practice, find where A goes when you play C, E, A, together. Play C, F and G, and find where F wants to go. There is one thing to remember about D, or Two, as he is called in harmony, he doesn't care whether he goes to C or E just so he goes somewhere.

"One point to remember, after the pushing and pulling of the tone-harmonies, after the tunes have pressed forward and backward, after the discords and dissonances, and the quarreling of the diminished sevenths, you are always happy when you come back to me, I am One, the end of the journey. Now, Milly dear, our lesson in tone-harmony is over, so run quickly before you forget it all and tell big sister Jane."

COMPOSERS' SAYINGS.

"My receipt for recalling the fleeting inspiration and the storing of ideals is to travel a good deal and to see the most beautiful things possible."—GRIEG.

"My ideal is to become a good composer."—TCHAIKOVSKY.

"Music is not a means of physical pleasure. It is one of the most subtle products of the human mind."—SAINT-SAËNS.

"Popular music will ever stand as the chief and most important contribution to the history and evolution of music."—MASCAGNI.

"My productions in music are the product of the understanding, and spring from my sorrow."—SCHUBERT.

"I shut myself up for a fortnight and play Bach. That is my preparation. I never practice my own compositions."—CHOPIN.

"The mania for discussing things which they least understand is a very common fault in men."—GLUCK.

"And the day in which art and nature speak to you, makes you an artist, an adept."—MASSENET.

"Art has not Fatherland, and all that is beautiful ought to be prized by us, no matter what clime or region has produced it."—WEBER.

"A beautiful thing is effective even in a small form, as a charming idea delights us pronounced by the lips of a child."—SCHUMANN.

CHARADES.

My first is part of an apple,
My second is objective of "we,"
Put me together and a company of singers I'll be.
(Chorus.)

My first means earnest endeavor,
My second is 2 + 2 = 4;
You'll find one in every piece
And often there are many more.
(Triad.)

My first is used by the cooks,
My second is a Christmas toy;
My whole is an orchestral instrument
Much loved by every boy.
(Kettle-drum.)

My first grows out in the forest,
My second is "Oh! Oh! Oh!"
And now you have almost guessed
That my whole is a——
(Trio.)

There are in music such strains as far surpass any faith which man ever had in the loftiness of his destiny. Music hath caught a higher pace than any virtue that I know. It is the arch reformer. It hastens the sun to his setting. It invites him to his rising. What a comment on our life is the least strain of music! It lifts me above all the dust and mire of the universe. I soar or hover with clean skirts over the field of my life. When I hear music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times and to the latest.—THOREAU.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—January, 1914.

	Regular Price	Special Offer Price Postpaid
Dawn of the Kingdom, Easter Cantata—J. Truman Wolcott	$1.00	.25
The Eclectic Course of Graded Studies in Piano Playing—J. M. Blose	1.00	.20
A. B. C. of Piano Music—Mrs. H. B. Hudson	.60	.15
Two Part Hymns in Honor of the Blessed Virgin Mary—N. Montani	.25	.10
Gallery of Distinguished Musicians	.75	.35
Brahms Hungarian Dances for Piano Solo—Either Vol. I or Vol. II	1.00	.20
Brahms Hungarian Dances for Piano Solo—Both Volumes	2.00	.35
Grove's Dictionary of Music and Musicians	25.00	15.00
Eight Four Hand Pieces for Teacher and Pupil—Heinrich Pfitzner	1.25	.15
Brilliant Octave Studies—A. Sartorio	1.25	.20
New Pipe Organ Collection	.50	.20
New Anthem Collection	.25	.13
Salon Album for the Pianoforte—Vol. I	.75	.20
Italian Overtures for Four Hands	.75	.25
New Vocal Album	.50	.20
Sonata Album—Vol. II	.75	.35

Calendars

The December Holiday number of the ETUDE contained descriptive matter with regard to a number of calendars which we carry in stock, all of a musical character, all at the same price—10c each or $1.00 a dozen. Let us send a sample of each that we have on hand.

Reference Works—Free

We say "works of reference" because these two catalogs, the SINGERS' HAND BOOK and PIANO STUDY GUIDE are more than catalogs—they are carefully classified works of positive advantage and usefulness to the teacher; a selection can be intelligently made by the teacher out of these catalogs.

Let us send the catalogs free to you, to anyone. In ordering from them, either ON SELECTION or on regular monthly cash account, it is only necessary to mention the number and in less than a day from the time received the order will be on its way to its point of destination.

Postcards.

There are few teachers of music who do not use postcards in their work. This house alone disposes of at least 100,000 postcards each year; our stock covers about 600 subjects, most of them in platinotype finish of a superior grade and quality. The platinotype finish is most artistic, even better in appearance than an original photograph. The series consists of composers, educators, organists, violinists, great masters, great pianists, great violinists, modern masters, modern pianists, modern violinists, opera composers, historical postcards, opera postcards, etc etc., all sold at the uniform rate of 50c per dozen.

We have had small frames manufactured in quantity, each fitting a postcard. The price of a framed card, the subject to be selected by the buyer, is 50c sent by express not prepaid, or 60c singly by mail postpaid. The frames are 2-inch dark oak moldings, outside measurements 7½ x 9½, a most practical and artistic studio decoration.

Teachers' Supplies

Many new systems of the music dealing business, many new works in educational music have originated with the house of Theodore Presser. The supplying of sheet music by mail order direct from the publisher to the teacher was perhaps the most radical departure. The sending of music ON SELECTION with no guarantee as to the amount kept, the same liberal discount being given as on regular orders, the only responsibility being the transportation, is perhaps the second most radical departure in music dealing. Many others followed and will follow.

Our order filling department, our ON SELECTION department, is on a more perfect basis this season than it has been for many years. Our stock of publications not of our own publication is perhaps the best selected in the country. This means promptness in the filling of orders, the most necessary condition of mail order buying. Any of our catalogs will explain our system to those who are not familiar with it; any question in music will be answered cheerfully, promptly and intelligently.

Our first catalogs will be sent for the asking. Satisfaction is guaranteed; no order is too small to receive our careful attention and no order is too large or too intricate to be filled quickly and at the very best possible price in every case that can be obtained anywhere.

Jenny Lind—Portrait

It is hardly necessary for us to say that the portrait of Jenny Lind on the cover of the December Holiday number was the most talked of, the most attractive title that we believe has ever been on the ETUDE and numerous of our friends have paid high prices to have this cover of the ETUDE framed. It was not possible for us to get the picture without the printed matter but it will be noticed that the printed matter is so placed that the picture is just as valuable with it as it would have been without it. We have had a number framed covering the printed matter. These we can send by Parcels Post, prepaid, for $1.50.

Write Your Address Plainly

Very few persons realize the importance of writing their names and addresses with such perfect plainness as to leave no doubt in the mind of a stranger as to the spelling of the name or the correct reading of the address, including particularly the name of the state or province in which the writer lives. We all use abbreviations in writing and no one should be blamed for doing so, but there are names of states, etc., that are often shortened in writing and so written as to be easily mistaken for something altogether different; we have in mind a patron who lives in Virginia and who writes "Va." so that it looks quite as much like "Ia.," another in Maine whose "Me." looks like "Mo.," another whose "Va." looks like "Ga." and the chances of misreading Pa., La., etc., are of such frequent occurrence that we are constantly learning of the misdirection of mail matter intended for patrons living in one of the states, the name of which has been carelessly abbreviated

We cannot reasonably expect all our employes to memorize the names and addresses of thousands of patrons, but each patron knows his or her own address perfectly and should bear in mind the fact that a stranger unfamiliar with the handwriting, uncertain as to the spelling of the customer's name and misled by an unfortunate as well as unnecessary abbreviation of the name of the state, may easily make a mistake in addressing that would cause a vast deal of disappointment and expense.

To sum up—one's name should be written plainly and with due regard for lack of familiarity with it on the part of strangers, the post office address plainly also, and the name of the state in full as "Maine," "Iowa," etc., rather than the often misleading abbreviations that look as much like one thing as another when not printed (as in this article) but written in a hand peculiar to the individual writer not necessarily in accord with "copy book" rules. If this advice does not fit the reader's case, we only ask that it be passed along where it will do good.

Etude Binders

One of the greatest advertising advantages of the ETUDE is the fact that copies of the ETUDE are seldom, if ever, thrown away; they stay on the piano indefinitely. Music, as we all know, is unlike reading matter in that it is the desire of every player to play a composition many times. In the matter of literary magazines they are read but once.

Therefore, would it not be better to keep your ETUDES in some substantial, permanent form? We have two binders selling for $1.25 and $1.00, prepaid; a new one, the "Big Ben" $1.25, well worth the difference in price; the one for $1.00 is the Weiss binder which we have always sold. They each hold twelve copies of the ETUDE and can be held strongly in place and are very easily adjusted.

Prize Piano Contest.

In another part of this Journal will be found an advertisement of a $600 prize offer for piano compositions. There are four classes of compositions included in this prize and in all there will be 13 prizes ranging in price from $20 to $100. This is an excellent opportunity for our young composers and also our experienced composers to compete. We have always held that it is the duty of every professional man or woman to make an effort along original lines of composition. Just the same as in literature, no one can make any pretension to a professorship or a degree without writing a thesis on some original theme.

It is far better to have tried and failed in matters of this kind than not to have tried at all. There is nothing that will develop musicianship more thoroughly than efforts along the line of composition, and we shall be pleased to see a general interest all along the line in this contest. It will be noticed that the Contest will close on the first of March, 1914. Therefore, there is only two more months remaining before the close of the Contest.

Sonata Album, Vol. II.

Some time ago we published the Sonata Album, Vol. I, as originally published in the Peters Edition. These two volumes contain about all the work in the Sonata line that is required for any graduate. The two volumes contain the best and most popular sonatas of Haydn, Mozart and Beethoven. In the second volume there are 11 Sonatas by these three composers. Any one of the sonatas in sheet form will cost more than this entire volume. This volume contains the celebrated Sonata Pathetique by Beethoven, also the de[light]ful one in D minor, Op. 2. The [Sonata] in C is included, also the [Sonata] with Variations. The two [Sonatas] of Mozart and Haydn [are] beautiful. This volume [contains] 90 pages of music. [The] price of this volume [is] 75 cents.

Summer Study Classes

THE Summer Study Plan has become extremely popular in the past few years, offering to ambitious music students and teachers the opportunity of combining recreation with advanced music study. Teachers and pupils realize more and more that the summer season should be one of pleasure and profit and not one of waste and loss.

Beginning with the February issue THE ETUDE will have special pages containing the announcements of Summer Schools and Classes. Last year many schools and teachers organized profitable Summer Classes solely by advertising in THE ETUDE, which is unquestionably the most economical method of reaching prospects effectively.

There are obviously many advantages in making an early announcement of plans, etc. Readers of the February ETUDE will be interested in information about location, dates, tuition and courses.

To add effectiveness, the announcements of Summer Schools will be accompanied by special articles. All such advertisements, with proper geographical headings, will be grouped about these articles.

THE ETUDE, to assist in the formation of Summer School Classes, offers to teachers, schools and conservatories, a special advertising rate much less than the regular rate. Further information will be furnished by the Advertising Department.

To bring your announcement to the attention of the 225,000 readers of the February issue of THE ETUDE it is necessary that instructions and copy (or the data you wish incorporated in an advertisement), reach this office not later than January 5th. It will be arranged by us to best advantage.

Dawn of the Kingdom, Easter Cantata By J. Truman Wolcott

We take pleasure in announcing that we shall have ready in a short time, a new and attractive Easter Cantata especially suited for choir use in churches. The text of this cantata which has been compiled and arranged by the Rev. J. Percival Huget, D.D., is taken chiefly from the Scriptures and from well-known hymns. This cantata is not too lengthy to be used in connection with any short church service. It is in three parts, namely, "The Prophesy," "Dawn at the Tomb" and "The Dawn of the Kingdom." The solo work is chiefly for tenor and baritone, and the choruses are all for mixed voices. These choruses are all very effective, and they are all well within the range of the average choir. "The Dawn of the Kingdom" is a musicianly work entirely practical and easily rehearsed. It cannot fail to prove interesting to congregations.

For introductory purposes we are offering copies for 25 cents, postpaid.

The Eclectic Course of Graded Studies in Piano Playing By J. M. Blose.

We have come into possession of the publishing rights of a practical course of pianoforte instruction, which can be taken up after the instruction book is finished, or with the pupils who have some little knowledge of the rudiments. The exercises at the beginning of the work are extremely simple. It would act as a supplementary work to any graded course. The work is by a thorough musician. Dr. Blose has had an extended career as a teacher and composer. His long residence in this country has made him acquainted with the needs of the American pupil. He has in this work a most excellent course of preliminary technic, interspersed with recreation and some pieces, very similar to the volumes of the Graded Course. Some of these are original and some are selected. The work contains 60 pages, and in all there are 108 different exercises. The work ranges from the very beginning of exercises composed entirely of whole notes, up to about the second grade. All are very carefully selected and graded. It is a useful little volume in the hands of any practical teacher, and we take great pleasure in recommending it to anyone who desires to have an elementary work in connection with any graded course that they are using.

We will send this work when it is published for the small sum of 20c postpaid. Since the plates are all ready and no preparation in the way of engraving and proof reading are necessary the special offer on this work will continue but a very short time.

A. B. C. of Piano Music By Mrs. H. B. Hudson.

We will issue this month a unique volume along lines which have never as yet been attempted and that is a music book without notes. The letters only are used. It requires no numbers of the staff or notes whatsoever and it is astonishing what the author, Mrs. Hudson, has done in the way of presenting little pieces to little players without notes. These can be played by anyone who can read the letters. Both hands are represented and also the time is indicated in the most simple and ingenious manner. This book is intended as a forerunner for all books for children. The introductory price we have made 15c, and all teachers of elementary pupils will be simply delighted with this little volume.

Great Pianists on the Art of Piano Playing By J. F. Cooke.

This new work is now ready and the special offer is hereby withdrawn. A score of most distinguished contemporary pianists are represented by their personal opinions in this work. It will prove of interest to all earnest students.

Two-Part Hymns in Honor of the Blessed Virgin Mary By N. Montani

This is a collection of original hymns in the vernacular which are intended to be used either in convents or congregations. The music of the hymns is so written that it may be sung in two parts with a simple and appropriate organ accompaniment. The texts of the hymns are taken from the most approved sources, many of the great writers of hymnology being represented. The music is by Signor N. Montani, an organist and composer who has achieved an enviable reputation. While these hymns are more especially suited to be used in the month of May they are most of them appropriate for nearly all seasons of the Christian year. They will be published in neat octavo form.

For introductory purposes during the present month, we are offering copies of this collection at the very low price of 10 cents, postpaid.

The Gallery of Distinguished Musicians

The success achieved by *The Gallery of Musical Celebrities*, and its companion volume, *The Gallery of Eminent Musicians*, has led us to issue *The Gallery of Distinguished Musicians*, a work similar in character to the other two, but including many composers and artists who were necessarily omitted in the earlier books. The three "Gallery" books thus form a complete series of portrait-biographies which include the most noted musicians of all time. The idea of having a good portrait of picture postcard size with a brief biography on the back has proved exceptionally popular, because the regular musical dictionaries do not contain many portraits if any, and long descriptions of a musician's career as found in even the "collective biographies" lack the virtue of brevity. The biographical notes are genuine character sketches, containing all the essential facts of each life, and summarizing the special claim which each musician has to recognition. The new work is not a mere supplement to the other two but is a complete work in itself. In advance of publication we shall be pleased to send all who accompany their order with cash a copy of this new work at the special introductory price of 35 cents. The same book bound in fine ooze leather at 75 cents. Order distinctly *The Gallery of Distinguished Musicians.*

Brahms Hungarian Dances for Piano Solo. Two Books

This celebrated work has been added to the Presser Collection and for a short time we are offering the two volumes at a special introductory price. Brahms Hungarian Dances originally for four hands would have made this composer famous had he written nothing else. As arranged for piano solo by the composer, they are nearly as brilliant as in the duet form and are much played. Volume 1 contains from No. 1 to 10 inclusive; Volume 2 Nos. 11 to 21 inclusive.

Our special introductory price is 20c separate volume, 35c for both volumes.

Grove's Dictionary of Music and Musicians

Our offer of last month—a complete set of the new "Grove's Dictionary" in five volumes (of nearly a thousand pages each) for $15.00—met with a hearty response on the part of the musical public who readily took advantage of the opportunity to obtain this $25.00 set of books at a discount of 40 per cent. We still have a few sets on hand and as long as they last will be sold for $15.00 the set by express or freight, not prepaid. (Express charges or postage at the rate of about 35 cents per volume additional.) The work itself is without a peer in musi-

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At Home.

THE Metropolitan Opera Season in New York is in full swing, the opening opera having been *Gioconda*.

VICTOR HERBERT has come forth with another successful comic opera called *The Madcap Duchess*.

THE Montreal opera season, like that of the Metropolitan in New York, opened with a production of *Gioconda*.

THE Kansas City Symphony Orchestra opened its season with an all Wagner program at which Putnam Griswold was the soloist.

JEAN SIBELIUS, the Scandinavian composer of the famous *Romance*, and other more important, if less noted, works, has agreed to make an American tour in 1914.

THE opening of Hammerstein's season of opera will not take place until early in the new year owing to delay in the building of the new opera house.

THE death has occurred of William Paris Chambers, at the age of sixty. Mr. Chambers was at one time famous as a cornettist both in America and Europe.

AN Australian gentleman has invented an instrument presumably resembling a piano. When the keys are struck a lamp flashes a colored light. There are twelve lamps in each of the seven octaves.

THE first number of a new musical magazine, *The Clef*, which details the musical doings of the West, Northwest and South, has been received at this office. We wish the new enterprise all possible success.

A MOVEMENT is on foot, largely initiated by Mr. John C. Freund, editor of *Musical America*, for the elimination of "fake" music teachers. The readers of THE ETUDE will surely wish all possible success to the undertaking.

THE fact that David Bispham has appeared in vaudeville recalls to mind that other artists have done the same, including Remenyi, Camilla Urso, Auguste van Biene, Anton Hegner and Leoncavallo.

THE heirs of the late Joseph Pulitzer contested the will with regard to his endowment of the Philharmonic Orchestra, with the result that they have been compelled to pay a sum of $700,000. This sum will be utilized in accordance with Pulitzer's wish that concerts at popular prices should be given frequently in New York City.

MARTINELLI, the operatic tenor who made a sensation in London, appeared for the first time in America with the Philadelphia-Chicago Orchestra in a performance of *Tosca*.

VIENNA and London are not the only places that disapprove of the music of the future as composed by Schönberg. Some pieces of his were given by the Chicago Symphony Orchestra recently, and were received with audible amusement and some hisses. It is said that even the members of the orchestra joined in the general merriment at times.

THE Century Opera Company of New York has now decided that in future their productions will be sung only in English. The new policy will prove popular with the audiences and will relieve the management of the necessity of employing only singers who are versed in two languages, or of supplying a new set of singers for each opera.

A PRIZE of $100.00 is offered for the best organ composition by an American composer. This offer is made through the American Guild of Organists. Since the competition is restricted to certain forms those contemplating entering it would do well to send a stamped addressed envelope to Mr. J. H. Brewer, 88 South Oxford Street, Brooklyn, N. Y., for full particulars. This competition closes March 15th, 1914.

IT is possible that no prizes may be awarded for the exhibitors of pianos at the coming exposition in San Francisco. The reason for this is that many manufacturers have hesitated to exhibit claiming that no prize can be awarded for pianos since the main point of excellence in a piano is that of tone. They claim that tone quality is a matter of individual taste and that no jury can come to a conclusion that would not be unfair to other exhibitors.

THE Department of Music of the Winfield Public Schools of Winfield, Kansas, has been conducting a very practical and extremely well planned series of educational concerts. These were given by the High School Chorus and the Winfield Orchestral Club. The conductors were E. B. Gordon and L. M. Gordon. The printed annotated programs reveal that some elaborate works were given at past times by this interesting combination of the musical forces of the public schools. The orchestra numbers thirty performers.

LEONCAVALLO himself conducted the first performance of his new opera *I Zingara*, which received its first performance in the United States in California recently. The plot is based, like most Italian operas of the *verismo* school, on the play of primitive passions. In the final scene the "hero" of the opera sets fire to the tent containing his faithless gipsy wife and her lover. The music is sufficiently lurid to meet the requirements of the various situations, and the work was well received. The composer also conducted performances of his famous *Pagliacci*.

MILWAUKEE is starting a new idea in developing a symphony orchestra. The city furnishes the hall free and the musicians furnish their services free. The charge of admission is ten cents. At the first concert an audience of 5000 attended, thus providing a sum of $500 with which it is hoped to start a fund which will eventually place the organization on a paying basis. Practically all the existing symphony orchestras of first rank are guaranteed by wealthy patrons, but the "Milwaukee idea" should do away with the element of "influence" which is not altogether desirable in an independent land like America. All honor to the Milwaukee musicians for their fine efforts on behalf of music.

A GREAT teacher is not without honor if he keeps at it long enough, and we are delighted to record that a banquet was recently given in Chicago to celebrate the fiftieth anniversary of the teaching career of Dr. Ziegfeld. Many notabilities were present, not only those connected with the musical world, but also those in other professions and commercial activities. In his speech, Dr. Ziegfeld remarked: "I have seen the love of music implanted in the hearts of the people. I have watched it grow and develop. I have seen the great masses of the people walking to the beauty and the good and the value of music." These are great words, and are largely made possible through Dr. Ziegfeld's own splendid efforts. All honor, therefore, to Dr. Ziegfeld!

MR. A. DE P. WEAVER has been doing some original research of a strange kind. He has discovered that if a certain note is sounded by means of electric vibrations, all the mosquitoes in the neighborhood are attracted to the apparatus, and projected against it with great force. By placing an electrically charged screen in front of the apparatus, the mosquitoes strike it, and are instantly electrocuted. This sounds like a tall story, but the effect is due to the fact that the "song" of the mosquito is really the call of the female and attracts the male. It is not known why the female also responds to the electric note, but she does. The experiments have been sufficiently effective to arouse the interest of the Mosquito Commission of Atlantic City, appointed to wipe out the mosquito in that holiday neighborhood.

WALTER DAMROSCH has just returned from an extended tour abroad, and has been voicing his opinions of American symphony orchestras as compared with those in Europe. He is firmly convinced that America has the best of it for the simple reason that American symphony orchestras contain men of all nationalities. The French, for instance, excel on woodwind instruments and the Germans on brass, but in France the players are all Frenchmen, and in Germany they are all Teutonic. America, however, picks the best men available regardless of nationality, and consequently American orchestras are better balanced. This explanation is both practical and patriotic.

THE PUBLIC constantly delights in learning of the excellent progress made in the work of choruses and orchestras connected with large mercantile institutions. These choruses are made up of the employees and have a fine effect in developing the friendly spirit of the workers. The Marshall Field and Company Choral Society, founded in 1907, in Chicago, now has a membership of 200 and gives two concerts a year. Possibly the most remarkable work of this kind done in America is that of the Strawbridge and Clothier Choral Society of Philadelphia. The Strawbridge and Clothier store is one of the oldest and most representative department stores of the city and brotherly love. For 35 years it has conducted welfare work among its employees and its Choral Society

of 150 members is capable of rendering works of great difficulty and complexity. This organization is directed by Mr. Herbert J. Tily, who in addition to being the general manager of a large and prosperous business, still has time to exercise his unusual talents as a musician. The Presser Choral Society, founded three years ago under the direction of Mr. Preston Ware Orem, has proved one of the most delightful features of the firm publishing THE ETUDE. Frequent private concerts have been given.

JUST as our readers will be receiving this copy of THE ETUDE the Music Teachers' National Association will be convening at the College of Music, Cincinnati, Ohio. Unfortunately the details of the convention program did not reach the office of THE ETUDE until the December issue had gone to press and we were unable to inform our readers as we should have been glad to have done. The convention opens December 29th, and lasts three days. Among those who will participate are the President, Chas. H. Farnsworth; the Vice-President, Allan Spencer; the Secretary, J. Lawrence Erb; the Treasurer, Waldo S. Pratt; A. J. Gantvoort, Arthur Farwell, E. S. Kelley, H. D. Sleeper, Louis V. Saar, T. C. Witmer, E. A. Heacox, L. A. Russell, W. S. Pratt, W. J. Baltzell, K. W. Gerkins, C. A. Seashore, D. Powell, J. Miersch, C. E. Davis, L. B. Dana, H. A. Milliken, Willard Patton, T. Quarles, J. A. Hallam. All practical teachers may become members of this association by paying the annual dues. Practical members pay $1.00 a year and are entitled to attend all sessions of the Annual Meeting but are not entitled to a vote. Subscribers pay $1.60 and receive in return a bound volume of the proceedings for the year. Membership fees may be paid to Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

THE Philadelphia Chicago Opera Company has shown a marked advance this season even on its fine reputation of the past. Two novelties of genuine importance have already been given their American hearing through this organization and more are to come. The two novelties in question are *Don Quichotte*, the last opera of Massenet, and *Christoforo Colombo*. *Don Quichotte* proved to be exceedingly interesting, and Vanni Marcoux contrived to invest the role of *Don Quichotte* with all the fantastic romanticism combined with genuine idealism that the libretto calls for. The libretto differs from the book of Cervantes in that it ends with the death of the knight on discovering that his *Dulcinea* is no more like the creature of his imagination than was the windmill. Marcoux was ably seconded by Dufranne as *Sancho Panza* and the character of *Dulcinea* found an adequate exponent in Mary Garden. Massenet's music was magnificently appropriate to the occasion, though it plumbed no new musical depths. *Christoforo Colombo*, the second novelty, served to introduce Frauchetti, the most recent Italian composer. Titta Ruffo took the title role, and the work is unique in the entire absence of any love interest, there being only one principal female character—*Queen Isabella*. Titta Ruffo was an admirable Columbus, and fully deserves his rapidly increasing reputation.

Abroad.

A NEW opera by Rimsky-Korsakov, entitled *Mlada*, was recently produced in Moscow.

THE title of Humperdinck's new opera is *Die Marketenderin* (The Canteen Woman).

A MANUSCRIPT of Gluck recently brought $1100 at a sale in London.

THE American *première* of Strauss's *Rosenkavalier* will occur at the Metropolitan Opera House, New York, early in December.

THE death has occurred in London of Louis Ferdinand Ries, a noted violinist and nephew of Ferdinand Ries, the famous composer and pupil of Beethoven.

MR. EDWIN HUGHES, who has frequently contributed to THE ETUDE and who now resides in Munich, recently gave a highly successful pianoforte recital in the Bavarian capital.

THE Russian tenor, Chaliapine, has bought for the sum of 150,000 roubles a large estate at Garuf, his native place, on which he will build, at his own expense, a sanatorium for musical artists.

THE composer of *Adrienne Lecouvreur*, Signor Francisco Cilea, has been appointed director of the Conservatoire at Palermo. The committee consisted of Arrigo Boito, Umberto Giordano, E. Bossi, Gallignani, and Bolzoni.

REPORTS from Berlin tell us that a successor to Lehar's *Merry Widow* has really arrived in the Viennese operetta, *Polish Blood*, by Oskar Nedbal.

MRS. H. H. A. BEACH, the famous American composer, recently went to Berlin for the purpose of attending a performance of one of her compositions by the Berlin Philharmonic Orchestra, under the direction of Theodore Spiering. Mrs. Beach was entertained at a reception at which many notabilities were present, Mrs. Theodore Spiering acted as hostess.

IT is not often that an opera receives its *première* after it has been in existence one hundred years. Nevertheless, a work of Boieldieu's, entitled, *Les Voltures Versées* was recently given, for the first time, in Berlin. The critics do not appear to be very enthusiastic about the new old work, and it will no doubt soon return to its ancient slumbers.

THE new Strauss work, *Potiphar's Wife*, is to be a musical pantomime, or "wordless play." It is said that the subject was suggested by Count Kessler, a German nobleman who lives in France. Count Kessler saw the famous picture in the Louvre, La Chasteté de Joseph, and this gave him the idea.

THE Operetta, *la Principessa bizzarra*, by Princess Lonise of Saxony and the maestro Toselli, for whose sake the Princess left the royal palace, contains some severe criticisms of court life in Saxony. In consequence the princess has been deprived of her annuity of 50,000 francs which she received from the Saxon government. Moreover, the work proved to be something of a fiasco.

THE Wagner Festival performances will be resumed next year. They commence on July 22 with *The Flying Dutchman*, which will also be given on July 31, August 5, 11 and 19. *Parsifal* is to be played on July 23, and on August 1, 4, 7, 8, 10 and 20. Two cycles of *The Ring* are planned, the first for July 25, 26, 27 and 29, the second for August 13, 14, 15 and 17.

SAINT-SAËNS has made what he declares to be positively his last appearance as a concert pianist. He is convinced that advancing age is impairing his splendid virtuosity, and though many prominent people, including President Poincaré, assure him to the contrary; nevertheless the veteran composer feels that it is better to retire now than to wait until retirement becomes imperative. Saint-Saëns has had a successful career. He has deserved well of the world, and has been greatly honored in return.

SILAS G. PRATT has come out with the interesting suggestion that the works of American composers should be endowed, not commercialized. There is no doubt something of the sort needed, for the publication of large orchestral works is too unprofitable for any publishers save those who are more or less altruistic in their methods, and have the money with which to indulge their tastes. Practically all the great composers of Europe have in a measure been subsidized either through "scholarships" and prizes such as the Graud Prix de Rome, or through the generosity of wealthy patrons.

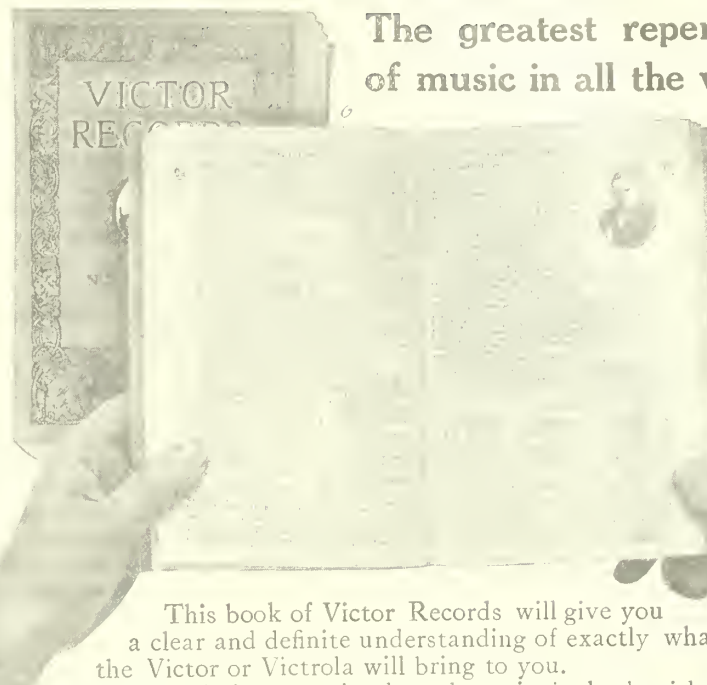
THE professional musicians of Berlin are complaining of hard times on account of the unfair competition of the military musicians, whose dashing uniforms and low charges commend them to the parents of young children. They complain also of civic and government officials who teach music "on the side." The Berlin Society of Musicians has therefore addressed a petition to the city begging the municipality to abolish the tax at present demanded of professional musicians. The Society has also addressed a petition to the Legislature demanding a law forbidding military musicians and officials of the State or of the municipalities to exercise in the musical profession except under certain conditions.

JUSTICE AT THE PUPILS' RECITAL.

BY ELIZABETH C. COBB.

AT a recital the audience is prone to judge a pupil's playing by the age or the size of the pupil. If a very small child plays better than a much older one the auditors are apt to think that the older one is backward. In order to remedy this at one of my own recitals I tried the following plan, which worked splendidly: After the name of each pupil I had printed the number of terms that pupil had studied with me. Of course, all teachers have a different definition of what a term is. I call a term nine months continuous instruction. Some make it a matter of ten weeks. In order to bar out injustice altogether I added the terms that some of my pupils had studied with other teachers.

I have also found it very desirable to vary the work of the pupils by having them give exhibitions of sight-reading before the audience. This is a very difficult test for a pupil, and it is necessary to give music considerably below the pupil's grade to carry it through successfully. In addition to this, I have always found it a fine plan to have the pupils read compositions founded upon the lives of the composers as studied in our musical history club. Parents are greatly pleased with this, as it shows that I am working for an all-round development and not for the development of some special fad.



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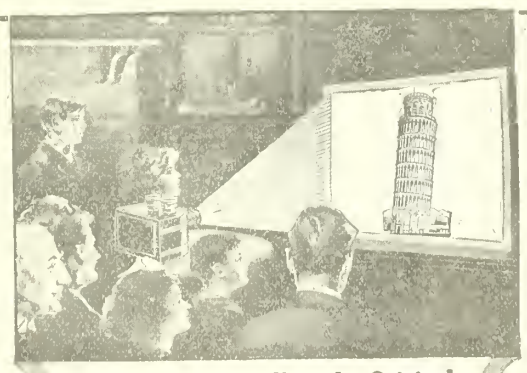
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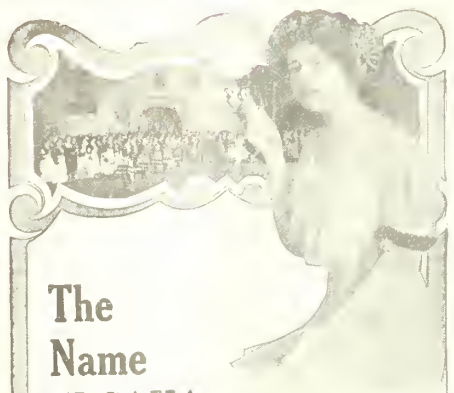
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See Special Offer to THE ETUDE Readers on Page 3

THE TEACHER AND HIS REMUNERATION.

BY JULIUS W. HULFF.

A TEACHER who fears to publish his tuition rates is often, if not always, judged guilty of either the knowledge that he is morally not entitled to the price he asks, or of having what a printer would term a "sliding scale." Either of these setbacks put the teacher at a disadvantage when a student seeks an instructor.

PUBLISH YOUR RATE CARD AND STICK TO YOUR PRICE.

A dealer who puts his prices in plain figures and displays them in his windows always gets the business, while the competitor who deals in generalities and fears to show his prices is passed by. While it may not directly connect with the caption of this article, let me say in passing that the musical profession, like any other profession, ethics or no ethics, cannot get too intimate an acquaintance with printers' ink.

Wise is the teacher who enforces the rule that all tuition must be paid monthly in advance. This rule, inflexibly carried out is not only better for the teacher, but it benefits the student in that it makes it costly to remain away; it therefore follows that a student under the pay-in-advance rule, will not only come more regularly, but, knowing that the lessons for the month have been paid for, will practice more faithfully and regularly.

The monthly tuition fee, once established, should not be reduced except in the cases of those who are found, after careful investigation, to be financially unable to pay a teacher's published rate, and who, last but not least, show latent talent and an earnest desire to secure a musical education. All those receiving the benefits of a price reduction should be taught on the same day if possible, as it is not advisable for obvious reasons to have a two-dollar student for a half-hour period and a student for the following half-hour, possibly playing the same grade of music, at one dollar or less.

A teacher, for his own protection, cannot investigate too carefully the financial condition of the applicant for reduced rates. Prospective students, to secure special rates will often resort to deception when they have the means to pay the established price. Students have gone to teachers for instruction after carefully removing expensive jewelry and changing their fine wearing apparel to something inexpensive. They have continued the deception twice a week to cheat the teacher out of a certain amount of his justly earned fees,—and this from young people coming from "the best of homes,"—students who who would indignantly resent being called "grafters."

All teachers should unite in impressing the fact that students are not paying for the TIME of a teacher; they are paying for the *musical knowledge* that the teacher IMPARTS. Just as the patients of a physician or the clients of an attorney need individual attention, special remedies or advice, so does each student need special exercises and studies that will most quickly and thoroughly lead him to the realm of true tone and time, and the teacher who receives remuneration for *what he knows* can soon tell whether the student needs Czerny, Sevcik, or Panoffka, or the simple scales of Herz Schradieck, or Concone. It is just as [illegible] for one seeking [illegible] of a physician or a lawyer to [illegible] half hour to the minute for the [illegible] as it is for a [illegible] a teacher of music to give [illegible] lessons for so much money. [illegible] I early found that [illegible] would, if he chose, give me [illegible] minutes to keep me busy for weeks; I never expected after that a full half-hour for my money, although the teacher's printed matter told me that was what I was paying for; again, I found that the teacher appreciated the fact that I told not call for my full tuition period, and in the long run I received much more in time and musical knowledge than I paid for.

LET YOUR PERSONALITY HELP YOU.

BY ARTHUR W. SEDGWICK.

IT is not absolutely necessary to have a pleasing personality to succeed in music. There are numerous instances of crabbed musicians, the kind who seem willing to "take your head off" for making a mistake who have a patronage. However, they retain that patronage only so long as there is no genial teacher with equal ability to compete with them. The sensible pupil seeks first of all real teaching ability. But it goes without saying that the teacher who is crabbed might add to his success, happiness and longevity if he could introduce a different and happier way of looking at things.

There is no reason for envy except that of weakness. If you envy another teacher it means that you are weaker in some one point than that teacher. Don't clog up your mind with waste matter dealing with the other teacher. Look to yourself and find out your own weak spots and seek to strengthen them. Fortify your reputation in every possible way. Perhaps one of your own teachers has made himself noted as a concert player or as a lecturer. If so try to induce him to help you by having him give a lecture or a concert in your own town.

Keep cheerful as much of the time as you possibly can. Don't preach, except through your actions and your life. Let there be a feeling of kindliness and helpfulness as soon as the pupil enters your studio. All these things are of greatest possible help.

THE BABY PUPIL.

BY EDNA JOHNSON WARREN.

ANY child of six years or under could hardly be called anything but a baby, and I have noticed much discussion in regard to music lessons at such a tender age. The most important reason that is given for not allowing these little ones to start lesson taking seems to be the fear of too weak fingers, ending in a final inability to rectify the errors caused by such early study.

I have in mind at present one little miss whose mother feels that six years old is too young to start the study of music seriously, yet she allows the child to go to the piano and play as long as she wishes, which usually amounts to half an hour each day and often longer. Consequently, I have noticed in the last few weeks that the small fingers are forming many bad habits which will take some teacher, with the aid of the poor little tot, a long time to correct. Bad habits are hard to correct and should be avoided if possible

On the other hand I have a small pupil who started last fall at the age of five and one half years, whose fingers were far more delicate than those of the first child but with much careful supervision the little joints are acquiring the firmness they should have, and she plays several pretty little melodies with two hands, reading at present in both clefs, which to my mind does her no harm, and will be a wonderful help and a substantial foundation in the years to come if she continues her musical study.

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Memorizing as a Virtue or Crime

MEMORIZING is a noble virtue or a high crime, according to circumstances.

The idea that everything taught is to be remembered is surely indefensible. There are some facts that should be fixed in mind permanently, but not many. There are many processes that should be permanently remembered and many, very many things of literary significance should be remembered by children who relish such things.

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The great pedagogical crime as to memorizing is the part it is expected to play in examinations. In no subject does the conventionalized examination allow a child to consult textbooks or notebooks.

The crucial test in most examinations is the child's ability to recall many things that he has no occasion to recall.

In many subjects the examinations should learn what the children think about certain things they have been taught, how they can use certain things that they have learned, but if they fail to remember some phase of it the teacher can never know what he thinks about it or what he can do with it. It is like trying to find out whether or not a child can draw artistically, but refusing to let him draw because he lost his pencil on the way to school. He is neither loaned another pencil nor allowed to go back and find his.

In a large number of phases of an examination the child should not be allowed to divert his mind from vital things by trying to recall some facts, when he might vastly better reserve his power for thinking by looking up the fact which is in the textbook or in his notebook.—*The Journal of Education* (Boston).

American Sources of Inspiration

THE American composer will never reach the ideal through a search for American subject matter. We have no great heartrending tradition of oppression, with its blood-bought songs of anguish or its reflex of riotous joy; all of this may come to us, but it seems unlikely, and at best (or worst) it would require centuries to effect such a condition, unless we can "work up" in some artificial way such a tradition of sentiment and emotion through the bloody experience of the Civil War of half a century ago, with its sad and tender songs of the hour; or, still more artificially, by taking to the national heart the emotions of the oppressed and altogether naïve negro, or, still more remote, of the almost entirely non-understood aboriginal red men, with their very indefinite historical data.

Already these sources of inspiration have been skilfully used by composers, but there is not enough of soul throb in the "coon song" or of naturalness (as we understand naturalness) in the Indian melody or rhythm to reach deep into our consciousness, and the appeal is too remote from our real traditional emotions to be considered in any sense American as we ourselves are American.

That America has not yet produced a Beethoven or a Wagner is not a matter of much present importance; the burning question is, "How shall we develop the talent we are sure is with us?"—LOUIS ARTHUR RUSSELL in *The Tribune* (New York).

Modern Spanish Music

SIMILAR to the Russian national school in more respects than one, the Spanish School plays far less important a part in the general scheme of modern music; not only because it is younger and far less numerous, but also because it has to the present day asserted fewer ambitions, and those few more limited. One may consider it, in all fairness, as a minor school, one which is delightful to study as it stands and which may rise far higher. Indeed, its progress, from the day when after a long period of apathy and routine it began to assert itself, has been great and steady.

The three main points on which can be founded a comparison between the Spanish School and the Russian are: 1. The Spanish School has not been influenced by German "abstract" convention, but displays a poetic spirit, a fondness for picturesque color; 2. Spanish composers use folk tunes extensively; and 3. Those folk-tunes are often, for reasons which the most summary study of the history of Spain reveals, of Eastern origin, exactly as are the folk tunes that play so great a part in the Russian music. Many Russian composers, like Glinka, Balakirev, Borodin and Rimsky-Korsakov have evinced a particular fondness for using Spanish folk-tunes.

The main difference lies in the fact that the field of Spanish music remains pretty narrow. Spanish composers have not yet dealt with the broader instrumental forms of the Symphony, Tone-poem, Quartet, etc., but contented themselves, for the most part, with writing dramatic works or tone-pictures; and, whereas in Russian music we find an extensive display of all human feelings, passions and fancies, Spanish music gives us chiefly picturesque suggestions of landscapes, scenes, and the like. Of course, when taken at its best (for instance, in Albeniz's *Iberia*) it does not lack humanity, nor fail to translate the broader and deeper emotions. Yet, we cannot help feeling that as a body, the Spanish composers have not yet succeeded in realizing the danger of too exclusive a display of local color.—M. D. CALVOCORESSI in *"The Music Student"* (London).

How Grieg Wrote "Peer Gynt" Told by Madame Grieg

"ONE lovely day came a letter from Ibsen asking whether Grieg would coöperate in putting 'Peer Gynt' on the stage. Grieg was taken aback, for he could not imagine a performance of a work so philosophical and so strongly imbued with Ibsen's skepticism. For several days he went about in a nervous, restless state, in great doubt and anxiety as to the heavy task, but the more he saturated his mind with the powerful poem the more clearly he saw that he was the right man for a work of such wild witchery and so permeated with the Norwegian's spirit.

"And so at last he girded himself up for the task, and longed to have a go at it. But where could he find a workroom to suit him? Finally in the same suburb of Sandviken, outside Bergen, he found a pavilion, with windows on every side, high up on a hill, far removed from the sight of men and with a magnificent view of the sea on one side and the mountains on the other.

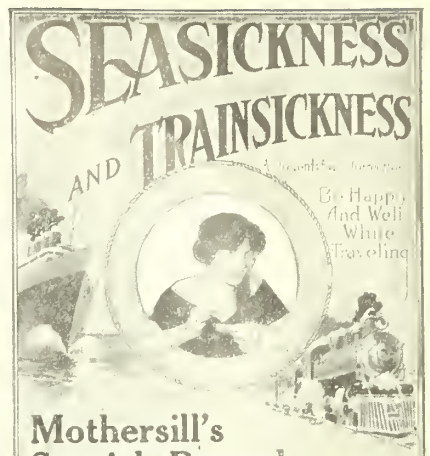
"'Solveig's first song' was the first thing to see the light, and then 'Aase's Death.' I shall never forget the bright, clear summer evening up there on the mountain, as we sang and played together for the first time Solveig's song. Grieg himself smiled, well pleased at the song, and called it a 'public lamp,' and there he was right, for wherever Grieg's name is known it was this song—and of course 'Ich liebe dich' as well—that first made it known.

"We had a clear proof of this when staying one spring in a hotel on the Semmering Pass in Lower Austria. We were sitting one evening in the coffee room when in came a number of peasants with their zithers, and before we had time to turn around they were singing and playing Solveig's song.

"Grieg himself considered 'Aase's Death,' the mourning music and Solveig's last song to be his best work. Autumn came and Grieg much wanted to show some sign of gratitude to the old man who had so hospitably lent him his house, and asked him if he might dedicate the music to him, but the old man implored him for Heaven's sake not to put him in the pillory.—MME. GRIEG in *"Teatret"* (Copenhagen).

Present Day Messiah Performances.

PERFORMANCES of the *Messiah* are nowadays considered by most musicians and countless music-lovers a weariness of the flesh. Why? Because all about them is stale. But, mark, the staleness is not in the music, it is in the performance. None of the performers is interested in the old task, which is discharged in a perfunctory way. Of the listlessness and weariness of the orchestra no one can form an idea who has not himself sat in the orchestra or has conducted it. The ambition of distinguishing themselves stimulates to some extent the soloists, and in a less degree the chorus, but the dulling effect of tradition and habit lays hold on all of them. However, a greater defaulter than any one of these is the conductor; for his faculties are oftenest, not only dulled by tradition and habit, but entirely paralyzed by them. And, mark, the so-called 'traditions" are for the most part slowly grown-up conventions with very little tradition of the original ways of performance about them. To get a really live performance of the *Messiah*, a performance that would do justice to the composer and would move the audience to the quick, we should require an excellent chorus, orchestra, group of soloists, and conductor, not one of whom had ever performed and heard the work. What impressions we should then receive! deep, elevating, marvelous. How those magnificent choruses, those now touching, now stirring arias would move us! And, let me add, how the *tempi*, the dynamic shadings, the phrasing, the correctness of the details, and the emotional conceptions, would surprise us! When the *Messiah* still impresses audiences, it is in spite of the performance, the worst of which cannot altogether destroy the grandeur and sublimity of this masterpiece. I must confess that I would readily give half a dozen of our recent sensational achievements for the revivification of the *Messiah*. It would be such a gain to have in its full bloom, vigor, and enduring youthfulness so sane, wholesome, beautiful, and edifying a work.—FREDERICK NIECKS, *in the Monthly Musical Record* (London.)



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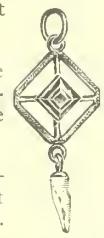
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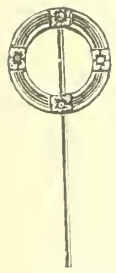
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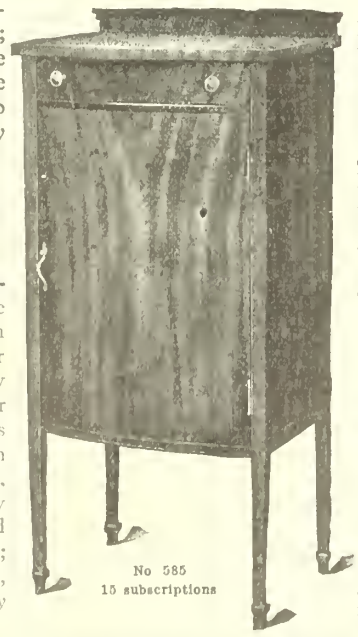
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In his little work on Rossini, Mr. Armine Bevan tells us that "too much has been made of the readiness with which Rossini transferred pieces from one opera to another, a process of which he made no secret. He was annoyed all the same when early works, which he looked upon as forgotten and had purposely never sent to the engravers, were published without his sanction, containing pieces that he had introduced into later works. Now that it has become the custom to publish everything, composers no longer transfer pieces from one opera to another. But in former days they did so freely enough.

"Handel borrowed from the operas he had produced in Italy to enrich the oratorios he was bringing out in England. Gluck, who laid so much stress on the dramatic appropriateness by which all operatic music should be marked, treated what had been composed for a particular occasion in one work as equally suitable for a different situation in another; and it is known to many musicians that Bach in his B minor Mass borrowed from his *Patriotic Cantata,* composed in honor of King Augustus of Poland, and from his *Ascension Day Oratorio.*"

Mr. Bevan might have added that "borrowing" is by no means unknown in our present day, though in a slightly different way. Wagner in *Parsifal* makes reference to music made familiar in *Lohengrin,* and of course in the *Ring* there is a free interchange of themes in all the operas composing that work. Edward Elgar, in his oratorio, *The Apostles,* "quotes" passages from his *Dream of Gerontius,* and in some of his orchestral compositions he includes music that has previously been heard in his works elsewhere. The same thing has been done by Strauss in his tone poems, *Ein Heldenleben* and the *Sinfonia Domestica* each containing identical themes which are supposed to be autobiographical. At the present time Charpentier, the composer of *Louise,* is having trouble because his new work, *Julien,* contains quotations from *Louise.* The publisher of the first work claims an infringement of copyright by the publisher of the second. But these modern "quotations" serve more as connecting links than anything, and are employed much as Kipling has told stories again and again about the same people—Ortheris, Learoyd and Mulvaney, to say nothing of Mrs. Hawksbee, Strickland and Moygli, are as familiar to us through many short stories as quite real people.

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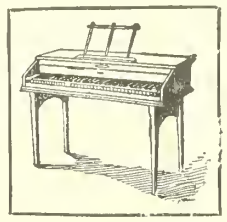
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Professor of Theory at the New England Conservatory

Q. Is it usual for a male voice to trill? Can you quote any instances of famous trills for the male voice? Is this not something which has been relegated to the female voice? —G. O.—G. S.

A. There are male voices, especially those trained in France, which can give the trill. I have heard M. Pol Plancon, the great basso, give a perfect trill at an Apollo Club Concert, in Boston, a few years ago. Lablanche, the heaviest basso of musical history, could trill easily, and once, in the singing-lesson scene, in "The Barber of Seville," he exactly imitated every trill, run, and fioritura, of Rosina, who was, I believe, on that occasion, Jenny Lind.

Q. I have a very pretty piece by the composer Calixa Lavallée. The piece is called the "Butterfly." I find nothing about the composer in my reference books. Can you give me any information?

A. I knew Calixa Lavallée many years ago. He was a French Canadian who had settled in Boston and was very active in the Music Teachers' National Association. He constantly worked to advance the cause of the American composer, and gave many concerts of native compositions. He studied in Paris, with Marmontel and Bazin, at the Conservatoire, and was not only a brilliant organist and pianist, but composed also in the large forms, having written two operas, a symphony, etc. But his best-known work is this piano piece, "The Butterfly." Nevertheless his anthem "Tu es Petrus," ought also to be a very popular work. Lavallée was born at Verchères, Canada, December 28, 1842. He died in Boston, January 21, 1891. He wrote a symphony, an oratorio and two operas. He took a great interest in the work of music teachers' associations.

Q. 1. I have an old English book in which the eighth notes are called QUAVERS. *I understand that this is the original name for this note in English. What is the origin of the old English names for notes and when did our modern names used in America originate?*

2. Who was the first to employ the American fingering, that is, the fingering which assigns on x for for the thumb?—W. H.

A. Two very important questions. The English, even to-day, do not call the notes by the names we use in America. I had an advanced pupil in my class-room a couple of years ago, who once questioned me, during a lesson: "Mr. Elson, what do you mean by a half-note, or a quarter-note?" The rest of the class looked astounded, but I knew at once that I was dealing with an English pupil. But when I spoke to her of Minims and Quavers, it was the turn of her classmates to look puzzled. One ought to know both systems, although the American way is more sensible than the English, for the latter had its origin, at least partially, in the long notation used in monastic music in mediæval times. They then employed much longer notes than we do at present, and the whole note was quite a short affair by comparison, whence they called it "Semibrevis" (half-a-short note), which the English use to-day. The smallest note was called the "Minim" (the least), which is still the English name. Then there came in (about the 15th century) still shorter notes and the Englishman broke loose from the Latin names and gave some of his own. He called the quarter-note the "Crotchet," and you will find Shakespeare punning on the crotchets of musicians in "Much Ado About Nothing." The eighth-note was called the "Quaver." Then, in the 16th century, there came still shorter notes, which they called "Semiquavers," which were sixteenth-notes. But, in the next century and in the 18th century there came still smaller notes and the Englishman went right on adding syllables as follows: "Demisemiquaver" (32nd notes), "Hemidemisemiquaver" (64th notes), and even worse. It is awkward nomenclature at the best.

The "American" fingering with "X" for thumb is also an English custom and England is the only country which employs it much to-day. In the old spinet music it was not customary to use the thumb, and the fingers were therefore marked "1, 2, 3, 4." When the thumb began to assert its rights it was at first marked "O," and I possess much music thus marked. But one was likely to mistake this "O" for a whole note sometimes, and it was therefore soon changed into something very like an "X." Germany, even in Bach's time, began to numerate the fingers "1, 2, 3, 4, 5." But England went on with its "X." America copied this, in the colonial times, but it has now almost vanished from this country.

I have asked more than one English musician about the reasons for clinging to this old-fashioned marking. One of them said in answer: "Well, the thumb is not really a finger, you know" which was all right for the study of anatomy, but scarcely for that of music. Another gave a better reason, which was that the position of the thumb generally indicated the position of the whole hand, and it was therefore advisable to have the thumb more distinctly marked than the other fingers. But the question is settling itself rapidly, and even in England the German fingering is spreading rapidly.

Q. What is meant by passing notes?—C. M.

A. Notes connecting two chords which really belong to neither but are treated as transitions.

Q. At what grade do teachers customarily start the study of the pedal with pupils? J. P.

A. It can be given almost with the earliest pieces at the end of the elementary grade. Koehler gives it thus in his method with a very simple piece. Yet I would suggest one point to the young teacher. Since the pupil generally associates the damper pedal with loudness, let the first piece with pedal be one of the softest that you can pick out. It will teach the pupil at once that the pedal should be used chiefly for sustaining purposes.

Q. Was Verdi influenced by Wagner in his operatic advance?—SINGER.

A. Not musically. The two reformers, both born just a century ago, were stars in different orbits. Each remained true to his nationality. Verdi advanced Italian melody to a higher plane, but never became Teutonic in his style or expression. There is not one *leit-motif* in all Verdi's operas, unless I except a little phrase of Mistress Ford in *Falstaff*.

Yet in the matter of careful attention to, and high character of libretto, Wagner may have exerted some influence upon the Italian master. Certain it is that the librettos of Verdi's last operas, *Aida*, *Otello* and *Falstaff*, were infinitely better than he used in his first period of composition. His early librettist, Piave, went insane, and no wonder, for Verdi made him an absolute slave to his music. If he wanted a chorus in a *Macbeth* scene, and there were only three murderers in the Shakesperian scene, Piave had to bring in forty and make a murderer's chorus. If he wanted an appeal to the patriotism of the Venetians (then under Austrian dominion), Piave had to write a Liberty Song for Macduff! It is amazing to note how grandly Verdi advanced in his later operas beyond such merely melodic and popular triumphs. It is significant that Von Bülow, who constantly abused Verdi at the beginning, wrote the most absolute apology and a letter of homage towards the end of the master's career. Browning (but half-informed in music for all his noble eulogies of it) scorned Verdi and sneered at him in "Bishop Blougram's Apology." The mantle of Verdi has not descended upon his successors. There is enough of it to make overcoats for all the living Italian operatic composers.

Q. I have read something about the plans that have lately been adopted in some Massachusetts schools permitting the pupils' musical work to count. Can you tell me just how this operates?—H. K. B.

A. It is quite true that several of the Massachusetts schools have begun to add music as a regular course in their curriculum, giving credits for it, exactly as in other studies. It certainly would seem to be as useful in some careers as the dead languages. Only a month ago I was informed of the beginning of such a course in the High School of Gloucester, Mass., and was invited to act as examiner in this course semi-annually. The project is, however, too new for me to give any decided judgment upon it. In the *Atlantic Monthly* of August, 1903, I wrote an article on my views of what such a course should be, and you can easily consult this magazine if you wish to study the subject. In Harvard and other universities and colleges there have been music courses for some time, and these have brought forth many excellent musicians and composers. Naturally the public school course would be more elementary than these, yet it may lead up to a comprehension of form, of instruments, of comparative musical history, and other points which would be of advantage all through the life of the student.

Q. Is the valse in any way related to the minuet?—P. B. D.

A. Not as a dance, but in some degree in its musical construction. The minuet itself underwent a change when it became an instrumental number in sonata and symphony. The true dance-minuet is quite slow and dignified. The minuet in *Don Giovanni* (in the ballroom scene) is a splendid example of the dancing minuet. This is so slow that Rubinstein used to say, in his lectures to the pupils in the St. Petersburg Conservatory, that it was intended for a sarabande. But as Mozart

was a good dancer he probably knew what he was about. Symphonic minuets are much quicker than this, however, so that *Tempo di Minuetto* means a cheerful Allegretto. Now note the minuets of Schubert. They approach nearer and nearer to the style of the waltz. At the same time the elder Strauss and Josef Lanner began to write waltzes that were closer to the minuet than the hop waltz that had existed before. Thus the two compositions were brought nearer together. But there is a marked difference in the rhythm of the two. Both are marked 3/4, but, while the minuet is really 3/4, the waltz is actually 6/4. Note that in playing a waltz you bring out its rhythm most effectively by accenting the first beat of *every alternate measure.*

The minuet suits much better to instrumental composition than the waltz. It can be somewhat developed, as may be noticed in the minuet of Beethoven's first symphony, but it ought not to be so freely treated as the so-called minuet in his fourth symphony, which is really a scherzo. Tchaikovsky and Berlioz tried to use the waltz in symphony, but without any very marked success. The waltz used by Weber in his *Invitation to the Dance* approaches more nearly to a 3/4 rhythm than most waltzes, and is another instance of the relationship of these two forms in their instrumental guise.

Q. Many of the notes of my piano stick, and will not repeat with sufficient readiness. It is an instrument of a good make and is only about eighteen months in use. I notice the defect when playing such things as the opening bars of Liszt's second Rhapsody. Is this owing to some part of the action requiring adjustment?—B. S.

A. Yes. Some part of the key may have swollen and requires trimming down. If your piano is an upright or a grand the defects may be sought for as follows: The guide-pin hole may be too short and the pin may hold the key; a splinter at the side of one key may hold down that or the next key, or both; a bit of the hushing in the pin-hole of a black key may have got frayed and loose and cause friction with the next key. A good tuner can probably soon locate the defect and remedy it. It is probably not very serious.

Q. If I desire to start a conservatory is it necessary for me to consult any state board in order to gain permission?—H. C. P.

A. No. There is, as yet, no official supervision of music-teaching in any State of the Union, so far as I know. There has been some agitation for an examining board, in some States, but I believe the matter died out of itself. This is a very difficult matter to legislate. If State examiners were appointed fierce jealousies would arise, and some musicians would consider it a great injustice to submit their teaching capabilities to rival scrutiny. After all a conservatory or a teacher is best known by the fruits of the work done, and no State diploma can give this result,—or take it away.

Q. What is the difference between alto and contralto?—M. H.

A. At present the two words are synonymous; there is no distinction made by many musicians between alto and contralto. There are, however, some who apply the word "contralto" to a deeper female voice than an ordinary alto. But the true use of the terms came about from the old days when the alto (high) part was sung by adult male voices. The discant was the only higher part than the alto, and that was sung by boys or girls. I quoted some time ago the verse beginning the alto volume of some old part-songs in my library, running—

"The alto suits to nice young men,
Who can sing up and down again."

In those days the female voice, which sang against these high male tones, was called "contralto." But as the adult male alto voice is obsolete in the modern distribution, and its place taken by female voices, "alto" and "contralto" have come to mean the same thing.

Q. Kindly let me have a short biography of Adolph Jensen. What rank does he hold among the great musicians? I would like especially to know how his Wanderbilder *came to be composed.* J. DE T.

A. There has been very little written about Jensen, the chief work being a biography by Niggli, in Berlin. Adolf Jensen (of Scandinavian ancestry) was born at Königsberg, Prussia, January 12, 1837. The entire family was musical. Delicate in childhood, Jensen suffered from ill health all through his life. His musical education was rather irregular and not very long continued, a fact which prevented him from attaining the first rank among composers. Yet he made his appearance in public as a prodigy pianist at eleven years of age. There was always a struggle with poverty and ill health in Jensen's pathetic career. Jensen had a devout admiration for Schumann, and at one time he saved up all his money in the hope of being able to take lessons from him, but Schumann's death ensued before this could take place. Jensen filled many different posts in various countries, but his tendency to consumption caused him to give up one position after another in the hope that a change of climate would benefit his lungs. In Denmark he tried operatic direction, but he was not in the least fitted for a theatrical career. A position offered to him in St. Petersburg was rendered impossible by a recurring inflammation of the throat, which attacked him during his journey to that city. Then he lived for a time in Königsberg again, teaching piano and composing. Then he became teacher in Tausig's piano school, in Berlin. Then the half-sick man settled in Dresden. After this it was a ceaseless wandering in the hope of reëstablishing his health. More southerly climes gave him a temporary relief, but he died at Baden-Baden, in 1879, at forty-two years of age. The *Wanderbilder* have no especial story, but one can understand that his own ceaseless wanderings may have inspired them. Jensen's music is sometimes too sweet and over-tender, but it is always melodious and never affected or strained.

Q. Will you kindly give me an idea of the two-part song form. It was my impression that in this form the composition had to begin and end in the same key. I find, however, that in some two-part songs, such as Franz's Aus meinem grossen Schmerzen, *the song ends in a different key from which it began. Kindly advise me whether this is not a violation of a rule in musical composition.* R. M. S.

A. In formal music, or let us say symmetrical music, one should end every form in the key that he began in. Bach did this in his *Christmas Oratorio,* a work which extended over twelve days in its divisions, but on the twelfth day he ended in the key in which he began. Nevertheless in the modern music tonality is almost abolished. Sibelius calls his last orchestral work a "Symphony in A minor," but it is not a symphony and it is as much in any other key as in A minor. It goes through all the twenty-four known keys and a few that are as yet unknown. Richard Strauss satirizes the idea of fixity of key, and in one of his songs, as he ends out of the tonic key, he adds a foot-note suggesting that sticklers for form may transpose the last half of the song into the tonic key. Debussy takes especial pains to end out of the tonic. Freedom of key has gone so far that I seriously predict that in a short time key signatures will be altogether abolished. Huber and one or two others have already adopted this plan and write their works in the signature of C, giving all modulations by means of accidentals.

But *Aus meinem Grossen Schmerzen* is not guilty of this effect. It is in minor and it ends in its proper key. The first few chords are in the relative major, but that is quite permissible, just as Beethoven begins his first symphony (key of C) with a cadence in F major. The few opening measures do not constitute the key in this case.

Q. How does a composer in writing a piece of music determine whether to write it in two-four time or in four-four time? R. M. S.

A. The sense of accent would tell him this. A two-four rhythm would accent more frequently than a four-four, and it would generally be somewhat more snappy and decisive. The different rhythms have certain characteristics, as, for example, six-eight in moderate tempo is the swingiest and most cradling rhythm; therefore barcarolles and cradle songs are generally found in that rhythm. Two-four or a rapid six-eight is crisp and bright, and quicksteps, salterellas and tarantellas are in that rhythm. Twelve eight is a good rhythm for a lofty processional, three-four is generally the dreamiest and most expressive rhythm, and you will find more slow movements of sonatas in that rhythm than in any other. Five-four is the most unrestful and anxious rhythm, and you will never find a cradle song in that rhythm—it would upset the crib. Of course other emotions can be given in these rhythms also, but they are especially suited to the feelings just mentioned.

Composers are not always very careful about their rhythms, and many write a two-four where a four-four would be better, or *vice versa.* Many a three-four rhythm (especially in quick tempo) is really six-four, as you may find in examining several of Beethoven's Scherzos—say the ones in Op 26 and Op. 28, both piano sonatas.

And there is much "dead wood" left us as a legacy from olden times in the shape of useless rhythms. There is really no need of using three-eight or three-two when three-four would express it quite as well, and twenty-four-sixteen ought to be written plainly four-four in sextolets. When will the world have a musical congress of all nations to settle the doubtful and useless points that abound in our musical system!

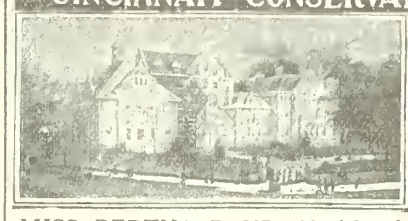
Q. What is the significance of the following signs and what is the difference between them? How are they played? M. S. F.



A. The first is called "Portamento," the second "Tenuto." The second passage would receive a pressing accent on each note and the notes would be played legato. The first would also receive a pressing accent on each note, but each note would stand slightly separated from its neighbor. The word "Portamento" is misapplied in such a case, since it really means "carried over," and these notes are not carried over into each other. And, to make confusion worse confounded, the vocalist and the violinist apply the word "Portamento" in its true sense to a passage given with a strong legato. I suggest the term "demi marcato" for such passages as the first one, above. The playing of this passage can be best described in the words of the late Prof. Baermann, "Play each note as if you were trying to give a legato with one finger!" That shows how slight a separation is desirable.

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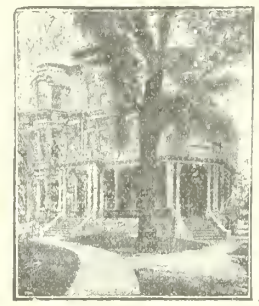
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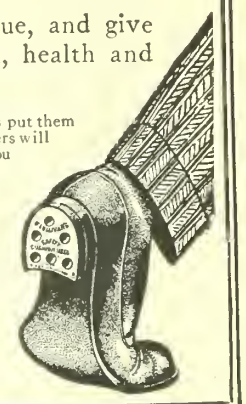


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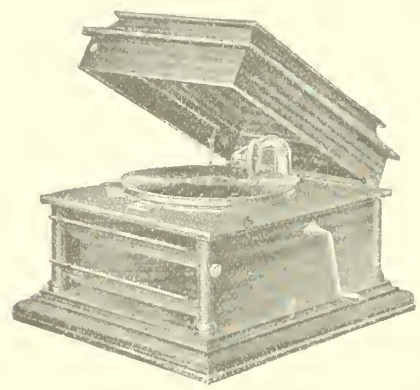
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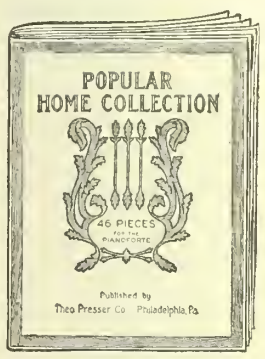
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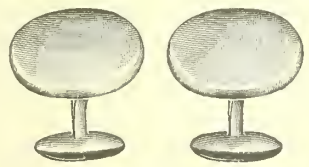


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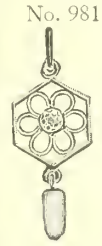

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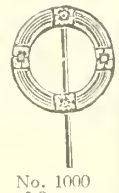
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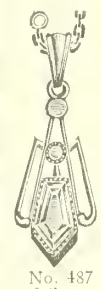

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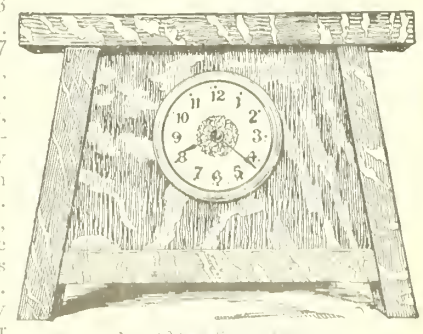
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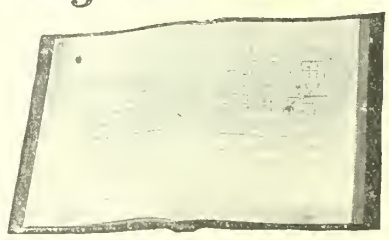
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THE ETUDE

FEBRUARY, 1914 VOL. XXXII. No. 2.

A MEASURE OF CIVIC PROGRESS.

FIND Helena, Montana, on the map, and then look about three hundred miles north until you discover Calgary, Alberta, nestling on one of the forks of the Saskatchewan river under the shadow of the Canadian Rockies. In these days the geographical gazettes would have to be published weekly in order to keep up with the redistribution of the population of the world. For those of us who studied our geographies when the great west was looked upon principally as the habitat of the grizzly bear, the buffalo, poor "Lo" and a few venturesome pioneers, it is somewhat hard to think of Calgary as an art centre. However, we have just received the programs of the first season of the Calgary Symphony Orchestra of fifty-six members under the direction of Max Weil. They are most interesting. Beethoven, Wagner, Haydn, Mozart, Weber, Verdi, Dvorak, Grieg and Massenet are all represented by characteristic numbers. One splendid feature of the work is the monthly Young People's concerts. The theatre in which these musical events are given accommodates two thousand. Nevertheless, these concerts are so popular that hundreds of children are turned away. Surely here is a miracle of culture, for Calgary only a few decades ago was on the borderland of an almost impenetrable wilderness.

We wonder whether the progressive men and women of Calgary and other centres of the great advance in western United States and Canada realize that such a musical institution does more to convince the world of their intellectual, social and materialistic status than almost anything else they might do. The ability to support a symphony orchestra is perhaps one of the highest steps in civic development. Calgary is not going to be dependent upon Boston, New York, Philadelphia, Cincinnati, St. Louis, Chicago, Milwaukee, San Francisco or even other Canadian cities for a "loaned" orchestra. It insists upon having one of its own, just as Mainz, Manchester, Milan or Marseilles might do. All honor to Calgary, and all the other splendid Western cities that spare the time, enthusiasm and labor to foster those things which make for a richer and more elevating civilization.

MUSIC AND ASSOCIATIONS.

IF you suspect that music is not a natural part of the daily life of the people, it is well to investigate the remarkable power of music which makes it attach itself to the great events in our lives with an affinity almost as inseparable as that which we find in oxygen and hydrogen. The old soldier associates the sound of the bugle with the gallant military charge, while the small boy may think of the same instrument as the harbinger of the scissors grinder or the fish pedlar. If we seek for a literal significance for the effects that certain sounds have upon us we will find that we are greatly influenced by previous associations. Perfumes and atmospheric conditions also have the magical power of carrying us back to some remote moment which we have fixed in our memories.

Who shall decide what is beautiful music for you or for me? The music we really enjoy is our beautiful music. Volumes of critical praise could not make us like some of the mediocre passages that may be found in the works of most all of the great masters. Again we do not need to be persuaded that the *Eroica* Symphony, *Don Giovanni*, *Parsifal* or *Madama Butterfly* are beautiful. With them it is a matter of sheer loveliness of tonal art. But do we not take a keen personal delight in the simple tunes that we have fixed in our memory through some endearing scene. Why is it that old *Beulah Land* affects the editor as do few melodies? Simply because there is a picture of a dear old grandmother rocking away in her chair one bright Sunday morning singing *Beulah Land* to the delight of her heart. You too have some such homely melody stored away in your soul and you love that plebeian tune more than all others.

Sun Yat Foo sits idly by the banks of the Yiang-tse-kiang blowing hideous noises into his flute and having a glorious time doing it. We have seen a Chinese laundryman weep over excruciating noises coming from a fellow celestial's performance upon an instrument like the oboe. He assured us that it was very sad indeed. Again, we have seen old Uncle Peter, rocking to and fro at his cabin door, shouting "Swing Low Sweet Chariot" to the accompaniment of a broken-down banjo, transporting himself right up to the very gates of Paradise.

Why do some of us feel a thrill of pleasure when we hear the squawks and drones of the bagpipe? Is it the little drop of Irish or Scotch blood in us that has filtered down through two centuries of Americanism? Is there some time old association which we have inherited from the highlands? There are people still alive who regard the music of the bagpipe as the sweetest ever played. During the Indian Mutiny the entire population of Lucknow was threatened with massacre. Sir Henry Havelock came to the rescue with his braw Scottish pipers playing "The Campbells Are Coming." Could you ever have despised the bagpipe if you had been in Lucknow on that day? Would the simple Scottish tune not mean as much to you as a Beethoven Symphony?

SYSTEMATIC MUSICAL DEVELOPMENT.

Systematic progress is based first of all upon a good working plan. It is an easy thing for us to mumble, "every man is the architect of his own fate," but few of us ever sit down and draw up plans and specifications for that fate. Musicians are justly accused of building without a purpose. Make a plan and set a time limit for its execution. Then see how much faster the work flies.

We knew of a young lady who actually got up programs for imaginary recitals and prepared them with all the attention to detail one might give if one knew that all the tickets were sold for a real recital at Carnegie Hall. The plan was very successful. Her work was twice as good as it would have been had she drifted along without this spur.

A fine way in which to systematize your progress if you have passed beyond the teacher's direction and are depending upon your own initiative to prod you ahead, is to take some phase or epoch in the work of one composer and encompass it. One may as well realize that it is hard to do more than cover a comparatively small part of the musical field in a lifetime. But by systematic study one may make great additions to one's store of musical information and increase one's ability.

As an instance, let us take Mozart. Begin with the Mozart Sonatas and say to yourself, "By December 30th, 1914, I will be able to play any sonata in this book so that I shall be proud to play it for the board of examiners of the largest musical school in America." Having made this awful threat, sit down for a few moments and look over the sonatas and portion off your work according to difficulty so that you may be sure that it will be accomplished. If you know the Mozart Sonatas, enlist some friend in your plan and learn the Mozart duet sonatas, which contain some of the most beautiful thoughts of the genius of Salzburg.

Above all things, have a plan and carry out that plan with as much persistence as though you were erecting a building under heavy penalty for failure to complete it before a certain date.

AN ARRAIGNMENT OF THE CONSERVATORY SYSTEM IN EUROPE.

BY ARTHUR BIRD.

[EDITOR'S NOTE:—THE ETUDE does not by any means agree with Mr. Bird in all his conclusions. However, we not infrequently print articles which are a frank expression of the opinions of the writer, although we differ with these opinions quite radically. We can not be so confident that we are absolutely right to warrant the exclusion of even so drastic a denunciation as Mr. Bird has written. We feel that organized musical education has been vastly benefited by the splendid work that conservatories have done and we do not feel that because an institution has not a royal subsidy that it is lowered in educational efficiency. Good economical business management, combined with lofty educational purposes, have often resulted in conservatories which, although commercial in the sense that they depend upon their financial incomes for support are nevertheless strong educational institutions. Mr. Bird's dictum would do away with many colleges and universities which are still dependent upon the fees for tuition. Mr. Bird places a high valuation upon private personal instruction, and in this most of the readers of THE ETUDE will agree with him. Mr. Bird has brought great credit to America through his work in musical composition. Most of his life has been spent in Germany. He was born at Cambridge, Mass., July 23, 1856. He is a pupil of Loeschhorn, Haupt, Rohde, Urban and Liszt. He has written operas, symphonies, orchestral suites and many piano pieces. In 1901 he won the Paderewski prize for composition.]

I HAVE before me the prospectus of one of the largest private schools of music in Berlin, and as this school is a fair representative of such institutions, at least in Germany, I shall attempt to show what I think to be the few advantages and countless evils of such a factory. It is necessary to explain from the beginning that although at all these schools the instruction is cooked and served on the same fundamental principles and in quite the same manner, there is a vast difference in one very important matter between the royal and private conservatories. The royal schools in Berlin, Munich, Dresden, Leipzig, Wurzburg, etc., etc., are invariably under official protection and subsidized by the State or province, and thus above all mercenary reproach at least. All others, and their name is legion, have been, are and ever will be launched with the sole object of making money. This is easily accomplished by a wily prospectus running over with possibilities and probabilities, cheap prices, and, as a climax, the absolute guarantee that every scholar who remains the prescribed number of years will be crammed with solid music to overflow, and finally wrapped in a neatly worded and elegantly printed diploma with gorgeous seal and cover.

What has such an individual accomplished? How long must he have studied? What has it cost him? The only advantage of studying at a conservatory is when a young person intends to become a village schoolmaster. In such a position he must not only teach reading and writing, but music in general; play the church organ; lead the choir; play the violin for the boys and girls to sing at school; sing himself, or at least explain to others why he cannot. So long as village schools exist such universal musicians are a necessity, and hence a few conservatories, too.

What used to be an advantage, but which has long since become a legend, was the many opportunities of hearing music for nothing through class lessons and school rehearsals. This is now a thing of the past; for in days gone by there was only a scattering of concerts during the season, whereas now we are flooded with four or five an evening, to which tickets can be obtained *à discretion* for the asking.

THE LIMITATIONS OF CLASS INSTRUCTION.

The class instruction never was, and never can be, individual, for in such foggy atmosphere teacher and pupil only become superficially acquainted, scarcely know or see each other; whereas it is quite as much the absolute duty of every conscientious teacher to make a special and earnest study of each pupil as it is the duty of every pupil to study and honor his master. Where indifference prevails, progress is illusive and all work in vain. Thus the study of music becomes a farce in which teacher and pupil play equally pitiful parts.

An exceptional class lesson, and one worthy of special notice, was the Liszt afternoon at home in Weimar. I remember with the greatest pleasure the summers of [illegible] and 1886. On such occasions we had a group of [illegible] pupils of D'Albert, Sauer, Siloti, Reisenauer, Friedheim, Zarembski, Rosenthal and numberless others. But [illegible] conservatory. How much [illegible] A conservatory pupil needs at least two [illegible] good class to learn the same thing, or [illegible] lessons in my youth, the former required [illegible] and probably five years. Class [illegible] consideration if our sojourn on earth were six score and ten instead of at the most three and ten. And now the financial part. A young student here said to me a few days ago, "Just think, at the conservatory where I am studying it costs me about 800 marks ($200) a year, and I can take (he acknowledged that he did take most of it) piano, organ, voice, harmony, play in the orchestra and sing in the chorus."

This is exactly the root of all evil and the cause of many a disappointment. Instead of making a specialty of one thing the seemingly cheap price misleads the pupil to take as much as he can get for his money, and the result is, this fellow will most certainly become a dabbler in all branches but will not master one, even should he study ten years. Ten marks ($2.50) is the fair and average price charged by the better teachers here for private piano, organ, violin and singing lessons, and many most excellent ones are cheaper. As every student must naturally at the same time take up harmony, counterpoint, fugue, and, later on, orchestration, and cannot prepare for more than one of these lessons together with his other work, I shall reckon 30 marks ($7.50) a week for two instrumental lessons and one in harmony, which would, in forty weeks, amount to 1200 marks ($300). It is quite certain that the private pupil will learn more, make infinitely more progress, to say nothing of thoroughness, in one year than the class pupil possibly can, even if the latter concentrates his whole mind and energy on only two subjects, in two years. The average conservatory fee being 800 marks ($200) a year, this would be for two—1600 ($400). The result is, the former saves one year and 400 marks ($100).

Hence this subject demands serious consideration, as it means life or death to all students of music, and turn or twist it as one may the fact remains that for sensible people there is quite a sum of money and a vast amount of time to be saved. Of the former only the very select few are blessed with a penny more than absolute necessity demands, whereas of the latter nobody has enough.

To sum up: If my opinion is correct—and I have not formed it yesterday or to-day, but through many years of experience at home and abroad—conservatories of music are nothing more or less than well-conducted traders' shops in which an artful proprietor, assisted by his endless (at least on paper) staff of good, better and indifferent salesmen, plunders his customers by the yard or pound.

THE VALUE AND IMPORTANCE OF PIANO DUET AND ENSEMBLE PLAYING.

BY W. D. ARMSTRONG.

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While duet playing is not the ultimate goal, it is a necessary part of a thorough musical education. The musician who can play in good time, and can read and phrase every part allotted him, will be an enviable companion in duet playing.

WHEN THE EAGLE SCREAMS ABROAD.

BY EDWARD BAXTER PERRY.

IT has been much the fashion during the last generation for all American music students, after receiving the bulk of their education in this country, to go to Europe for their final year's work. They have been received by the leading teachers there and their money at least has been welcomed. Pianists go mostly to Germany and the German teachers with whom they study have not been (with some notable exceptions) very courteous, or even just in the lesson hour or in their remarks about American pupils. At other times they have often been harsh and bad-tempered and made the life of the student a crucifixion.

I once was present in a rather large assembly when one of the most prominent piano teachers of Germany, whose class was mostly made up of American pupils, took occasion to express himself quite vehemently to the effect that American students were not nearly so talented as German players, nor so thorough and artistic in their work. I waited a few moments to see if someone of more authority would not make answer, as I was then but twenty-one years of age and could not expect my opinion to carry much weight. I then said very quietly, "Herr Professor, if American students are as inferior as you believe them to be I wonder that you teach them. Why do you not make up your class wholly of the more diligent and talented German pupils?"

There was a general silence. Everyone present knew that the Herr Professor taught American pupils mainly because of the money they paid him, and that he could not possibly have earned the same amount from German scholars exclusively. He was himself rather at a loss what to say and stammered and stuttered with much noise and ill-humor without giving any definite answer. I thought then, as I think now, that if I held that teacher's opinion of American pupils I would either refuse to accept them, or, if making my living from what they paid me, would refrain from speaking of them with disrespect.

I was an ardent and earnest student, and personally I experienced only once the angry and unjust treatment in the lesson hour of which my fellow-pupils complained sometimes to the point of tears. It was wholly undeserved and uncalled for. I took my hands from the keyboard, turned to the professor, and said, coolly, "Herr Professor, I am paying you for instruction and not for abuse." The offense was never repeated with me, though often with other pupils.

I write this little experience to encourage Americans going abroad for study. They should, of course, do their utmost to please their instructors and carry out the work assigned them, but if unjustly abused because such teachers have dyspepsia or have been drinking too much or cherish the theory that sharpness and harshness with pupils is the best policy, there is no reason why they should endure it. Americans should resent discourteous language or being rapped on the knuckles or head by the teacher—as has often occurred. Pupils so treated should not weep bucketfuls of tears at or after the lesson. Rather let them remember that German teachers may have a good or bad opinion of the American as a music student, but they all have a very good opinion of American money.

THE ARTIST AND THE VIRTUOSO.

THE true artist has in view, first of all, the worthy embodiment of a worthy ideal. As an interpretative artist he holds it his paramount duty to render truthfully the conceptions of any composer whose works he takes upon himself to represent to others, selecting the works of no composer whose genius he does not respect, treating them reverently and interpreting them with conscientious fidelity, so far as he can ascertain the composer's intention.

The virtuoso, on the other hand, is apt to use his attainments primarily as a means of glorifying himself in the eyes of others. Whatever he writes is apt to be written with reference to the display of his attainments, to the production of astonishing and sensational effects, that he may gain glory for himself. His performances of the compositions of others are apt to be characterized by the same dominant purpose. *"Effect"* is the watchword of the virtuoso. He does not like to play pieces, however noble or significant, which are not *"effective."* He is apt to desecrate the noblest works of the greatest genius by additions and alterations intended solely for show.—*John Comfort Fillmore.*

Observation in Piano Playing

An Interview Obtained Especially for THE ETUDE by
G. Mark Wilson with the Distinguished Pianist

MME. TERESA CARREÑO

[EDITOR'S NOTE:—Reviews of the interesting life of Teresa Carreño have frequently appeared in THE ETUDE, but we may be excused for reminding our readers of some of the accomplishments which make this famous pianist one of the most significant figures in the history of the music of the new world. When we think of musical history in America it is difficult for us to include that of South America with the musical achievements of North America. We do not realize the fact that cities with comparatively small populations support opera houses finer in many respects than those of European cities twice as large. Among composers and artists of South American origin Carreño easily ranks at the front. Not even the talented Gomez, or the clever Hahn, can approach her. Born at Carracas, December 22, 1853, she was fortunate in coming into the world as a member of a rich and influential family, long connected with important political matters in Venezuela. Later, as a pupil of Gottschalk, Mathias and Rubinstein, she commenced to attract the attention of the whole world of music. For over half a century her fame as an artist has continually grown, until at this time her services are more in public demand than at any time in her career. The world has known but one Carreño. The following interview indicates Mme. Carreño's successful method of training the mind to observe acutely in connection with the study of the pianoforte.]

THE CALL FOR SUCCESS.

THE world is constantly calling for success and longing for some secret talisman which will bring success. Every one gives a different formula, with different elements, which, with the chemistry of time, is supposed to make that talisman. Let me give you mine. I do not claim that it is infallible, but I believe it to be a good one:

Genuine Talent.
Ambition to Excel.
Strength to Work Hard.
Keen Musical Observation.

Of these elements, keen musical observation has probably received less attention than any other and consequently we shall consider that first.

It is possible for any student to cultivate keen powers of observation but few do so, and still fewer apply these powers to their every day needs. The keen, get-ahead student is the one who profits by his own experiences or by the experiences of others. He is the only one who takes the only known short cut to success. He notes the how and why of things and applies the lessons he has learned to his own practical advantage. He does not pass the pitfalls into which others have fallen without taking good notice of them.

BE GUIDED BY WHAT YOU SEE.

We live in a world filled with wonderful and interesting things but our eyes rarely penetrate below the surface. It is a splendid plan to cultivate our powers of observation so that we may discover new and stimulating vistas every day. I have had occasion to travel over a certain railroad route dozens of times. Yet each trip revealed things to me that I had failed to notice on previous journeys. It may have been a quaint little house set up on a hill-top, it may have been a ruined barn with an old fence leaning up against it, perhaps it was a little stream swollen by a recent rain, or it might have been some clump of foliage colored by the season of the year. When I discovered these new marks I rejoiced within myself, for it was then that I realized that my powers of observation were becoming more and more acute. Strange to say, a friend who traveled with me never seemed to find any additional charm in the fleeting landscape. To her it was the same old thing. It bored her dreadfully. Therein laid the difference between us. She was a bright and thoughtful companion but she had permitted her powers of observation to become dormant.

The same idea applies to my work at the piano. No matter how often I go over a composition I see new charm, new delight, new fascination, new poetry in each repetition. What a glorious opportunity for artistic experiment each practice hour may become. There is no interpretation that can be called a good interpretation if it is fixed and immobile. Machine interpretations may become that, but no matter how hard we try it is quite impossible to play a composition twice exactly the same. There is an enormous area for variation. It is this which gives such infinite charm to hand playing at the keyboard. Every interpretation cannot fail to be influenced by the mood of the player and here again are new opportunities for observation. Some new defect may arise, or better still, some new beauty, and all of these should be carefully noted and unconsciously catalogued by the player. A great accumulation of these impressions or experiences or observations, as you choose to call them, leads to artistic ability. In fact, the pianist's assets are nothing more. Every student can train himself to observe in this manner and his playing commences to improve the moment he does so.



MME. TERESA CARREÑO.

OBSERVING OTHERS.

Observation is, of course, not confined to the observation of one's own work. At the lesson the student must learn to concentrate his attention so that nothing that has been said by the master has not been comprehended and the significance of his advice observed. While he is playing do not sit idly by and let him play as though he were a kind of piano-playing instrument. Observe him as acutely as though he were the pupil and you were the teacher. Try to divine how he does it—how he gets his effects. You may not have the great arcanum revealed to you at first but by keeping your mind open through prolonged observation it is far more likely to come to you than if you did not observe.

To the average concertgoer the piano recital is simply a delightful means of passing away time, but to the student with trained powers of concentration every recital is a lesson and one of the very best kinds of a lesson. Instead of hearing a conglomerate mass of alluring sounds he hears in every piece played all the attention to accent, dynamics phrasing, etc., which the artist has been working for years to perfect.

Later in his own home the enthusiastic student tries out the various things he has observed. A new way of phrasing involved passages, a new way of bringing out the leading themes by means of some particularly appropriate touch. In fact, you may measure the capacity of your own brain by the acuteness with which you have observed and the manner in which you have been able to apply these observations. A brain with limited capacity can only take in a little.

There is one danger, however, in the slavish adherence to what one observes. That danger is blind imitation. The student who does not employ his stock of observations as an artist would his colors and mould them according to his own judgment, taste and will is making a very serious mistake. Be yourself in all that you do at the keyboard. Feel that there is a thought behind every stroke of your finger. Observation is energy. Practical application is power. Your character, originality and temperament may mould your observations into a great distinctive work of interpretative art. This applies quite as much to new compositions to which you apply yourself as to old works which are frequently played, such as the Chopin Valses, the Mendelssohn Songs without words or the Liszt Rhapsodies.

TEACHERS SHOULD CULTIVATE OBSERVATION.

Teach the child to observe. Do not weaken it by doing all the work for the little pupil. It is the province of the teacher to lead out the child's musical intelligence, not by forcing rules upon him but by making him do his own thinking. Interrogative teaching is sometimes far better than indicative teaching. Through questions, stories, similes, patiently cause the tender mind to observe. The truth will then come as a revelation—as a discovery. Lead the child to find out the joy of a new rhythm. In a race the child that wins is the one who runs because of his own initiative—not the one who is continually prodded ahead or the one who goes limping along on unnecessary crutches.

Such a course as I have outlined is especially desirable in teaching the rudiments of music, at which time great patience, intelligent direction and the joy of teaching far outweigh the practice of losing one's temper over mistakes, no matter how annoying or how numerous the mistakes may be.

IMAGINATION AND OBSERVATION.

Wonders may be worked through the imagination of the child. In teaching a piece every effort should be made to see that something is set going in the little brain that will make the child find a joy in every note.

child does not take kindly to work unless there is an element of fun in it. Make every lesson a pleasure and you will find the little one working a great deal harder than if it had been made work. I remember a little story I heard once which seems to illustrate this important point very nicely. A fond mother desired her young son to clear the garden of a quantity of stones. After running the whole gamut of excuses from a sore eye to a stubbed toe he finally rebelled entirely. The mother was a tactful woman, however. She saw that something was needed to engage the mind of the boy and she placed a tin can on the fence rail enclosing a vacant lot across the street. She offered him a prize for every time that he could knock down the can five times in succession. In a short time he had cleaned up all the available ammunition in the garden, and was searching for more.

THE TEACHER'S OBSERVATION.

The more observing a teacher is the more effective the product. The teacher should see everything—take nothing for granted. Do not, however, make the mistake of trying to correct all the faults you observe at once. Remember that no person excels in *all* departments of technic. The best you can do in your observing is to observe the good points and throw them up in strong relief in your teaching. If a pupil fails to secure velocity in scale playing and does nevertheless possess a commendable technique, do not let her leave the lesson with the impression that her scale playing is wholly bad because she has failed to excel in one point. Let her know that you have observed her fine legato playing and that you appreciate it. It is much the same with a piece. Because one measure is bad or one run weak or irregular do not condemn the whole piece. Let the pupil see the promise of better results through her accomplishments in other directions. I do not mean that errors or lack of ability should be completely glossed over, but if a student deserves credit for a certain achievement give it to him freely and ungrudgingly.

OBSERVATION AND PUBLIC PLAYING.

The artist soon learns from the audience whether he is in artistic communication with it. He observes various little things which all become a part of his professional capital. It is impossible to outline these things in a talk; the artist must go through the experiences which lead up to them. For instance, he learns by observation of himself and others how to offset that ogre of the auditorium, "stage fright." Some virtuosi lie down before the concert and relax all the muscles. They go to the stage limp and tensionless. Others read a book or strive to keep the mind off the coming performance. Another way is to center the mind on the content of the music and forget the audience; but every student and performer finds out the best way by closely regarding his own case. Most of us possess within ourselves the remedies for most of our ills if we only knew it. The main thing is to hold our minds continually alert and open so that we may become acquainted with these marvelous intellectual correctives and learn to apply them every day.

EXERCISES FOR THE THUMB.

BY MABEL HALSEY.

Students often wonder why it was that the early performers upon keyboard instruments failed to use the thumb. Evidently for many decades the thumb was in bad repute and it must have been a breach of pianistic etiquette to use the thumb at all. This accounts for the use of the X for the thumb in the old-fashioned fingering.

The thumb has what has been described as a unique motion. That is, some people look upon it as having a motion in all directions. This, of course, is not true, but it is a fine plan to exercise it in all the directions in which it will go. The following is a good exercise for all except very advanced players to [illegible] it. Place the hand horizontally [illegible] little finger side [illegible] to move freely. Try [illegible] with the tip of the [illegible] exercise is to lay the arm with [illegible] a table. Touch the base [illegible] tip of the thumb and then [illegible] the tip of the thumbnail

THE HIGHER ATTRIBUTES OF THE IDEAL TEACHER.

BY AUBERTINE WOODWARD MOORE.

No one can make a good teacher in any department of learning if his culture be a mere outer garment and not part and parcel of his being. This is peculiarly the case with the teacher of music.

One who would be the guide of others in music needs broader equipment than special training in his art. To thorough knowledge of the outward form and inner content of music he must add skill in execution, acquaintance with the development of the art and its relations with the people and the times amid which it has developed, worldly experience, comprehension of human nature, and that compelling charm of manner by virtue of which wise influence may be exercised. A personality himself, he must be able to impress upon those under his guidance that it is the man or the woman behind the art that tells in music.

It is the business of the teacher to help his pupils to help themselves, and to make it clear to them from



TERESA CARREÑO AS A CHILD PRODIGY.

The history of this picture is interesting. It first appeared upon the *Gottschalk Waltz*, written by Carreño and dedicated to her teacher. The piece was published when the famous little pianist was only ten years old. The composition was in the key of A flat major with a second section in E major. It was introduced by cadenzas after the manner of the times, and although old fashioned now, it was by no means without prophetic merit.

the outset what to do, how to do it and why it is done. To be fully master of the situation he must know himself and his pupils, have keen insight into their characters and ripe judgment in handling each individual according to his requirements and quickening inborn capacity. Having thorough command himself of theory and practice, he must make control of both a necessity in the work of his pupils, until the laws which govern music and the laws of technique are firmly grasped and readily applied. From the fruits of his own experience he must enlighten his pupils and show them that the more we bring to music the more we may derive from music.

The ideal teacher must be artist and pedagog, thinker and worker, a seer of visions and a person capable of bringing these to realization. He must know full well and make others feel that learning is of small avail unless it penetrates the innermost recesses of the being; that music is as essential a part of human equipment as speech; that it merits as painstaking treatment as the latter receives in the education of the child, and that music lessons and music study are but means to an end which is to profit by the benefits of the Divine Art.

SYMMETRICAL GROWTH.

To the ideal teacher it is well known that the symmetrical growth of the mental, spiritual and physical powers makes a well-poised individual as well as a good musician. "Keep thy heart with all diligence, for out of it are the issues of life," says the preacher (*Proverbs* IV, 23), and no one needs to keep the heart, in other words, the emotional nature, with greater diligence than the musician. How to control the emotions with the aid of trained mind and body, it is the duty of the teacher to make manifest.

One of the strongest factors in civilization, music is capable of striking a deeper note than all others, sounding forth untold hidden mysteries. In one way or another, it is with us from the cradle to the grave, and its faithful servitor is bound to see that it is used to the best advantage to beautify, sweeten, enrich and exalt human existence. A task of great dignity is that of the ideal teacher of music.

It was Lessing who said: "Build up within you a dominion in which you may be sovereign and subject at the same time. This dominion, this royal realm of delight, may be entered freely by one who understands the language of music, and its blessings may be spread abroad in daily life." This every student of the art should be made to realize. It should also be made apparent that knowledge, wisdom and skill increase to excellent proportions by adding a little each day to the store, and that talent without effort will go to waste.

MUSIC THAT MAKES THE WORLD BETTER.

When the King of England told Handel the *Messiah* had afforded him great pleasure, the master replied: "I did not intend the work to amuse or afford pleasure, your Majesty; I meant it to make the world better." The ideal teacher knows and makes it known that music has a higher mission than merely to tickle the ear and cause pleasurable excitement. He knows, in the words of Beethoven, that "music is the medium between the spiritual and the realistic life," and he is humbly thankful that he can do his part, however small, in giving the art its rightful place.

The ideal teacher is well aware that to avoid having a pupil swamped with technical and artistic difficulties every step taken must be planted on firm ground, in the full daylight of comprehension. He knows it is folly to bemoan failures as the result of bad luck, for bad luck is simply bad management, lack of good sense and taste. Rather, after every failure, he will gather purpose and strength for fresh conquests.

OBSTACLES MAKE STRENGTH.

He who encounters no obstacles has no means of testing his strength. Obstacles abundant there are to be overcome in the field of music. It is vain to attempt to avoid them, or to pass around them. No good results can be thus attained. They must be boldly assailed, valiantly conquered, if we would reach the heights toward which the teacher should point the way.

It is neither to be expected nor desired that every pupil should become a great artist, but each and every one has an inherent right to artistic training as far as it goes. Each and every one has a right to be taught to seek pure gold and avoid dross, to distinguish between what is pure and good and what is false. Everyone, too, should be encouraged to exercise the imagination, the power of calling up mental pictures. It is beyond price.

Above all, the ideal teacher should prove that the right music study is a magnificent means of character building.

START TEACHING EXPRESSION EARLY.

BY C. W. TULLWOOD.

In the day schools, when pupils are taught to read, every effort is made to induce the child to read in such a manner that the thought is naturally expressed. Stiltedness is always avoided. Pupils who are not taught in such a way rarely recover from the early neglect.

A simple Schumann piece, such as *Knecht Ruprecht*, is full of opportunities for expression. Excite the child's imagination. He will see the old Christmas knight and make him live in tone under his fingers. Some teachers permit their pupils to go on playing in a manner that suggests the sing-song of the ritual. No wonder the little folks become uninterested. A little chance to put a little shading in a piece is greatly relished even by a little tot.

How Musical Pictures Are Made

Written Expressly for THE ETUDE
By FREDERIC CORDER
Professor of Musical Composition at the Royal College of Music of London, England

No more than fifty years ago music that professed to depict or suggest ideas was looked upon with critical contempt. So general had been the custom of merely weaving together a few scraps of themes in some half a dozen recognized ways that this was considered the entire scope of musical art. Any attempt to make the shape of the piece secondary to the character was derided. But art must find fresh conventions or perish. With the nineteenth century there came a series of composers, beginning with Spohr and Weber who gradually discovered the field of emotional music which is now practically the only one cultivated. The resource they employed was simply Harmony. So long as Haydn and Mozart were content to make the texture of their music consist of concords little could be achieved in the way of color or character, and the musical ear resented any but the mildest of dissonances. It is very curious to observe in what a short space of time people learned to accept the modern vocabulary of chromatic harmony and with what avidity the boldest flights of Chopin and Wagner were welcomed by the unsophisticated ear. Whether it was that the development of harmony encouraged "program music," or that the desire to paint musical pictures urged men to invent new harmonic effects no one can say; the two probably re-acted on one another. But in less than one generation—in the space of from about 1830 to 1850—the composer became possessed of a complete color-box which enabled him to produce musical paintings of a brilliancy till then undreamt of.

THE MUSIC MAKER'S PAINT BOX.

So much for history. (You will skip this first paragraph, I know.) Now let us see what are the contents of our color-box of to-day and how they are put to use. What we may call the primary colors have been known ever since the beginning of music, thousands of years ago, and one hardly needs teaching to understand them. These are the three elements of Intensity, Speed and Pitch. Any sound, whether of a human voice or of the mere wind, obviously affects us more the louder it is, and therefore the cunning alternation of *piano* and *forte* in music is the most important factor, apart from all else. Berlioz once remarked, at a review, that the mere sound of dropping a musket was perfectly uninteresting, but to hear ten thousand soldiers "ground arms" together thrilled one to the soul. Practically every piece of music, whether loud or soft, works up to a climax which is an increase of tone-power.

The second element is Speed. Excitement makes the heart beat faster and therefore the quicker the music the more it excites us. There are some curious instances of the use of this factor. In the Hungarian gypsy music it is common to find a melancholy tune taken and played first very slowly, then gradually faster and faster till it ends in a delirium of excitement. And the Italian opera-writers of Donizetti's time used to employ a similar effect in what they called the "stretto" of a Finale. But this is really highly inartistic. Although one may enhance the dignity of a melody or a speech by broadening the pace, the reverse operation simply vulgarizes. (And this is the most serious objection to the piano playing machine that it lends itself to this vulgar effect.) Very quick music cannot well have grandeur (except perhaps the end of Beethoven's choral symphony); very slow music cannot be trifling.

The third factor in music, that of Pitch, is more conventional and associative. Berlioz once wrote an amusing article in which he scoffed at the idea of actual height and depth being illustrated by the right and left of the piano. But his love of paradox and scorn of convention certainly led him astray. The pianoforte may be horizontal but the violin and clarinet are not, and in these we perceive that a *higher* note comes from a higher part of the instrument and in the human voice the case is the same. Berlioz laughed at the idea of setting the words "I rolled into the abyss" to a descending scale; but I doubt much whether he himself would have dared to set it to an ascending one. In his own *Faust* the demons' chorus is low down and the angels' chorus high up, just as anyone would write. John Barnett provoked a storm of derision once in his opera *The Mountain Sylph* by setting the opening line of a ballad thus:

No. 1.



Whether rightly or not the feeling is universal that as the pitch of music rises it conveys ideas of both actual and figurative loftiness. Would the fairy gambols in Mendelssohn's *Midsummer Night's Dream* music not sound absurd two octaves lower? Would the Prelude to *Lohengrin* convey the idea of the coming of the



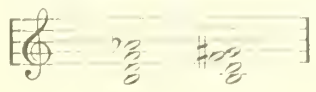
Frederic Corder.

Holy Grail if it began with Double Basses instead of the ethereal harmonies of the violin? The thing does not need debating.

POWERFUL HARMONIC CONTRASTS.

The combinations of these three things—loudness, speed and pitch—really give the definite outlines of descriptive music, but Harmony affords the powerful element of contrast. To make its most powerful appeal harmony must sound strange and unexpected; its novelty has a tendency to wear off. Thus the grim and ghostly effects which seemed so marvelous in *Der Freischütz* or *The Flying Dutchman* are quite tame to-day. These effects were in early days gained by the use of one chord, the diminished seventh:

No. 2.



which has the well-known property of entire lack of tonality. It can take us in a trice from any one key to any other and this power renders it the most valuable exponent of vague and indefinite emotion. When this device began to grow stale another chord having similar properties was invented, the chord of augmented fifth:

No. 3.



and when composers had been taught by Wagner that one discord could be resolved upon another unceasingly they discovered how to make a kind of musical jelly which appealed to the (educated) ear in quite a new way. True, it was open to the uneducated to declare that music without shapely melody or definite key was nonsense, but if you could only make music that would awake discussion and provoke censure you attained far more lasting fame than if you merely wrote nice music which pleased for a time and was then superseded. The drawback to this method of startling people is that you must see yourself and go one better every time and this leads to an extravagance of diction which soon culminates in sheer cacophony.

Endless disputes have been held over the question of how far the art of making musical pictures may legitimately go and what class of ideas it may venture to depict. An American humorist of the sixties told us of a young man who wrote a Symphony purporting to describe how his aunt Maria emigrated from Hamburg to New Orleans in the year '59 and died of the yellow fever on the 24th of June, but this is not a whit more absurd than the programme of Richard Strauss's *Domestic Symphony*. Generally speaking, the more definite the idea the less suitable it is for musical realization. Some of the phenomena of nature, such as storm and calm may be vividly suggested but others not. Spohr wrote an Adagio in his *C Major Symphony* purporting to describe A Hot Day and Purcell wrote A Frost Scene, but no one would consider the first well-named and the second certainly depends upon the effect of the chorus singing with chattering teeth. Wagner's rainbow music in *Rhinegold* is very wonderful, but a rainbow doesn't really sizzle and seethe like divided violins. And one must admit that all Debussy's pieces might have their titles interchanged without anyone being the wiser.

WHAT MUSIC MAY SUGGEST.

Music has been called the language of the emotions but the feelings it arouses must be artificially directed into channels of any definiteness. You cannot really describe Hate or Love in music; you can only make repulsive or attractive music for such occasions. The following is a list of the sentiments which may most reasonably be suggested in music and which appeared in an article by the present writer in December, 1912. It will be noticed that they mostly rely on the prime colors above-mentioned.

Agitation	Grotesqueness	Rage
Agony	Humour	Romance
Awe	Joy	Sacred Music
Despair	Love	Suspense
Energy	Mystery	Storm
Exhilaration	Pathos	Terror
Gloom	Patriotism	Yearning
	Peace, or repose	

It would be out of place to describe here the exact technical means by which each of these sentiments is conventionally portrayed in music; for this I must

refer the reader to my *Modern Musical Composition* where the subject is dealt with at some length, but a little thought will generally show the composer at least what *not* to do when writing any kind of descriptive piece. It should be remembered that it has long been the custom to give pianoforte pieces attractive titles and dazzling picture-wrappers with little or no regard to their appropriateness and that even the most general titles—such as Nocturne (a night-piece), Caprice (a wilful, or whimsical piece) or Prelude (a piece played before something else) are, as often as not, entire misnomers. Some of Chopin's earlier compositions were labelled in this foolish way (I fear by the publishers). The first few Nocturnes were called "Murmurs of the Seine," but the well-known one in B major with the strange wild recitative at the end does not murmur at all and might as well have been called "Blasting Operations on the Hudson," while the Scherzo in B minor, because of its sombre and tempestuous opening, was named "The Infernal Banquet." One wonders which course the beautiful middle subject is meant for. It does not at least suggest ice-pudding.

This reckless habit of putting a fanciful title to every piece has of course come about through the desire to make it appear that even the most conventional and machine-made "Morceau" is a pure inspiration, suggested to the writer by the pretty cover, although this was designed afterwards. The desire to persuade people that music is more poetic than it is is a very universal one and, so far as it encourages the imagination, quite praiseworthy; but it is sadly open to abuse. The amount of thoroughly bad and vulgar music foisted upon an ignorant but well-meaning public by the aid of attractive titles and pretty covers—that is, by an appeal to *the wrong sense*—is terrible to think of.

HOW SHALL PIECES BE NAMED?

On the other hand, it often happens that a composer writes little pieces of "abstract music"—that is merely with charming melody and refined harmony, but without illustrative intention. Few have the courage of that remarkable Bohemian composer, Zdenko Fibich, who wrote hundreds of little fancies and simply headed them, "Thoughts, Fancies and Memories." Heller, Schumann and their imitators used to rack their ingenuity to find pretty and suggestive titles for such pieces. And for many years past no such piece has been printed without a fanciful title; preferably in a foreign language. It is no drawback if the performer can neither pronounce nor understand it. Well, there is no harm in it; pieces must have names to be called by, the same as folks. And it all helps to minister to that eternal delusion of music being the language of the soul and a revelation of the inner something-or-other, which if it were once exploded would leave our critics nothing to talk about.

THE FATE OF DVOŘÁK'S HUMORESQUE.

What? Did I hear you call me a Materialist, or an Atheist, or some such bad name? Let me just remind you of an incident which should be familiar to you all. When Dvořák left America he brought back, amongst other things, a series of quaint piano pieces, which he published under the appropriate title of *Humoresken*. One of these, that in G flat, was evidently destined to be popular and I remember well prophesying at the time the form its popularity would take. You know it was a delicate sort of a suggestion of the kind of step-dance (barn-dance, was it?) then in vogue. After transposing it into G natural, for the sake of the amateur, it was transcribed for violin, and as the short notes were difficult for that instrument the time got shifted from fast to slow. Very soon then this cheeky, whimsical little dance got transmogrified into a piece of absolutely nauseous sentimentality. It is always played *con Sordino, con affetto, con* everything that should make the composer writhe in his grave and audiences have been known to shed tears over it. This is the kind of thing that makes me curl the nostril of scorn when people talk of "inner meaning." You can take the musician's color box and turn anything into anything else with perfect ease. That being so I would like to know just where and how the language of the soul comes in. That language exists, [illegible] only known to the real musician.

[illegible] work we can do today counts more than [illegible] do in the future. There have [illegible] who, having been dissatisfied with [illegible] have done nothing because [illegible] better in the future. "What" [illegible] fame? 'Tis but to fill a [illegible] paper."

HOW TO PUT RHYTHMIC SWING INTO YOUR PLAYING.

BY DR. S. N. PENFIELD.

The word "rhythm" comes from the Greek word "rhuthmos" which is defined by Liddell's Greek-English dictionary, "measured time, proportion." In music it is commonly understood to-day as simply steady time. All music has certain notes or tones which are accented, or at least the ear perceives them as more prominent than the others. These in a sense dominate the situation. As a rule these accented points occur at regular time intervals which are taken as the commencement of measures and these measures are subdivided into two, three, four, six, eight or more pulses, beats or counts and all moving so regularly and steadily that it is possible for a musical performance to be timed by a metronome. Then indeed is the time or rhythm steady, probably too steady, for nothing is more fatal to the artistic effect of music than to have it machine-like. Musical proportion includes a contrasting of slow and fast, accelerando and ritardando and a carefully managed tempo rubato. But the ability to keep regular and steady time must be always first secured and then the exceptional and irregular may be built upon and adjusted to the steady. Now how to acquire steadiness of tempo is in many cases a great problem. If the student of music is a natural musician and quick in mental arithmetic the problem is not troublesome. He has or soon acquires a mental pendulum ever swinging in his head which fairly well steadies automatically all his music and yet is elastic enough to allow for the incidental variation required for purposes of expression and emotion. We call this the "sense of rhythm." But music teachers know well that natural timists are in a minority, and that the majority of students must laboriously acquire this sense of rhythm. How to acquire it?

OLD-FASHIONED WAY THE BEST.

The old-fashioned teachers said and still say "In piano music count the time aloud, in singing beat the time." If new-fashioned teachers have a better nostrum to offer, the world is watching hopefully for it, for actual counting is not altogether pleasant. But really no substitute recipe has been offered which seems to accomplish the result. If a teacher insists on a pupil systematically counting aloud and then counts most of the time with the player so as to steady the rhythm and give the pupil moral support, the sense of rhythm will develop pretty surely and rapidly. A little child is expected to accept the dictum of a teacher as authority which must be obeyed and followed. With an older pupil the problem is not so simple. An adult is apt to consider counting time as childish and unnecessary. So they shirk it. If called to account by the teacher for this neglect, the reply is, "Oh, I count to myself." Teachers and scholars should never be deceived about this. The hearing of the count is what does the good. The ear listening to regular or irregular counting recognizes the regularity or irregularity and strives to correct and steady up the latter. When the teacher is reasonably confident that the time is safely steady then the pupil should be allowed to drop the counting on that study or that piece. Natural timists require but little of actual counting. As to half, third and quarter counts and other subdivisions, teachers differ as to the use of "and" as well as of other such syllables. Like counting in general these syllables may seem childish but if they really assist in making the complicated passage clear and steady, this alone should settle the question in favor of such syllables. It is the experience of the writer that the use of "and" to locate exactly the last half of a count materially assists the ear of a student, but it does this much better if the "and" is used only where there is a note to be actually played with such half count, as this teaches the student to exactly double the apparent counting speed at such spot. Applying separate vowels or syllables for smaller subdivisions, three or four to the count, is not to be recommended as it makes too much machinery and mental work.

HOW THE TEACHER SHOULD HELP.

The teachers should give examples at the keyboard of triplets, quarter counts, etc., making the pupil imitate while using only the regular counts. Thus with close watching of the teacher the sense of rhythm becomes in time fairly or fully established. Ensemble playing with violin or flute or four-hand piano music also helps, and for singers the sight singing classes and choir or chorus work. Steadiness being thus secured, the next thing is to study the problem of the *accel.* and the *rit.* and the whole scheme of the irregular and the capricious. We write "scheme" because there is a pretty well defined scheme and method in what seems at first only caprice. Expression is made in large part by varying the speed. Excitement naturally requires hastening the tempo, and a climax is worked up as much by driving the time as by increasing the power. And a calming, quieting effect implies as well a slowing down as a softening of the tone. Thus nearly all music requires for best effect some variation from a strict tempo. How impossible then to practice systematically with a metronome! It makes a machine player. Counting or beating of time is elastic, and while giving the effect of steadiness allows for the tempo rubato and the play of fancy which we now recognize as an integral part of artistic proportion and consequently of rhythm. It has taken ages, we may say centuries, for this truth to creep into the heads of the musical cognoscenti, whether professional or amateur. As recent a pianist and composer as Chopin (1809-1849) was severely criticized by some writers of his day, as being no timist but ever capricious. His music is indeed in the highest degree romantic, fantastic and lovely, and much of it highly capricious, and it is utterly impossible to confine it in any metronomic boundaries. The world has grown wiser now, and to play Chopin properly is regarded as the acme of the art. Yet we must recognize how easy it is to exaggerate and overdo the rubato, just as to overdo sentiment and turn it into sentimentality. The music students of to-day must be cautioned never to lose control of their tempo. The effect of steadiness must be ever present even where a concession is made to the demands of the passage which calls for temporary capriciousness.

THE VALUE OF IMITATION.

In conclusion we call attention to the vast amount that can be and actually is accomplished in musical advancement by imitation. The first and nearly all of our singing is imitative, too much of it doubtless, but while deaf and dumb persons may be taught to speak they can never learn to sing because they can never hear anything to imitate. True it is that piano students should be encouraged and expected to straighten out their crooked passages for themselves and hunt up all their own notes, but after they have done this they will get a much clearer conception of the proper time and expression and even of the notes from hearing their teachers play it for them. Teachers who are unable to thus play their scholars' music should go out of business and turn over their scholars to others who can.

CHARACTER IN PIANO PLAYING.

BY FANNIE EDGAR THOMAS.

It has long been acknowledged that the personality of the artist has much to do with his success. Rubinstein swept his audiences off their feet, though he admittedly played wrong notes at times. It was the fire and inspiration in his playing that led him in triumph to the pinnacle of musical fame. Yet the personality of the artist at a public recital is comparatively obscured. He has no brilliant costume to help him, as has the great operatic singer. He does not come to the front of the platform in more or less intimate relations with his audience, as does the violinist. All he can do is to sit down and play. Moreover, the audience as a whole has but little technical knowledge of piano playing. People admire rich quality of tone and a dazzling technic, but a mere pyrotechnic display is not enough, and sooner or later they demand something more.

What the listeners demand is *character*. They want to feel that behind the technical equipment of a piano player is the soul of an artist, keenly alive to and sympathetic with the emotions called into being by the master mind of the composer, and successful piano playing can only be accomplished by those who make their practice an aid to the development of their own personality, refined in the crucible of hard work and all the patience, perseverance, sincerity, sympathy and faith such work entails.

Any achievement in acting or in music grows with growth. Whenever an artist has been able to say, "I came, I saw, I conquered," it has been at the end of patient practice.—George Eliot.

Practical Ideas in Getting Pupils

By ALLEN J. EASTMAN

A VERY great deal has been said about the benefits of advertising for music teachers. The writer has previously been guilty of telling teachers how to go about it but there is still much to be told that is of practical value to young teachers and to the few who having tried for many years to do what seems very simple to others are obliged to confess that they have failed.

YOUR INVESTMENT IN PUBLICITY.

Let us suppose that you have already done some advertising that is commencing to bring you returns. You have prepared some attractive circulars possibly following my suggestions in the article in THE ETUDE for September, 1913. You may have given some successful studio musicales or pupils' recitals or you may have done something in the way of local advertising or advertising in some reliable musical journal. Let us say that you have run up a little bill like this during the past year or so:

Printing Circulars	$15.00
Printing Programs	12.00
Refreshments at Recitals (4)	14.00
Advertising in papers	32.00
Postage	7.00
	$80.00

Possibly your publicity account may not be more than this but in any event you have a right to want to know when and how this money will come back to you. At the above rate two pupils at $1.00 a lesson would take eighty lessons in the ordinary school year of forty weeks. It is interesting to trace returns. The teacher should therefore give the right attention to all inquiries that come.

SINCERITY IN APPROACHING PROSPECTS.

Inquiries are the fruits of advertising. When your publicity has brought you a series of inquiries its function has been performed and it is your task to turn these inquiries into real business. It is the critical moment in advertising. Many a crop has been lost an hour before the harvest. Let us suppose you receive a letter like the following:

DEAR MISS CHURCHILL:

I have received your circular and will call upon you to-morrow afternoon with the view of getting further particulars.. I have thought of having my daughter Hilda start this season but have been unable to secure the approval of Mr. Watson in this matter.

ETHEL WATSON,
(*Mrs. Martin Watson.*)

Mrs. Watson's call may mean that you will receive a new pupil who might remain with you for four or five years. If the pupil paid you one dollar a lesson and took two lessons a week for the usual school year this would net you about $200.00 in four years. Few indeed are the business men who could sneeze at a business prospect of that kind. Consequently, that meeting with Mrs. Watson is a very important one and what you say and do should be earnestly considered in advance.

Above all things realize that if Mrs. Watson is not a fool she is going to tell very quickly whether you are genuinely sincere or not. She will penetrate any artifices and she will not be taken in by any transparent efforts to get her to do something against her will. Your plain, simple sincerity, your belief in the desirability of musical education, your earnestness to do your best, your enthusiasm for teaching will impress her far more than any representations you may make. This does not mean that you should not take advantage of tact in securing Mrs. Watson's interest. That is, if you find that Mrs. Watson has particular interests it is wise for you to be interested in what she is doing. Do not try to obtrude yourself and your plans all the time. Find out her tastes, her ideas, her beliefs and then let her know that you expect to cater to them.

You are at the moment a salesman of music lessons. Picture yourself in the same position as a salesman of wall paper. You would find out first of all about how much Mrs. Watson intended to spend, next you would find her favorite colors, next you would ascertain her taste in the matter of figures. If she wanted your advice you would give it to her readily. But if she wanted a brown paper and insisted upon it you would not only be wasting your time but would be jeopardizing a sale to insist upon blue. You might of course point out that certain papers were going out of style or that certain papers were being more used for bedrooms than for reception rooms, but your main interest would be in seeing that Mrs. Watson got what she really wanted. She must leave you pleased, impressed and ready to complete the transaction.

A POSSIBLE DIALOGUE.

In order to make the situation still clearer, let us imagine a possible dialogue between Miss Churchill and Mrs. Watson.

MISS CHURCHILL.

This is Mrs. Watson, isn't it? I've been looking for you. Come right in. If I'm not mistaken I have seen your name in print somewhere, Mrs. Watson. Wasn't it in connection with the work of the Civic Club?

(*Miss Churchill had taken the trouble to find out the tastes, interests, etc., of her prospect and at the outset suggests something which will make Mrs. W. feel a little freer in strange surroundings.*)

MRS. WATSON.

Oh, have you heard of our committee? I went into the club for the purpose of trying to get the Board of Education to be a little more liberal in purchasing school books.

MISS CHURCHILL.

Do they make any provision for music books?

MRS. WATSON.

A very slender one, but I intend to make it larger if I can.

MISS CHURCHILL.

I'm so glad, because I think that every penny spent in music comes back to the whole community in the most delightful form imaginable. Don't you think, Mrs. Watson, that music is one of the most important studies in the education of the girl.

MRS. WATSON.

Yes—I think that a woman first of all should be trained as a home maker. They seem so much more happy in homes. Music has so much to do with our lives that if the woman in the home is musical she can do a great deal to relieve the friction in our daily work.

MISS CHURCHILL.

I couldn't have put it better myself.

MRS. WATSON.

That is the reason why I want Hilda to begin young. Mr. Watson doesn't see it that way.

MISS CHURCHILL.

I would like to have him come to some of my musicales and hear the pupils play.

MRS. WATSON.

Not him—he hates music. He says that a girl ought to learn something practical.

MISS CHURCHILL.

Practical?

MRS. WATSON.

Yes, practical; so that she could earn her own living if necessary.

MISS CHURCHILL.

Mrs. Watson, when I was twenty, I was left practically alone with an invalid mother. I naturally started to earn my living with the only accomplishment I had—music. At first it was hard, but I fought it out, always seeking to improve and continually taking lessons from good teachers. Now my income is better than that of any young woman I know in any other business or profession. I make even more than the average city school teacher and I make it without leaving my home.

MRS. WATSON.

Isn't that fine! I must tell that to Mr. Watson. You see, he's what they call a hard-headed business man and has to have everything proved to him. You charge $1.00 a lesson, don't you, Miss Churchill?

MISS CHURCHILL.

Yes, but I receive payment for twenty lessons in advance. That is the custom with all established teachers in town.

MRS. WATSON.

I'm glad you told me that, because there is nothing so stupid sometimes as a hard-headed business man. I often think they want to be stupid. Are there any other expense?

MISS CHURCHILL.

At the start there will be an instruction book. This costs seventy-five cents. Then a little later I will start her in with a graded course.

MRS. WATSON.

Graded Course?

MISS CHURCHILL.

For many years teachers have had a system of providing their pupils with etudes and little pieces in books of appropriate grades. These grades run from one upwards. This is a wonderful saving of time and money. Years ago these studies and pieces had to be bought separately or in different books. It took time to get what was needed and there was a great waste. The books I use cost $1.00 each.

MRS. WATSON.

How often is a new book used?

MISS CHURCHILL.

This depends entirely upon the advancement of the pupil. Some may take two a year, others of course go very much slower. In addition to the graded books there will be occasional pieces of sheet music and also albums containing pieces. There also we find an economy for in an album costing fifty cents one can often get as much as two or three dollars' worth of music.

MRS. WATSON.

I don't like to see the expense piling up as we really are not people of large means.

MISS CHURCHILL.

Certainly—I understand. I wish that Mr. Watson could see that I make it a practice not to order anything that is not really needed. Later on, Hilda will require a metronome, some books of technic, scales, etc., and she will probably find it desirable to join our history class. This, however, is conducted at a nominal cost, as the expense is divided between all the members of the class.

MRS. WATSON.

I wish that you might talk with Mr. Watson.

MISS CHURCHILL.

I'll be glad to call at any time and I shall be particularly glad to make plain that there are certain necessary things which cost a little, but which really save

time in tuition. Such a thing is a metronome, for instance. I shall also be glad to see Hilda and let you know what I think of her musical inclinations.

MRS. WATSON.

I wish that you would call to-morrow night. They will both be home.

Miss Churchill did call the following evening and the conversation had much the same bent as the above; it wound up in this way:

MR. WATSON.

Look here, my dear young lady, I'm too busy a man to take my time exploring into something I don't know anything about. I like the way you go about things and you have shown me that money put in music lessons isn't going to be thrown away. Take the girl and see what you can do with her and send the bills to my office. The main thing is, I want to see results and I don't want to see any money wasted. Show me that, and she's your pupil as long as she ought to study.

FRACTICAL METHODS OF TEACHING THE AMATEUR.

BY HARRIETTE BROWER.

THE adult amateur who "wishes to take a few lessons," just to "pick up her music again," presents a problem nearly every piano teacher has to contend with. She may not have practiced a note for ten years. When she did take lessons, in childhood, they probably were of the most superficial character; yet she now wants to "brush up" her music.

The most trying sort of amateurs are those who know next to nothing and whose early musical instruction has been of the most fragmentary kind. Needless to say they are quite oblivious to their state of ignorance. What shall we do for such pupils? We hardly like to turn them away when they come seeking knowledge and enlightenment. We feel they will be no credit to us. On the other hand they love music, and are asking for help, and it ought not to be withheld.

Let us suppose then that a pupil of this description has come to us. She confesses to having taken a "quarter's" lessons when a young girl, but that is the only instruction she has ever had. Since then she has picked out a little popular music by herself; you find her inaccurate in every sense of the word.

STARTING THE ADULT BEGINNER.

You can begin by giving her the principles of hand and arm position and condition in a few simple exercises at table and keyboard. A well-planned beginners' book, supplemented by other exercises and simple pieces, will furnish a good line of action. Insist on her counting aloud; also demand a study of notes above and below the staff, and some ear training each day. Select pieces that, while simple, do not sound childish. The *Melodie in C*, by Thomé, is a good one to begin with, which makes the pupil familiar with simple chord forms, and have them recited in various keys. Strive to broaden her knowledge of music and musicians by advising her what books and papers to get and read, and by lending her or giving her some of the latter, which you can spare out of the fullness of your store.

The next type of amateur may be illustrated by a young woman who had the customary term of lessons in childhood, but is otherwise self-taught. She is not so ignorant as the first example cited. She plays much better, and can read almost any piece in easy grades at sight, and comes to you to get some ideas on technic. You feel your efforts will not be wasted in her case, that you can do something with her. So you plan her work according to her hopes and ambitions. Table exercises for a couple of lessons till the hands are in good condition and correct finger action is established; then exercises for trills and chords are taught; scales and arpeggios are played, then octaves. Scale adjustment and chord construction will interest such a pupil, but she is apt to be slovenly with time and rhythm. Be strict with the count and give rhythm and time exercises. See that the various keys are made familiar by placing the exercises in all keys, and strongly advise the use of the metronome.

THE AMATEUR WITH THE "WANDERLUST."

Another type of amateur is one who has studied [illegible] years with various teachers. She is [illegible] several months in your city and has [illegible] during this period. She has [illegible] but she seems to get [illegible] her style. You feel like requiring her to drop all pieces and give her time wholly to the study of technic. You know, however, she would feel highly insulted with such a course, so you try to content yourself by endeavoring to sandwich the technic in between the pieces. Although she may have had good teachers, who have undoubtedly taught her "music," she has never done much with the technical side of piano playing. Here again is good ground in which to sow seeds of a reliable technic; for while she would not like to give up everything for it, she will work for it in connection with pieces. See that her finger movements are correct and hands adjusted for scale and arpeggio playing. Give thorough drill in these points with metronome, for rhythmic work and velocity. The MacDowell technics are also very useful. For pieces the Chopin *Preludes* offer material at once most beneficial as well as beautiful. Number 20 for powerful, four-voice chords; Number 3 for left-hand development, Number 1 for accent and rhythm in both hands are among the most valuable; later the *Prelude in A flat* Number 17, may be studied for further chord development. With these the Bach album, Litolff, may go hand in hand. Mendelssohn is very useful also, for melody playing.

THE ADVANCED AMATEUR.

The advanced amateur who comes to you for a term of lessons may be an easier pupil to work with. If she has studied conscientiously, her technic may be on a correct foundation, and it remains for you to bring out her talent by a judicious choice of material and pieces. She may play lyric music of the quiet, soulful description, most acceptably, but quite fail to interpret pieces requiring power and brilliancy. Give her exercises and pieces that will bring out these qualities. The saving grace of *power* seems to be lacking in many an amateur's equipment. Amateur playing is often like a picture in monochrome with all the high lights left out. The source of this monotonous sort of performance may often be traced to the use of the so-called "practice pedal," employed in order that people within earshot shall not hear. The deadening effect of the practice pedal results in the stifling of all brilliancy and strength of finger and weight of arm. To the victim of the practice pedal I recommend the free use, when possible, of a practice clavier. Exercises in heavy chords, scales, arpeggios and passage playing in both light and heavy touch will be necessary. Pieces by Schumann, such as the *Grillen, Novelette*, Op. 21, No. 7; *Prelude, C sharp minor*, Rachmaninoff; Chopin, *Polonaise in A flat; Novelette*, by MacDowell, are all excellent for developing power and brilliancy.

Advanced amateurs play many of the compositions heard from the best artists. Admiring friends tell them they can play those pieces just as well as the artist does. It is true they get over the notes with reasonable correctness, but the differences in tone, velocity and artistic effectiveness are many. The lack of effectiveness is often due to simple causes, which could be corrected if the defects were pointed out.

For instance, why do my trills stick and sound so uneven? Simply because you have an uneven finger action; you have not the right idea of the "balance of finger action."

Why do my scales and arpeggios not purl and flow with smoothness and rapidity? Doubtless because you do not slant the hands sufficiently over the keys, so there is a twist whenever you put the thumb under the hand. Your chords are rather dry, too, and lack power only because your wrists are not supple enough and you don't use arm weight. These defects can be corrected with care and thought, and the teacher who understands the various difficulties and faults from which the amateur suffers will be able to remedy the evils which seem to obstruct the path of the ambitious piano student. It is often the little things that cause one's playing to be ineffective; the "little foxes spoil the vines." It is the lack of finish, inattention to the fine points, the light and shade, the variety, that make one's playing "amateurish." Genius is the faculty for taking infinite pains. If the amateur is willing to take the same pains, he might play—even as the artist.

"THERE are none so deaf as those that will not hear" Have you ever listened for your own mistakes with as much careful attention as you have listened for the mistakes of others? Close your eyes while you are playing and listen. You will be surprised how different the music sounds from what it does when you keep your eyes fixed on the music page.

THE PROPER USE OF THE FERMATA.

BY EDWIN HALL PIERCE.

THERE is perhaps no one musical sign so habitually overlooked by careless players, or so misunderstood by the inexperienced, as the hold or *fermata* (𝄐). When it does not altogether escape attention, it is too often observed only so far as to give the note a slight and perfunctory prolongation, without any real feeling for the effect intended by the composer. Many teachers who endeavor to correct this fault in their pupils, require them to hold the note affected by the *fermata*, exactly double its nominal time-value. While this estimate of the true effect of a *fermata* is about right, as regards the duration of that one particular note, it is quite impossible to attain to a really effective musical rendering by such a bare mechanical method, because, in the usage of the best players and singers, a "hold" is always approached by a brief but very noticeable *ritard*. The instruction books say nothing about this, but it is nevertheless according to good usage. A hold should be broad, decisive and ample, forming a climax to the short ritard which precedes it, but *after* the hold, resume the proper tempo at once. Only in those somewhat rare cases in which a movement *begins* with one or more held notes, is the ritard of approach not feasible.

This interpretation of the fermata will also aid in explaining its occasional use on a *rest* at the extreme end of a piece, after the last note has been struck. It denotes simply a slight *ritard* toward the end. If it affected solely the rest over which it stands, it would be wholly meaningless, as of course when one has finished the performance of a piece, there can be no particular distinction as to length of time in the following silence, and a rest with a hold over it, when no music follows after, could scarcely affect the ear of the listener in any different way from a rest not thus embellished.

Of course, for completeness, I should mention the 𝄐 used sometimes over a double bar, to indicate the real end of a movement, especially after a D.C. or D.S. This is an entirely different use of the sign, and does not necessarily indicate a *ritard*, although in many cases one will be found quite effective just at the close, in the reprise of a Minuet or a Gavotte, after the Trio.

Wagner, in his essay "On Conducting," speaks of the wonderful effect with which Beethoven uses the *fermata*, and of the necessity of its proper and appreciative rendering. The passage is so instructive that I will quote it entire. (He refers particularly to the opening of the Fifth Symphony, where three eighth-notes are followed by a half-note with a hold.)

"Now suppose the voice of Beethoven were heard from the grave admonishing a conductor: 'Hold my *fermata* firmly, terribly! I did not write *fermatas* in jest, or because I was at a loss how to proceed; I indulge in the fullest, the most sustained tone to express emotions in my *Adagio;* and I use this firm and full tone when I want it in a passionate *Allegro* as a rapturous or terrible spasm. Then the very life-blood of the tone shall be extracted to the last drop. I arrest the waves of the sea, and the depths shall be visible: or, I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put *fermatas,* sudden long-sustained notes in my *Allegro*. And now look at my clear thematic intention with the sustained E flat after the three stormy notes, (in the Fifth Symphony) and understand what I meant to say with other such sustained notes in the sequel.'"

A RECIPE FOR MAKING MUSICIANS.

BY C. W. FULLWOOD.

SUPPOSE some alchemist gave you the following prescription to take to the apothecary to have filled:

Five parts brains.

Two parts technic.

Three parts study of musical science.

Six parts study of musical history and æsthetics.

Seven parts of concentration, practice, ambition, patience and regular reading of musical magazines.

Boil over the fire of enthusiasm for several years, stir with regular concerts, strain through the sieve of experience, add ideas and taste to make a lifetime and take regularly *ad infinitum*.

How many musical chemists could one find who would take such a simple recipe to the laboratories within them and bring out the finished product. Nevertheless, we have in the foregoing a fine formula for musical success.



Inspiration and Wisdom from Beethoven

A Series of Carefully Selected Paragraphs from Beethoven's Collected Works, giving an Insight to the Master's Lofty Artistic Ideals and Philosophical Opinions

I LIVE only in my music.

I cannot see another starve; I must give.

Music is a higher revelation than all wisdom and philosophy.

The great charm of what is beautiful lies in its coming upon us unawares.

I will blunt the sword of fate: it shall not utterly destroy me. How beautiful it is to live a thousand lives in one!

All my life I have given the greatest honor to Mozart, and will continue to do so until my last breath.

Hope buoys me up; it supports half the world, and has ever been my nearest and dearest friend. What would have become of me without it?

Without trying to be in the least academic, I have striven from my childhood to grasp the spirit of the wisest and the best of all ages.

I wish you the best success in all your endeavors for the good of art, for it is only art and science that suggest and sustain us with the hope for a higher life.

During Beethoven's last illness it was found necessary for him to be tapped for dropsy. Once while the operation was in progress he observed, "Rather water from my body than from my pen."

My circumstances require that I should be guided to some extent by profit. It is another matter with the work itself: there, thank God, I never think of profit, but only of *how I write*.

A musician is also a poet: a pair of eyes more suddenly transport him, also, into a fairer world, where mighty spirits meet and play with him and give him weighty tasks to fulfil.

He who will *seem* something must actually be what he would seem. The world must acknowledge him; it is not forever unjust, though this concerns me not at all, for I have a higher aim than this.

What can I tell you about myself? I can only cry aloud with Joan, "Pity my fate." If I am spared a few years longer I will thank the Almighty, accepting joy and sorrow as it shall please Him to ordain it.

The overture which I sent has just been performed in Vienna. I was overwhelmed with praise for it; but what are all human efforts compared with the works of the Great Master above the clouds?

Many times I have been irritated over the unearned fame people persist in giving to me. If God would only give me my health again I would visit all parts of Europe and also America, and thereby gain many new ideas.

My motto is *Nulla dies sine linea* (never a day without a line): and if I give my muse any rest it is only that she may arise with renewed vigor. I hope to achieve a few more great works, and then to close my earthly career like an old child among some good people.

Apollo and the muses must permit me to have my bodily existence a little longer, because I have not yet paid my debt to them. Before my journey to the Elysian fields, I must give to the world what my spirit still holds. Just now it seems to me as though I had never written a single note.

Beethoven's creed:

I am that which is.

I am all that is, that was, and that shall be. No mortal man hath lifted my veil.

He is alone by Himself, and to Him alone do all things owe their being.

The true artist has no pride; on the contrary, he sees that art has no borders. He looks gloomily upon the fact that the goal is so distant, and in this he becomes an object of wonder to others. He grieves because he realizes that he may never reach this goal, and looks longingly toward the accomplishments of others illuminated by a brighter sun of genius.

Whenever you write of me to Goethe select any expression that you can employ that will convey to him the most completely my profound respect and admiration.



A CONTEMPORARY PEN DRAWING OF BEETHOVEN IN VIENNA

I am, however, purposing to write to him myself concerning *Egmont*, which I have set to music: and this solely from love of his poetry, which makes me happy; but, indeed, who can be sufficiently grateful to a great poet, the most precious jewel that a nation can possess?

I understand no other currency but the Vienna ducats. . . . . I am a wretched *negociant* and accountant. If the sour business were only settled! I call it so because I wish it might be different in the world. There ought to be a depository of art where the artist would only have to hand in his works of art to draw out what he needs. But as it is, one has to be half merchant, and how ill at home one feels in it! Good God! That is what I call sour!

To give you an idea of this extraordinary deafness I must tell you that I am forced in a theatre to lean up close to the orchestra in order that I may understand the actor. I do not hear the high notes of instruments or singers at a certain distance; and it is astonishing that there are people who have never noticed it while conversing with me; having been subject to frequent reveries, they attribute my silence to these. Heaven knows what it may end in! Vering says I shall certainly get much better, though I may not entirely recover. I have often cursed my existence; Plutarch has won me back to resignation. I will, if possible, defy my fate, although there will be times when I shall be the most miserable of God's creatures.

Extracts from document known as Beethoven's "Will." It was written in a fit of despondency, twenty-five years before his death, to his two brothers, at the time his approaching deafness made him not unwilling to meet death half way:

"Hereby I declare you both to be heirs of my little fortune (if it may be so called). Divide it honestly; bear with and help one another. The injuries you have done me I have, as you know, long forgotten. You, brother Carl, I thank especially for the attachment you have shown towards me in these latter days. My wish is that your life may be more free from care than mine has been. Recommend Virtue to your children. She alone, not money, can bring happiness. I speak from experience. It was she alone who raised me in the time of trouble; and I thank her, as well as my art, that I did not seek to end my life by suicide.

". . . . . And thus it has happened. Joyfully I hasten to meet death. Should he come before I have had the opportunity of developing the whole of my artistic capacity he will have come too soon in spite of my hard fate, and I shall wish he had come a little later. But even in that case I shall be content. Will he not release me from a state of endless misery? Come when thou will'st! I go to meet thee with a brave heart. Farewell, and do not quite forget me even in death! I have deserved this, since during my lifetime I have often thought of you and tried to make you happy. So be it.

"So I take leave of thee, sorrowfully enough. Even the cherished hope, which I brought here of being cured, at least to a certain extent, has utterly forsaken me. It has faded like the fallen leaves of autumn. Almost as I came here so do I depart. Even the lofty hope that upheld me during the beautiful summer days has vanished. O Providence! let one more day of pure joy be vouchsafed to me! The echo of true happiness has so long been a stranger to my heart! When, when, O God, shall I be able to feel it in the temple of nature and of man? never? no! Oh that were too hard."

Within four days of his death Beethoven bade farewell to his lifelong friends, Schindler and Breuning, with the following grim touch of his old, ironic humor:

"PLAUDITE AMICI, COMOEDIA FINITA EST."

(Clap your hands, my friends, the comedy is ended.)

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. This department is open to all readers without charge of any kind.

ELEMENTARY CLASSES.

"1. Do you think it would be a feasible plan to get up a class of pupils along kindergarten lines in a town of fifteen thousand inhabitants, which is simply overrun with 'music teachers'?

"2. How many children could be reasonably taught together?

"3. How many lessons a week would you advise?

"4. What terms would you suggest for such lessons? The teachers here charge six, five and four dollars for beginners.

"5. What would such a class be called?

"6. Could I use *Kindergarten Method* by Landon and Batchellor?" W. V.

1. It is practically impossible to find any town that is not "overrun" with music teachers. If one decides to start in business or music teaching at the present time, it is only a question of doing one's best in spite of competition. Besides, the kindergarten prepares pupils for the private teacher. If you are expecting to take private pupils in order to develop their talent indefinitely, the kindergarten would prove a feeder for it. If not, others would recruit their more advanced classes from your students who had finished your course. If you show you can do work, I see no reason why parents would not be glad to entrust their children to you for their elementary instruction.

2. Ten or twelve is a reasonable number for a class. Some teachers have more, but if you can organize several classes you can do better work with a smaller number.

3. I should suggest three lessons a week; certainly two. There are some pupils so situated that one lesson is all that is possible. These could be kept in a class by themselves.

4. The terms you will have to arrange according to conditions. If you are teaching among a well-to-do class of the community you can command more than if among people less fortunately placed. It would seem, however, as if five dollars for a term of twenty lessons would be reasonable, and with ten in a class this would net you fifty dollars for the time spent. This you will have to decide, however, when considering all contributing conditions.

5. You could call it a class in Music Kindergarten, or an Elementary Music Class.

6. Landon and Batchellor's book would be very appropriate for such an enterprise. The Round Table hopes you may be able to make a success of it.

CONCERT PIANIST.

"Do you think a young man of sixteen could become a fine enough pianist to earn his living on the concert stage, with four hours a day practice?" O. M. G.

This question is a good deal like shooting an invisible ball a thousand feet up in the air and expecting to catch it on the way down. There is no information as to amount of talent and amount of skill, if any, already possessed. I can say, however, that such a thing would be possible if the young man has genius, and can give a sufficient number of years to practice and study.

Meanwhile earning one's living on the concert stage is by no means an easy accomplishment, even to a distinguished virtuoso. In order to make a success as would have to become some such pianist as Harold Bauer. This would mean many, many years of hard work and study, and then enough capital to get your- started in the end. Moszkowski once made the statement that fifteen years would be necessary to fit one to become a virtuoso pianist. Of course much would depend upon the amount of natural talent for piano playing. The feats now accomplished by our piano virtuosi are of so remarkable a character, not only technically, but emotionally and aesthetically, that they are calculated to make a depressing impression upon critical listeners. If you have the talent for this sphere, you truly have a long and difficult road before you. Paderewski remarked that he found that a virtuoso career was purgatory, but that he had first discovered teaching to be hell, so that he considered that he was some better off. With this experience before you, you can decide which career you wish to attempt. Not many teachers agree with Paderewski's estimate of teaching. It is more than likely that he had little talent in that direction. Teaching is the career generally selected in the end by most pianists, even the great virtuosi; for example, Joseffy, Sherwood, Scharwenka and others too numerous to mention.

Pianists not sufficiently great to become virtuosi often find occupation as accompanists and soloists in concert companies, or with some great singer. Some achieve considerable renown in this capacity, as for example, Frank Le Forge, who has been on so many tours with Sembrich and Gadski.

Still others earn their living by playing in concert companies sent out by the lyceum bureaus. Some of them are very bad, too, but seem to be accepted as marvels of musical genius by the audiences before which they appear. This is not to be wondered at, however, when one stops to think that it is the highest standard of playing which these people have ever heard.

Still another public field is a position in one of the moving picture theatres. Some of them are now employing very good talent, although it is not a field that has as yet shown much artistic opportunity for those occupying it. However, the future may open up a considerable opportunity for pianists of fine ability. The consensus of opinion seems to be that the public that has been in the habit of attending these theatres is beginning to demand a better class of work along all lines.

These three last fields may seem to be reasonably easy to compass and within the range of your possibilities. The virtuoso field will demand everything of you in the way of work, application, patience and self-sacrifice.

CONFUSED READING.

"1. How can I correct the habit in a pupil of reading the notes of the bass clef as though they were written in the treble?

"2. Several of my pupils have trouble in distinguishing the different octaves, having a tendency to play in any octave in which they happen to place their hands. How can I correct this?

"3. What pieces and studies should be taken with Czerny's Preparatory Studies, Op. 261, Book III?

"4. Please give me a list of third and fourth grade pieces." C. M.

1. Only by giving them exercises and pieces in the bass clef. Have them learn the bass of their etudes and pieces separately from the treble, and that will give them practice. Show them the grand staff by placing middle C half way between the two staves, and teach them to compute and write the notes downwards and upwards from it.

2. Teach them that each note represents a given key on the piano. Begin with middle C as the computing point. Give them much practice in locating notes and keys by pointing out various notes on the staff, making wide skips, letting them strike the right key on the piano. Also strike keys in various octaves and let the pupils write the correct notes on the staff.

3. It will not be necessary to use any other etudes with Czerny's Opus 261, unless you intersperse some of the simpler numbers of Heller's Op. 47. Third grade pieces may be used which you should select according to the needs of the pupils.

4. You will be able to select interesting pieces from the following list of third grade pieces: *The Stately Lady*, Minuet, Charles Wakefield Cadman; *Youth and Old Age*, Cadman; *Cradle Song*, Lent; *Rose Fairy*, Heins; *The Daisies*, Fontaine; *Bohemian Dance*, Engelmann; *Fricolette*, Suter; *Twilight Devotion*, Stanley; *Starlight*, Stanley; *Bridal Roses*, Spaulding; *Military Dance*, Lindsay; *The Mountaineer's Call*, Lindsay; *Farewell*, E. M. Read; *A Dream Melody*, Janon; *Pastoral Minuet*, Lent. Fourth grade pieces; *Serenta*, Borowski; *Melodie, Op. 1, No. 1*, Stojowski; *Polka de Concert*, Schott; *Cujus Animam*, Kuhe; *Valsette*, Borowski; *Forest Voices*, Cooke; *Ariel*, Kern; *Finesse*, Koelling; *Aragonaise*, Lack; *Moonlight in the Forest*, Oehmler; *Rosemary*, Weil. This is mostly salon music, as I am assuming that you are reasonably familiar with the classical repertoire.

A VARIETY OF QUESTIONS.

"1. What should follow Le Couppey's *Preface to Czerny's Velocity*?

"2. Should these studies be worked up to metronome speed by a pupil of twelve years?

"3. Should I appear on a pupil's recital program, and also in duets with students?

"4. Should the numbers be arranged so that related keys follow one another?

"5. Should the numbers in an A and B group be in related keys?

"6. Is there a small collection of pieces by well known composers, similar to Heller's Tarentelle, etc.?" S. A. E.

1. The etudes you mention were intended to prepare the way for Czerny's Op. 299. If you prefer to use a selection of Czerny's etudes, you can begin with the second book of the Czerny-Liebling selections. It is a good plan, however, to intersperse some of Heller's studies, in order to develop a feeling for phrasing and expression.

2. The metronome speeds marked in most books of etudes are greater than can be compassed by the majority of students. Some pupils with a fine feeling for music find it a physical impossibility to develop great speed. There are others to whom speed seems to come naturally. You will have to exercise judgment in this matter with all your pupils. Furthermore, the action of pianos, that were made in the time when some of the older etudes were written, was so easy that a greater velocity was possible during the early grades than can be attained on the harder action of a modern piano. Liebling, in his edition of Czerny, has edited the metronome marks to meet these conditions.

3. I can see no harm in your appearing on a program with your pupils, either alone or in duets.

4 and 5 may be answered by saying that related keys are not necessary in either case.

6. Yes, *Standard Compositions for the Piano*, compiled by W. S. B. Mathews, Books 4 and 5.

PORTAMENTO

"I would like to know how the portamento touch is played? The manner I have been taught was to wipe the keys as it were, that is to draw the hand from off the keys."

The term portamento has, in reality, no meaning as applied to piano playing. It belongs to the voice, and refers to carrying one tone over into another without break, blending a higher tone into a lower one, for example, and may be carried any number of degrees. It is peculiarly a vocal effect, and as such, has no means of application on the piano, where two tones cannot be merged, except as sustained harmony, which is an entirely different effect.

As used in piano playing the term portamento refers to an opposite effect, that of disconnected tones. It is indicated by a series of notes with both a slur and dots over them. They are played by the down arm touch, or as if you were trying to play the scale smoothly with one finger. Nothing is gained in this effect by trying to "wipe" the keys. Many prominent teachers have abandoned the term portamento in piano playing, and speak of it as non-legato; others term it marcato. Grove's Dictionary only recognizes portamento as applied to singing.

Eye-Training and Musical Memory

By ROBERT T. WHITE

A GREAT deal of importance is attached nowadays to ear-training, and rightly so. To be able to hear mentally a phrase before actually playing it is the foundation of fluent reading at sight. Let the teacher introspect for a moment and discover why it is that he finds it so difficult to read pianoforte music of the ultra-modern type, even although it may not be technically difficult. Is it not because the harmonic scheme is so unfamiliar that he cannot mentally hear the chord before he has actually played it? He has to live, as it were, from hand to mouth. The beginner is in a similar situation with even the simplest chords until he has been through a course—formal or informal—of ear-training.

But does not successful reading at sight also involve another process? The very term "at sight" emphasizes the fact that the eye plays an important part. Now from considerable experience I am convinced that many teachers take it too much for granted that the visual discrimination and memory of children is as highly developed as their own. In other words, because they themselves are able to take in at a glance a phrase of considerable length, therefore beginners are also able to do so. Certainly young pupils can be taught this, but unless they are encouraged and trained in this direction there will always be the tendency to look for single notes rather than phrases.

A PRACTICAL TEST.

To test this, let the teacher write a short melodic phrase on a card, expose it for two or three seconds only, and then ask the pupil to play it. He seldom gets beyond the first two or three notes, and frequently if the melody is right the rhythm is wrong. Obviously such a pupil is not going to read at all fluently.

Now the causes of failure may be stated as follows:—

(1) *He may not be able to see clearly what is written.*

This may seem a trite remark, but it is astonishing what a number of people have defective eyesight without knowing it. Most of us are familiar with the sight-test applied by oculists to detect astigmatism; a set of lines on a card (*cf.*, the stave) is exposed, and if the sight is perfect all the lines are equally distinct. Experts affirm that comparatively few people can pass this test quite satisfactorily. Of course, the defect may be very slight, not enough seriously to interfere with reading, and consequently many a pupil is unaware that his sight is really impaired; it is difficult in slight cases to discover this for one's self. Hence, before assuming that a child reads badly because he is mentally sluggish it would be well to discover whether his eyesight is really good. Many musical signs, and not unimportant ones either, are minute, and small music type is not infrequently found, even in primers. A pair of glasses often assists reading to a surprising extent.

(2) *In endeavoring to take in at one glance the whole phrase he will probably try to assimilate key, melody and rhythm with one mental effort, and in doing so get only a blurred perception of all three.*

Experienced readers can, of course, combine these elements quite readily, but the ability comes from long practice. Referring once again to our card, tell the pupil that he is only to look at the key, and then expose the card for one second. Next, direct attention for another exposure exclusively to the rhythm, and the card being removed ask the pupil to tap the rhythm from memory or better still ask him to recite the time-names with correct accentuation. (One cannot too strongly urge the value of time-names to the pianoforte student. In a very short time the child learns, *e. g.*, to associate the rhythm  in quick compound time with the time-name taafetee, and the very sound of the word gives the rhythm. Moreover, and this is the point—a series of time-names is more easily memorized than the relative values of a long string of crotchets and quavers.) The next exposure will be required only to ascertain the melodic outline; probably the rhythm will also be perceived again. By this time the phrase as a whole will have been grasped and will probably be fairly well memorized.

This may seem a somewhat roundabout way of showing a child how to grasp a phrase as a whole, and undoubtedly the aim of the teacher should be to lead his pupil in the end to take in the complete phrase with one complex effort, but compound perceptions of this kind—and it is well to remember that the demand made here upon the intelligence is not slight—are not natural to children. In musical observation, as in all similar lessons in other subjects, the pupil must be shown exactly what to look for, and attention must be directed to one feature at a time. Only a very raw teacher would begin an observation lesson with young children on a banana by exposing it for a moment and then telling them to write down everything they noticed. The children would be bewildered, and would not know "how to begin."

(3) But even if the phrase had been dissected as described above, some will still find a difficulty in translating it on the keyboard from memory, and the cause may be *a defect power of memorizing in general.* Children differ very largely in this respect, although, as a rule, the faculty of memory is very strong at an early age. Some have visual memory strongly predominating, so that when they play the given phrase from memory they "mentally" visualize the card and, in effect, play from the copy as usual. If a child can unhesitatingly write down a phrase after seeing it, it is safe to affirm that his visual memory is strong. Then again he might, while looking at the card, visualize the keyboard at the same time and thus obtain and retain a mental image of the notes on the keyboard. Such children often have a good memory for melody but fail to grasp the rhythm. Although it is to be feared that visual memory is largely relied upon by many pupils it is after all inferior from a musical standpoint to aural memory, which it should supplement and not displace. The really musical person will imagine what the phrase will *sound* like and will remember this series of sounds, then knowing by experience what notes on the piano if struck with due regard to the rhythm will produce these sounds, he plays them accordingly. This assumes a previous formal or informal course of ear-training, and explains why ear-training should always form part of a pianist's instruction.

GRASPING LONG PHRASES.

In my own practice remarkably quick progress has been made by quite small pupils in seeing and remembering long phrases after a little time and trouble has been spent upon systematic work of the above type. I take a number of small cards upon each of which has been very clearly written a simple two-bar phrase; the pupil is then told exactly what to observe—key, rhythm, and melody in order; the card is then exposed for two or three seconds; after which the phrase is played from memory. Occasionally the pupil is asked to write the phrase before or after playing it. The length and number of exposures is gradually diminished as more efficiency is attained. The pupil takes home a set of cards and spends about two minutes at each practice in taking cards at random and going through the usual procedure; he afterwards actually plays from the card to see if he has memorized with accuracy. I keep about fifty of such cards, which are lent in batches of ten.

It is advisable to avoid any trouble with fingering in the early stages of indicating a suitable finger for the first note, and to preclude phrases which demand complicated fingering.

This type of exercise need not be continued for any length of time; its object is to inculcate a habit of seeing and remembering phrases rather than notes, and it is, fortunately, more easily acquired than most good habits.

A natural extension of this exercise is to present simple progressions of two and three-part chords, especially in the form of arpeggi.

As soon as possible it is advisable to treat in the same way phrases from the actual studies and pieces learnt, by covering with a piece of card as much of the phrase as is considered desirable. If the teacher will introspect he will find that when reading music of an ordinary degree of complexity he does not invariably read vertically; he takes in at one glance and remembers from either the upper or lower stave, whichever is the easier, a whole phrase, and then transfers most of his attention to the other stave.

Another point to notice is that whether the reading is done vertically or horizontally, or by a combination of both methods—this is largely determined by the character of the music—the eye *must always be in advance of the fingers.* That is, we must be looking at what is coming, not at what we are actually playing. To find out whether a pupil actually does this, cover with a card the notes which are being played so that the player can see only those notes which follow. This practice of looking forwards is again a habit easily acquired, but it must be inculcated. When a new study or piece is to be learnt it should previously be carefully examined away from the keyboard. The object of a teacher should be not to correct mistakes after they are made, but as far as possible to prevent them being made at all. Ofttimes a mistake is made, not because a really difficult point is encountered, but because the player is taken by surprise. If the pupil has a good notion what is coming, half the difficulties of reading disappear.

HELPFUL QUESTIONS.

A few such simple questions as these will materially assist—

(1) Point out the chief theme of the piece. Sing it (transposed, if necessary).

(2) Find another phrase which occurs more than once.

(3) Point out any arpeggio. Upon what chord is it founded? Does it occur anywhere else?

(4) Does the key change anywhere?

(5) Find any rhythm which persistently recurs. Tap it.

Many other questions will suggest themselves, and it is certain that any time spent in preliminary analysis will be more than saved when the pupil goes to the piano.

Finally, it is an educational tuition to state that the best way of training the eye is to make the hand cooperate. The weird hieroglyphics which some people draw when asked to write down crotchets and quavers, samples of which they must have seen thousands of times, is sufficient evidence that the eye often does not retain as accurate an impression of an object as might reasonably be expected. The surest way of forming a correct mental image of an object is to draw it. So, too, musical notation can be made thoroughly familiar by a reasonable amount of music-writing. I have had not a few pupils who found it quite difficult to perform the memory exercise described at the beginning of this article, but could do so with ease if allowed to copy the phrase in writing.

Also, many children cannot play without persistently looking at the keyboard; this, again, is a mere habit, and is quite unnecessary, except when wide skips are encountered. The bad habit is due to the fact that the mental image of the keyboard is very imperfect; therefore such pupils should be made to draw large diagrams of the keyboard, coloring the notes of any given scale. Another good device is to make them close their eyes and play a familiar tune; this compels them to form a mental image of the keyboard.

From The London Musical Herald.

THE MISSED LESSON PROBLEM AGAIN.

To the Editor of THE ETUDE:

WHEN a parent comes to me with a new pupil I make him see clearly that it is always advisable to study with one teacher for at least six months—that is, no teacher can make any impression upon a pupil in less time. Then I make it clear that any lesson lost through any other cause than protracted sickness may be made up by me at my convenience (not at the pupil's whim) and that if it is not made up in this way the pupil must pay for the lesson. Then I receive my payment at the end of each month for the month and not for the individual lessons. By having a clear understanding at the start and keeping my accounts faithfully I have evaded the losses which some teachers endure from missed lessons and missed lesson fees.

MISS F. ASHBY MITCHELL.

The Right Use of the Metronome

By JOHN F. RUNCIMAN

[EDITOR'S NOTE:—The following article by a distinguished English critic first appeared in the London *Musical Standard*. Mr. Runciman gives at least a very sane means of estimating the proper place of the metronome in music study and indicates how the judgment of the mature player and the teacher are necessary in forming a correct idea of the proper tempo.]

SOMEBODY invented the metronome; a man called Maelzel stole the idea, and I believe made a little fortune out of it; and Beethoven hailed with delight the new machine, which was to enable people to play his compositions at the proper pace. He was so anxious to have his music rendered precisely as he intended—and rightly anxious, too—that he "metronomed" all his compositions; and not content with this, he substituted for the accepted, universal terms, *allegro, andante, adagio* and the rest, terms which he reasonably considered a little vague, more or less precise instructions as to expression in his native tongue. Schumann carried this much further: some of his directions are in the nature of treatises on style.

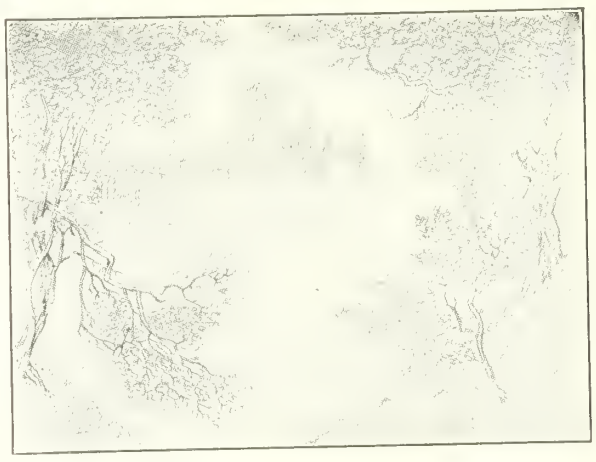
Before proceeding to inquire into the usefulness and value of these let me throw out a premonitory hint as to what I am driving at by quoting, not the exact words but certainly the exact meaning of what Wagner said about metronome marks. What he said was this: that he gave metronomic indications in his earlier scores, but later discarded them as utterly useless. A *tempo* that admirably suited one conductor and orchestra and opera cast sounded preposterous when a different conductor and orchestra and opera cast followed it. And, in a word, two widely different interpretations of the same music may both be true and beautiful; while to fasten the artists down rigidly to a fixed *tempo* was not only useless but disastrous. Wagner went into the question at some length with all the perspicuity and absolute rightness that stamp his utterance on practical questions of performances; and a glance at his scores will show anyone who chooses to look that he not only rid himself of the metronome but even abandoned the other marks of expression with which his earlier voice parts are so plentifully adorned. *Fortes, pianos, rallentandos* and *accelerandos* abound up to the end of his "Lohengrin" period; and, of course, in purely instrumental music they are necessary to show what the composer is driving at; but when words and music go together the words themselves constitute the marks of expression. If an artist understands words and music he will sing a phrase with the correct expression; if he does not understand both and merely follows unfeelingly and mechanically the composer's indications—well, we might as well have an automaton with a gramophone in its interior.

AN UNWARRANTED ATTITUDE.

Wagner went further than this: in his later operas he did not even mark metronomically the *tempi* of the purely instrumental pieces. He adhered to the plan of giving his directions in German; but that was a fad. He lived in a period when the Germans were developing a national consciousness and conscience; they had got hold of the absurd notion that music was their art and their art alone. They forgot that the various Germanic tribes came on the scene quite late in the history of music; they forgot that the English, who originated music as an art, and the Flemish and Italians who followed, had a right to speak in the matter. They, in general, and Wagner, in particular, thought that music was their art and they had the right to settle its nomenclature. Hence Beethoven's ridiculous and clumsy "hammer-clavier" for pianoforte and Wagner's and Schumann's preposterous instructions for the correct interpretation of their works. Presently I will show that in practice the universal Italian terms were as good as, or better than, any provincialisms which the [illegible] preferred.

[illegible] more a useful invention; I am the last [illegible] its services. Every student should [illegible] aid one can determine whether [illegible] and studies have been mastered at [illegible]. We can get a notion of [illegible] Beethoven meant a movement [illegible] it usefulness ends. When [illegible] marks to the music of Bach, [illegible] the value of the marks [illegible] for. I have now before me a volume of Bach's harpsichord suites with most elaborate indications. As I believe that editor to be an untrustworthy guide I have only rarely tried them—and always I found them wrong.

The position taken by those who defend metronome marks attached to music by the composer himself is this: Surely the composer knows better than anyone else how fast he wants his music played. And this I emphatically deny; I describe the position as insane, preposterous. We may remark that no pianist or fiddler has ever found it possible to follow Beethoven's directions closely. Wagner made fine fun of the conductors who went through the first movement of the "Eroica" symphony with a clockwork beat; he would not hear of the minuet of the Eighth being given in the traditional manner approved by Mendelssohn. He boldly put aside metronome marks as rendering the music unintelligible. Bülow, who reverenced Beethoven as much as any man who has lived, went further. He edited some, not all, unfortunately, of the piano sonatas and actually put in his own metronome marks, showing how the pace should be varied in the course of each movement. In such a case, as I have observed, the value of the markings depends upon the right of the mark to claim authority; and Bülow's figures were meant only as hints—he was the last musician in the world to claim infallibility: he himself did not play like clockwork and he would not have demanded that anyone else should.



A PENCIL DRAWING BY MENDELSSOHN.

This excellent sketch of Durham Cathedral was made during Mendelssohn's first visit to England.

In dealing with metronome markings we must remember two things. We disregard editors' indications altogether as being only the editors' opinions; but the composer is entitled to more careful consideration. The claim that he is infallibly right is a sufficient statement of the case for him. I shall smash that claim and establish my first point; then I shall proceed to establish my second point, that a composer is rarely in a position to know the circumstances in which his music will be rendered and that in consequence his marks afford only the roughest and wildest of guidance, and may be, if not altogether disregarded, regarded only as hints and liable to wide modifications.

Not to make this article too lengthy, let us take the concrete instance of Beethoven. I am sure—this is of course supposition, but a supposition that approaches a certainty—I am sure that Beethoven never once in his life set a metronome working and played through a complete movement to its tick-tick and the chiming of its bell. With the symphonies this would have been a sheer impossibility, nor is there a single record of his having attempted to. He knew roughly the *tempo* at which he wanted a movement taken; he played a few bars, timing them with Maelzel's instrument, and promptly set down the figure which seemed to him correct. We need not assume for a moment that he meant this figure to be stuck to throughout a movement: it was to him the general, broad *tempo*. But, as such, was it with certainty what he meant? The idea is absurd. In a state of excitement he would inevitably feel that the music should go faster than would have been his view in a moment of depression. This is not press work: it is an unfailing rule of our frail human nature.

WAGNER'S CHANGE IN TEMPI.

As Wagner drew towards the end of his days, and was worn out with the unremitting struggles of fifty years, he bothered his singers and players infinitely by the unconsciously slow *tempi* he adopted for his own music. As Mr. James Huneker acutely remarked, the fact that he took it so slow only meant that in his age his pulses did not beat so quickly as they had. So the composer's claim—or rather, the claim made for the composer—to know precisely how his music should be given goes to the ground.

Let us weigh the second consideration a moment. The larger a band or body of singers the slower the music may go, and in many instances the slower it must go to make its full and proper effect. Conversely, the smaller the band the faster the music must go to make that full and proper effect. Let us take the parallel case of two types of piano in the old days. Mozart used one with a light touch and a rather thin tone; and to cover up its thinness he had recourse to endless runs, arpeggios and ornaments, especially in the slow movements. Beethoven, following Clementi, used a more sonorous type of instrument, and could trust to its full sustained tone without decorations. Hence the difference between the two kinds of slow movements: Mozart's, full of beauty, but apt to be a little restless; Beethoven's broad and deep as the mighty ocean, rich and full. No *tempo* can be said to be absolutely and alone right; within bounds of right artistic feeling many *tempi* may be said to be right.

ENJOYMENT-STUDY.

BY ARTHUR SCHUCKAI.

A MOTHER and her daughter came to see me regarding music lessons for the latter. The mother was—well I have long given up trying to characterize parents! The girl was just entering her Junior High School year; she was fifteen, eager and pretty. In the ensuing conversation she argued *for* lessons and her mother argued *against* lessons. I, for the most part—as becomes a courageous teacher—kept quiet. They seemed indeed to be interviewing themselves, I, so to say, only stimulated their thought.

The argument of the parent (so far as it was an argument was as follows: 1. The girl had not practiced as much as she should have practiced during the term preceding. (I sometimes wonder whether any one ever practices as much as he should.) 2. She would be the same this term (that was fatalism). 3. Her studies in her second year would be harder than the first year.

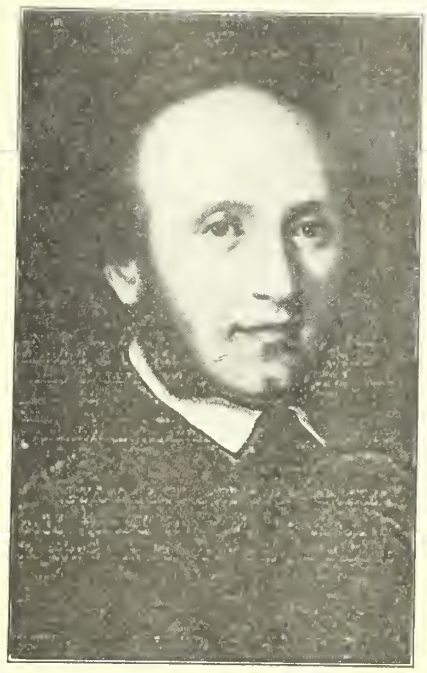
The girl's arguments were as follows: 1. She wanted to go ahead with her studies regardless of past misdeeds and delinquencies. 2. She promised to do better this year, that is, practice without being told. 3. She wanted to work at her music as an enjoyment and not consider it so much as a study. By practicing an hour a day and taking a lesson a week, she was bound to make headway, but she wanted permission to study for the pleasure and not with the assumed duty of making progress. 4. If she did not continue she would lose what she had already learned.

It must not be thought that the obvious strength of the girl's arguments was the result of the above mentioned stimulation; on the contrary, they were her own and she had used them before. Parents like to say that they know their own children best; but I am bound to say I do not always agree with them. Now this girl had a big idea when she argued for enjoyment-study. In her school she was straining constantly to reach a higher grade, to make more marks and if possible to win a prize. She wanted a relief from this. She did not want this strain in her music. She had reached fourth grade and could play at sight fairly well. She had no intention of making music her life work. She did not want to drop her music and—she wanted pieces. It seems she had been made to plug at Czerny and one or two brilliant recital pieces the whole year long and she wanted—as she naively said—music!

After they were gone it occurred to me that this argument for enjoyment-study might possibly have a wider application. This constant striving for success, the rush and scramble for the spotlight, *does* get on one's nerves. Must every one be famous? Let us skip a generation or two. When I see folks so painfully toiling, so vainly aiming for brilliant display—while the real beauties lie about them unseen—I find it hard to believe that music is an Art—something to make the world better and happier.

And I had another reflection. How people misunderstand High School children! I'm afraid they are generally conceived as being silly and frivolous—habitually eating pickles and candy for lunch. This mother evidently had little respect for either the girl's resolutions or her ability to keep them; yet the girl had thought out strong arguments and I may add—though it is "another story"—that she "made good."

The Etude Master Study Page



1809—The Real Mendelssohn—1847

"I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and after all that is the only right way I know."

MENDELSSOHN'S EPOCH.

From a standpoint of time Mendelssohn's era was no different from that of Schumann, Chopin, Wagner and other composers who have already been discussed in this series. However, in considering Mendelssohn we may gain much light upon his career by reflecting upon the wonderful race of which he was a notable example.

Sebastian Hensel, nephew of Felix Mendelssohn, devotes the first chapter of his two-volume work, *The Mendelssohn Family,* to a review of the position of the Jews in the centuries immediately preceding the lifetime of Mendelssohn. Persecutions of an altogether absurd and unjust nature had superseded a foregoing era when Jews were mercilessly murdered "for the glory of God." Their places of residence were limited to the most undesirable parts of the cities. Marriages were ridiculously restricted. Only a very few occupations, such, for instance, as buying and selling old clothes and the still more unlovely trade of usury, were open to the children of Israel. They were likewise compelled to purchase the waste china at the Royal China Factory upon the occasion of a marriage in a Hebrew family. In this way Moses Mendelssohn, grandfather of Felix, came into possession of twenty absolutely worthless life-size china apes.

Despite these infamies the Jewish race has held its integrity through the centuries in unexampled manner. With the advance of learning and the extension of toleration in religious matters the spirit of oppression changed materially. New industries and new professions were opened to the Jews and many magnificent thinkers evolved from human material that had previously been compelled to stagnate. Among these philosophers Moses Mendelssohn may be regarded as a pioneer, and since many of the distinctions his grandson Felix was destined to enjoy at a later age were due in a large measure to the reforms which the great Moses instituted in and out of Jewry, the ancestry of the composer becomes particularly interesting.

MENDELSSOHN'S ANCESTORS.

The great-grandfather of Felix Mendelssohn was one Mendel Dessau (Mendel of Dessau). After the custom of the times in countries where there is great similarity of family names, Mendel's son became Mendel's Sohn or Mendelssohn. This particular Mendelssohn was known as Moses. After a childhood of direct want during which he lived in a garret and subsisted upon a loaf of bread a week, he gradually ascended the social and educational scale until he won the high respect of Jews and Gentiles alike.

How difficult his path was may be imagined from the fact that although he was born in Dessau, Germany, at as late a date as 1729, conditions were such that he was not permitted to learn the German language until he was fifteen years old. It seems almost miraculous that he was able to rise above such conditions, gain the support of the leading men of his day, such as Kant and Lavater, produce a philosophical work that has been translated in many languages, and ultimately become the central character of the immortal drama of Lessing, *Nathan the Wise.* But anyone who has ever read any of the magnificent thoughts of this misshapen, humpbacked, stammering little Jew can clearly see that his lofty conception of the brotherhood of man was the power which brought about this miracle.

MENDELSSOHN'S FAMILY.

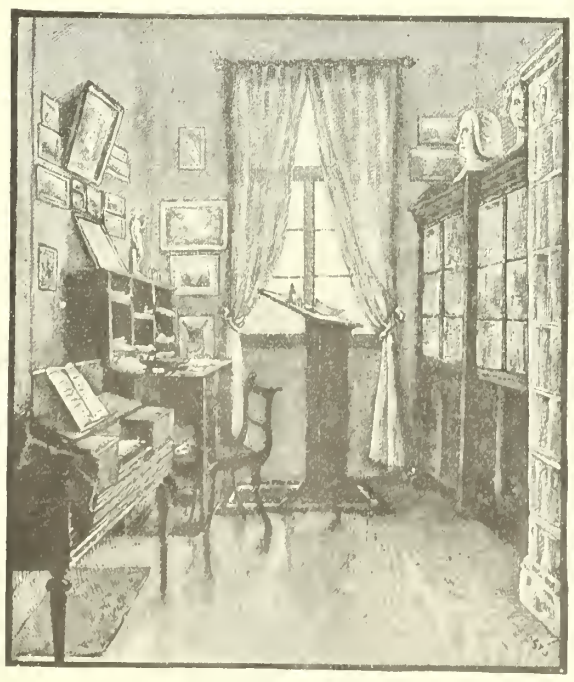
Moses Mendelssohn married the daughter of a merchant of Hamburg. Their son, Abraham Mendelssohn, became one of the best known bankers of his day. He married one Leah Salomon, a highly accomplished young woman of an excellent Jewish family. Leah spoke Latin, French, German, Italian and Greek, and was acquainted with the progressive thought of the day. Her brother had embraced the Christian faith and assumed the name of Bartholdy, after that of the proprietor of a summer garden in Paris which had come into the possession of the Salomon family. After Leah's marriage with Abraham Mendelssohn her brother succeeded in inducing them to attach the name of Bartholdy to that of Mendelssohn and also persuaded them to bring up their children in the Christian faith. Abraham Mendelssohn's brothers remained Jews in belief, but two of his sisters became Roman Catholics. In order that the Protestant Christian branch might be distinguished from the Jewish branch Abraham took his brother-in-law's counsel and Mendelssohn became Mendelssohn-Bartholdy. In doing this he attributed his action to the same motive of progress which animated his father in much of the work which the venerable philosopher Moses Mendelssohn accomplished.

Abraham Mendelssohn and Leah Salomon were the parents of three brilliant children, Fanny (born 1805), Rebecca (born 1811), and the subject of the present sketch.

MENDELSSOHN'S EARLY YEARS.

Felix Mendelssohn was born February 3, 1809, in Hamburg. A few years later, the inconveniences of living in a city occupied by hostile French rulers forced the family to move to Berlin where the composer spent the better part of his youth. His first steps in music were tenderly superintended by his mother. Among his early instructors were Mme. Bigot with whom he studied during a short sojourn in Paris, Ludwig Berger (piano), Carl Friedrich Zelter (thoroughbass and composition), Henning (violin), Rösel (landscape painting), Heyse (general subjects). In all his study, his sisters Fanny and Rebecca were his constant companions.

As early as 1818 he appeared in public with a performer named Gugi, with whom he played the piano part of a trio for two horns and pianoforte. At eleven he became an alto in the chorus of the Singakademie, an institution founded in 1791 designed to promote choral music.



MENDELSSOHN'S WORKROOM IN LEIPSIG.

Mendelssohn's regular work in composition dates from 1820. Despite the wealth of his father, his youth was by no means an easy one. He was obliged to rise at five in the morning and study hard for the better part of the day. How methodical he was may be estimated by the fact that most of his works were carefully transcribed by himself in manuscript volumes made and kept by the composer himself. These may be seen complete in forty-four volumes now preserved in the Royal Library at Berlin. In the volume for his twelfth year are to be seen some sixty movements.

MENDELSSOHN'S YOUTH.

By the year 1821 the accomplishments of Mendelssohn were already attracting wide attention. In the same year the little composer visited the great poet, Goethe, who, though not especially musical, took a great interest in the boy. Operas, symphonies, quartets and other works came now in rapid succession. Some were so mature in style that they have been preserved. The Symphony in C minor was written when the boy was barely fifteen. In the same year Moscheles gave Felix daily lessons in pianoforte playing for six weeks.

In 1825 the family moved to a house known as "No. 3 Leipziger Strasse." There, amid some ten acres of garden and park land, Mendelssohn was fortunate enough to spend some of the most impressionable years of his life. The house was large and comfortable, but there was another attraction to the place which made this residence a memorable one for the music-loving boy. In the garden was a huge house known as the "Gartenhaus," and in this was a large room capable of holding several hundred persons. There the Mendelssohn family held Sunday afternoon musicales, which became memorable to all who attended.

MENDELSSOHN IN PARIS.

In 1825 Mendelssohn's father took the boy on a business trip to Paris. There he met Hummel, Herz, Halévy, Kalkbrenner, Rode, Kreutzer, Rossini, Paer, Meyerbeer, Cherubini and others. The last named, though always very reticent in his praise, landed Mendelssohn to the skies. Composition followed composition so rapidly that it is not feasible to catalog them in a biography of the dimensions of the present one. In 1825 Mendelssohn finished the score of his two-act opera *Camacho's Wedding* (founded upon an incident in *Don Quixote*). Then came the remarkable Octet for strings (Opus 20) and other notable works.

MENDELSSOHN'S PRECOCIOUS MASTERPIECE.

Mendelssohn's immortal *Midsummer Night's Dream overture,* written in 1826 when the boy was only seventeen years old, remains to this day the most astonishing piece of precocity in musical composition. Few composers have approached this fairy classic. Elfin wings whir through the whole composition and the imagery of Shakespeare is preserved in the most delicate of tonal tints. In 1827 Mendelssohn's opera *Camacho* was produced at Berlin, under the direction of Spontini. The first performance was unquestionably a success, but subsequent performances were prevented by jealousies and by the illness of one of the singers. Meantime his general education was continued at the University of Berlin, where he was for a time under the tuition of the great philosopher Hegel. He was gifted in languages, and his translations from Latin and Italian verse were numerous and fluent.

THE BACH REVIVAL.

In 1827 Mendelssohn founded a chorus of sixteen voices which met in his home on Saturday nights for the purpose of studying the choral works of J. S. Bach. With the formation of this chorus may be said to date the great revival of interest in the works of Bach after nearly a century of neglect. In fact, on Wednesday, March 11, 1829, the first public performance of the *St. Matthew Passion* since the death of Bach took place in the SingaLademie Hall under the direction of Mendelssohn.



FANNY HENSEL, MENDELSSOHN'S SISTER.

THE COMPOSER'S FIRST VISIT TO LONDON.

In the same year Mendelssohn made his first visit to London, where some of his music had already become popular. His winning personality, his modesty, his unquestioned thoroughness, all won him immediately the love and admiration of the English people. He was made an honorary member of the Philharmonic Society of London and was entertained very extensively. Returning to Germany in the fall of the year he was proposed as the Professor of Music at the Berlin University, but did not take the position. His next journey in search of experiences was to Austria and Italy.

In 1832 Mendelssohn found himself in London again. Naturally he was made the lion of the musical world. Welcomed everywhere, his cordial nature rejoiced continually upon finding new friends. As a pianist, a composer and as an organist he was enthusiastically admired. His *Hebrides Overture* was given by the Philharmonic Society and Mendelssohn presented the score to the society. Novello published the first volume of his *Songs Without Words* under the title *Original Melodies for the Piano*. In 1833 he made a third visit to London.

The same year Mendelssohn arranged to settle in Düsseldorf. His success in conducting the Lower Rhine Musical Festival had made him especially popular, and he found the life of Düsseldorf greatly to his liking. For a time he conducted the performances at the theatre, but this proved distasteful to him.

MENDELSSOHN AT THE GEWANDHAUS.

Through the influence of a friend he secured the enviable post of conductor of the Gewandhaus Concerts of Leipzig. Here again Mendelssohn became the idol of the town. In 1836 the university which had previously denied him the professorship of music conferred the honorary degree of Doctor of Philosophy upon him. In 1835 Mendelssohn's father, to whom he was greatly devoted, died, after a short illness. Under the stress of his grief he worked day and night upon *St. Paul*. The oratorio was first performed at the Düsseldorf Festival in May, 1836.

During the same year Mendelssohn went to Frankfort to superintend the concerts of the Cacilien Verein. There he met Cécile Charlotte Sophie Jeanrenaud, the daughter of the pastor of a French Reformed Church. They were married on October 2d of the same year. It would be difficult to imagine a happier wedded life than that of the Mendelssohns.

FOUNDING THE LEIPZIG CONSERVATORY.

In 1837 Mendelssohn made a fourth visit to England, conducting there already famous *St. Paul* at Birmingham. The closing years were full of active interest for all who gathered about him. In 1841 Mendelssohn returned to Berlin, where he was engaged as Capellmeister for the King of Prussia, and conducted many important [illegible]. His music to [illegible] was produced at this time. In 1842 he visited London for the performance of his works were performed. [illegible] drawn to Berlin to the city of Leipzig. Conservatory, the noblest title of Mendelssohn. An invitation from New York to conduct a musical festival. Unfortunately he did not accept. Mendelssohn returned to Leipzig, where he taught the pianoforte and composition at the conservatorium in addition to being the head of the institution.

"ELIJAH."

In 1846 *Elijah* was completed and the work first given on August 26th of that year at Birmingham, England, under the direction of Mendelssohn. From the standpoint of popular appreciation this was the triumphant moment of Mendelssohn's life. In 1847 Mendelssohn made another trip to England, conducting *Elijah* in London and in Manchester. Queen Victoria and Prince Albert attended his concerts and took great interest in his work.

Fanny Mendelssohn died at Berlin in May, 1847. Her close attachment to her brother in all his life work made them far more devoted to each other than most brothers and sisters. When Mendelssohn heard of her death he fell insensible and did not recover for some hours. In fact he never entirely recovered from the shock. Fanny Mendelssohn had become the wife of Wilhelm Hensel, who, like the wife of Felix, was a Gentile, the son of a poor country parson. Their married life was altogether ideal. Hensel was an artist of ability and his home became the centre for a coterie of art-workers. Fanny was especially gifted as a musician. Mendelssohn thought her more talented than himself in some ways. In fact some of her songs were published with his without any reference to her authorship and were attributed to Mendelssohn (Opus 8, Nos. 2, 3, 12; Opus 9, Nos. 7, 10, 12). She also published several compositions under her own name. Felix solicited her judgment upon all his manuscripts whenever it was obtainable.

MENDELSSOHN'S LAST DAYS.

After the death of his sister Fanny, Mendelssohn was unreconcilable. He traveled in Switzerland for a time, but was unable to work at composition. During this period he devoted a short time almost every day to producing thirteen large water-color paintings, said to have been of high artistic merit. All through his life he made drawing and painting an avocation and spent much time in the pursuit of this form of plastic art. His efforts at composition became fragmentary, and except the String Quartet in F Minor, snatches of his projected opera, *Lorely*, his partly completed oratorio *Christus*, a few songs, and a few religious works, he did nothing. His only consolation was found with his wife and his children. A great performance of *Elijah* was projected for Berlin on November third and another in Vienna. Mendelssohn saw that it would be impossible to conduct these performances and abandoned them. In October he became very ill with "violent pains in his head" and grew rapidly worse. Bulletins were constantly posted at the street corners in Leipzig stating his condition. His last moments came on November 4, 1847. Thousands witnessed the funeral cortege with bowed heads. Preceding the hearse came a band playing the *Song Without Words* from Book 5 No. 3, orchestrated as a funeral march by Moscheles. Following this came a student of the Conservatory bearing a cushion upon which rested a silver crown which had been given to Mendelssohn by the Conservatory. Many societies, guilds, government officers, University officials came later in the procession.

MENDELSSOHN'S PERSONALITY AND APPEARANCE.

Mendelssohn's countenance was decidedly Hebraic. Thackeray declared it "The most beautiful face I have ever seen. Like what I imagine our Saviour's to have been." His expression was kind-hearted, animated, loving and bore "a most unmistakable look of genius." His broad forehead was crowned with thick, black wavy hair. Contemporaries dwell long upon his remarkable brown eyes, which could at times "glow like these of a tiger," and at others "melt with compassion." His mouth was delicate and expressive and his teeth very regular and white.

Mendelssohn's personality was so charming that he numbered his friends by the hundreds. His regular habits and great industry account for the vast amount of music he produced in thirty-eight years and also for the voluminous correspondence, public duties, sketches and numerous tours as a virtuoso pianist, organist and conductor. His dominant trait was his glorious cheerfulness and his gift for imparting this spirit to all his associates.

MENDELSSOHN AS A PIANIST, ORGANIST AND CONDUCTOR.

Clara Schumann in speaking of Mendelssohn's piano playing said: "Of mere effects of performance he knew nothing. He was always the great musician and in hearing him one forgot the player and revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility." His improvising always amazed those who heard him.

In addition to being a fine pianist, Mendelssohn was one of the most extraordinary organists of his time. Mendelssohn studied the violin and the viola in his youth but played them with much less skill than the pianoforte or the organ. As a conductor Mendelssohn was said to have been incomparably fine.

MENDELSSOHN'S FRIENDS.

Outside the immediate circle of his family Mendelssohn had many splendid friends. Among the most notable of these was Robert Schumann, although their methods of work were wholly different. Schumann's tendencies were regarded as very impressionistic at the time, while Mendelssohn sought to develop clearness and finish in everything he did. Mendelssohn was also much attached to Moscheles and Joachim. He knew practically all of the famous musicians of his time, and they all valued the acquaintance. In England he cherished the friendship of William Sterndale Bennett, his best-known British pupil, and the Horsley family, which possessed many interesting musical members, all of whom stood ready to render Mendelssohn every possible attention.

MENDELSSOHN'S COMPOSITIONS.

One catalog of Mendelssohn's works takes up five large pages in fine print. From this it is evident that we can do little more here than mention a few of his most important works. Among the choral works, the most noted are *St. Paul*, *Elijah*, *Christus* (unfinished), *Hymn of Praise*, *The First Walpurgis Night*, *Athalie*, music to *A Midsummer Night's Dream*, *Antigone*, *Oedipus Festgesänge*, *The Wedding of Camacho*, *Lauda Sion*, *Hear My Prayer*, *Motets*, *Psalms*, etc. Twenty-eight quartets for male voices, 13 duets, 83 songs. His most notable orchestral works are his four symphonies, six concert overtures, two concertos, two capriccios and a Rondo Brillant for piano and orchestra, and the splendid E minor violin concerto. His chamber music includes many quartets, quintets, trios, etc. The most noted of his piano works were the *Songs Without Words*, the very popular *Rondo Cappriccioso*, three sonatas, some preludes and fugues, and some variations. His organ sonatas are among the best works written for the instrument.

BOOKS ABOUT MENDELSSOHN.

Probably one of the very best lengthy biographies of Mendelssohn is that written by Sir George Grove and included in Grove's *Dictionary of Music and Musicians*. The Grove dictionary appeared at a time when the Mendelssohn furore still existed in England, and possibly for this reason the compiler took particular pains to have the Mendelssohn life very exhaustive. *The Mendelssohn Family*, by Sebastian Hensel, is a most excellent detailed account of the accomplishments of many of Mendelssohn's relatives. Good short biographies are those by Vernon Blackburn and by W. S. Rockstro (a pupil of Mendelssohn). Mendelssohn's personal letters to members of his family and friends are also published in an excellent English translation.

A MENDELSSOHN PROGRAM.

		Grade
1.	Piano Duet, *Midsummer Night's Dream* (Arr. by Sidney Smith).	4
2.	Vocal Solo, *O For the Wings of a Dove*	4
3.	Piano Solo, *Kinderstücke*, Opus 72 No. 2	3
4.	Violin Solo, *Spring Song* (Arr. by W. F. Sudds).	4
5.	Quartet, *Farewell to the Forest*	4
6.	Piano Solo, *Rondo Cappriccioso*, Opus 14	8
7.	Violin Solo, *Andante* from Concerto in E Minor	7
8.	Piano Solo, Selections from *Songs Without Words*.	
9.	Vocal Duets, *O Wert Thou in the Cauld, Cauld Blast*	4
	I Would That My Love	4
10.	Piano Duet, March from *Athelie*	5



MOSES MENDELSSOHN, THE EMINENT JEWISH PHILOSOPHER, GRANDFATHER OF THE COMPOSER.

The Song Poem-Swindle

[EDITOR'S NOTE:—Time and again THE ETUDE has used its columns to fight what is known as the "Song-Poem Swindle." We shall not stop until the imposters are driven out of business. The United States Government has been investigating several of these swindlers and has suppressed many of the most daring. Nevertheless, others are still engaged in the slimy business of inducing misguided, ignorant and often indigent people to believe that by publishing a little home-made doggerel great riches may be obtained. The budding author-composer pays the entire cost of publication, which is plenty large enough to give the fake publisher a good profit on the printing—if he ever brings out the song. The following discussion of the subject is from *The Presto*. The author, Theodore R. Lyons, treats it in a timely and lively fashion. It is reprinted in part in THE ETUDE with the hope that every reader will advise others of this miserable fraud.]

Suppose you are VERY cautious, and write a letter, asking a firm advertising big rewards for song-poems more about their proposition. Well, if you do, you get a booklet, nicely printed, nicely bound, telling you all about how Mills came to New York with the torn MSS. of *Rastus on Parade* as his only possession—and now is a millionaire. You will be sure to see that Chas. K. Harris made $20,000 on *After the Ball*. There will be, perhaps, 50 examples cited of song successes, and the booklet will close (most of them do) with the assurance that YOU can not tell but what YOU are the one who has, buried under a bushel, the very piece that all publishers are looking for to eclipse all that have gone before. These books sound good; we have read different editions of the same thing told differently in the same words, as it were.

Surely, who could resist this? Not you who have several song poems that you have written at spare times. You select the one that you feel is the best (useless care; any one would have done just as well). You write a letter, enclose the poem and consign it to the United States mail, addressed to the "Advertising-for-Suckers-Music-Publisher."

You get a reply just as soon as the return mail can get to you. Oh, joy, your poem is accepted. This big publisher wants to publish it. He calls it "a gem." He tells you, even you, that you have a great career before you as a "song writer." Your joy would not be so satisfying if you had noticed that all this was in a long two-page letter printed to represent typewriting, and that every one who sent in any kind of a rhyme got the same thing. But you are too rich, famous and excited to know that, and you read blissfully on.

IT IS SO VERY "FREE."

By and by you find, tucked away somewhere in the "letter" you are reading, or the "enclosures," or the "term card," or the "contract" enclosed, signed by the "publisher," that it requires money to publish songs. Gosh all fishhooks, the ad said it was "free." The booklet that told all about the "big successes that Berlin, Jerome, Remick and Stern made did not say anything about the amount it cost them to make their successes! Hem! Well, dear me, suz! The correspondence says: "You send us $35.00," and of course you want the best; it would never do to have "that gem" cheaply executed. In that case $50.00, and we will publish it, and pay you 4 cents royalty, 3 cents royalty, 2 cents royalty—half the profits, etc., etc., etc. Take your choice; it all means the same.

You send the $50, or, if you are poor the payments are considerately arranged on the $1 down and $1 a week plan, and after the $50 is paid, you sit down to wait to be famous and live on your income. Now we cannot say that this $50 investment never brings any return. All we can say is that we never heard any one of them that did. We should dislike to bank upon our royalty checks to pay rent with, for we should worry when kicked out in the street.

We corresponded with these advertisers, and should like to print all the correspondence in full. There are about 25,000 words of it, and it makes very good reading, but we will confine ourself to a few sentences that need some comment to explain them.

Most of the letters contain this statement, in some form or another: "We have on our staff capable and experienced lyric writers that can write lyrics to any melody you may send us; also capable and experienced composers who can set appropriate and beautiful melodies to any style of lyric." Well, if that is the case, they are very well fixed to produce their own raw material, with the added advantage of having the lyric writer and the composer to collaborate personally, instead of by absent treatment. Why don't they publish their own productions, by their own "staff writers?" Just a matter of $50?

As a reason for the large profits they are going to pay you they tell you that they are going to price your piece on account of its superior excellence at 25 cents, 20 cents and 15 cents a copy. "Just see what you'll make." Just figure it out, with all the big successes selling for 10 cents the country over.

They will advertise your songs all over the world—perhaps they do, we have not read all the song ads that were ever published.

"Should" seems to be a good word in all the literature.

"Your success should be assured."

"The American public will spend millions for sheet music; you should get your share of it."

"Your offering should be one of the hits of the day."

If you would stop to think, you are a good deal more interested in what it will do, in all probability.

"The present day presents the greatest possibilities to the song writer. If you can produce a good song and get it before the public properly"—Harry von Tilzer is quoted as saying that this costs $20,000 to $40,000 per song before the income starts. How can the ad publisher do it all for $21?

We had a very pleasing correspondence with twenty of these ad publishers and we have all the correspondence before us, and in each case, we notice that just the time before we send the $50 we asked this question:

"We have read your advertising with great interest, and the terms of your contract seem very fair to us, but before investing the $50 in the publication of this song we should like to know—

"What do you call a good sale of songs?

"How many of any one number have you ever sold?

"Why is it that one does not see music by your firm on sale in Chicago, Toronto, Detroit, and other city music counters?

"What client of yours ever wrote a success? What was it?

"What is your full program in handling the music after it is printed—

"To present it to the theatrical profession?

"To present it to the wholesale trade?

"To present it to the retail trade?

"What advertising mediums do you employ?

"Please send me sample copies of your best numbers?"

The doggerel that we had propounded for the occasion came gently drifting back in our own stamped envelope, without comment. They were no longer "gems"; they were not "acceptable if available," and in every instance the correspondence ceased.

(Since the publication of the above in *The Presto* at least one "Song-Poem" swindler has been prosecuted, convicted and senteneed. ETUDE readers can help in suppressing this swindle by commenting upon it to their pupils until the public is generally informed upon the matter.)

THE PIANIST'S DEBT TO CLEMENTI,

IN general, it may be said that not only the contemporaries of Clementi, but all classical players and composers since, have based their technic on his *Gradus ad Parnassum*. Some of them, like Moscheles, for example, have siezed upon points which he had treated but briefly and have elaborated them at great length and in detail. Many individual peculiarities of treatment and style are also to be found, and the classical players of the Romantic period could hardly remain wholly unaffected by the innovations of the Romantic composers. But, in principle, all classical technic is to be found in Clementi; and in all our modern playing which cannot be accounted for on his principles can be referred to Liszt and other Romanticists.

In one single point of technic have players, not distinctively Romantic, gone beyond Clementi's practice or suggestion, viz., the use of the damper pedal. Beethoven used it considerably, and Moscheles (1784-1870) still more extensively. Henselt (born 1814) still further enlarged the domain of the pedal, and Thalberg (1812-1871), who cannot be classed as either a classicist or Romanticist, but is the culmination of the "Philistine" school of shallow players, of which Czerny and Kalkbrenner were distinguished representatives, carried the use of it to its extreme limits.—*John Comfort Fillmore.*

INTERPRETATION WORK WITH ADVANCED PUPILS.

BY ELEANOR L. AMERON.

PROBABLY the most helpful thing that any would-be pianist can do is to make a thorough study of the orchestra and the various instruments of which it is composed. The piano is the only instrument that stands for the entire orchestra. On this account, the student of the piano will find it well worth his while to gain a thorough knowledge of the principles of orchestration that are always found back of the staging, arrangement and balance of the different instruments. After this work has been taken, it may be practically applied to the various parts of the piano composition. Compare the main theme or leading melody to the first violin, the left hand solos to the cello or the cornet.

In endeavoring to give proper expression to the different voices that appear, imitate as closely as possible, the different instruments that would be selected to take these parts in the orchestral producion of the composition. In a much simplified way, this idea may be used in appealing to the artistic sense of young pupils. Even little children will quickly see the similarity between a light accompaniment in arpeggio form and the same accompaniment as played by the harp. A staccato passage greatly resembles the pizzicato passages so commonly met with in playing the violin, while the several tones of a composition that proceeds by a series of chords, may be compared to the first violin and its various accompanying instruments.

SPECIAL STUDY WHICH HELPS.

For the pupil who is somewhat advanced, some very interesting work as well as a most valuable aid in the interpretative side of his music lies in the thorough study and examination of the types, structure and origin of the more common musical forms. Study the barcarolle, its source, style and the people among whom it originated. Follow the same plan in connection with the romanza, the gigue, the polonaise, the minuet and until the work has culminated in the study of the sonata form. By this plan, the student becomes well versed in musical history and finds the work more interesting than it could possibly be if presented in the ordinary manner. With study of this kind, the pupil can do a vast amount of reading on the lives and labors of the great masters of music, for in tracing the origin of the many different musical forms, the composer is met with at every turn of the way.

In her work, the music teacher should not hesitate to draw help and inspiration from every known and available source. The principle of correlation is one of the most important truths of educational science. As some one has well phrased it, "all the arts are sisters," and since this is true, the teacher of music, if she be wise and alert, will find many vital sources of aid outside of her own particular sphere. The field of literature is rich in material that is invaluable in rousing the imagination and awakening the soul of a stolid or otherwise difficult pupil. Quotations or short poems of choice sentiment, if memorized by the student, will afford him an endless amount of inspiration. A reference to a poem or bit of prose that resembles in spirit or sentiment, the particular piece of music upon which the pupil is working, will often aid materially in the perfecting of interpretative details. For instance, Browning's poem, "In a Gondola," closely agrees in thought and feeling with one of the most familiar nocturnes of Chopin.* No one could read the poem and escape its unconscious influence as seen in the coloring of the work of Chopin.

When the work that bears directly on interpretation is carried out according to the plan outlined above, it is easily seen that such a method demands great requirements from the teacher. Guidance of this kind presupposes the possession of a wide culture, a thorough preparation for teaching and a far-reaching knowledge of the source of material that bears upon music study. True success is dependent upon the teacher's attitude toward her work. There must be inexhaustible patience in working out the desired ends for training of this kind cannot be done in a short time. The results of such earnest and persevering efforts are well worth while since such a course, and only a course of this kind, produces the rounded and well-poised musician.

*Op. 32, No. 1

Musical Thought and Activity Over the Seas

By AUTHUR ELSON

WHAT WAS THE ORIGIN OF MUSIC?

In a recent number of the International Society's *Revue*, Louis Laloy writes on the origin of music, in connection with a review of two new books on the subject—Carl Stumpf's *Beginnings of Music* and Jules Combarieu's *Music and Magic*.

The actual beginning of music is held by some to have been linked with the production of sounds without any such precise utility as signal calls would have had. One may disagree with this phrase at the start, for such calls, if melodious, would certainly be music in spite of their utilitarian origin.

M. Laloy (or perhaps it is Herr Stumpf) minimizes the idea that music arose by imitation of the sounds of nature. Where drawing and sculpture use models he claims that even the simplest melody cannot be copied from nature. "The wind has no fixed pitch," he says; "the song of the brook does not proceed by intervals; the symphony of the forest or the sea mingles tones and chords in hopeless confusion." Here, too, one may venture to differ. Savages to-day sometimes use melodic figures that are simpler than certain bird-calls, and some of the latter are in pitch with our scale. The ancient Greeks held that music began by imitation of bird-notes and the burden of proof rests with those who doubt this.

Aristoxenes called attention to the fact that music proceeded by discontinuous scale degrees while language had no fixed pitch, but glided from one degree to another. M. Laloy holds this point a fatal objection to the bird theory, saying that no bird gives a distinct single note and that bird-calls cannot be notated in our scale. But the present writer knows better. He remembers bird-calls of at least five or six definite notes, heard when he indulged in the infrequent habit of arising early during vacations. It is possible that the same bird does not always give the same pitch-intervals; but that does not prove that music did not arise from bird-imitation.

Naturally vocal music antedated that of any instrument, despite the great age of the flutes that have been found in prehistoric remains. Parry claims that the indefinite shouts of savages crystallized gradually into more definite musical calls and that certain specially advanced races made scales from these and considered the notes as a musical system apart from their use in daily life. Here we meet with the fact that different races chose different scales. The music of the Hindus shows third-tones, and even quarter-tones, instead of our semi-tones. The Siamese and other nations of the Orient have something like a whole-tone scale. The early Egyptians, and after them the Greeks, used the so-called scale of nature, founded on mathematical intervals, and altered only after many centuries to form our tempered scale of twelve equal semi-tones. The Chinese, like many early races, use a pentatonic scale.

It is in part the mathematical basis of scales that leads M. Combarieu to the conclusion that music was developed, if not originated, in connection with the magic of priests and other early devotees of hidden lore. The prominence of music, however primitive, in the services of both ancient and modern races, would indicate its close connection with ideas of spirits and the secret knowledge of the old religious systems. But it seems hardly probable that these systems invented the art of music, however much they may have developed it.

Similarly, the theory that music arose to regulate coöperation in work, just as sailors used to sing "chanteys" to guide them in pulling together on a ship's ropes, does not go deep enough. No doubt songs were used for this purpose, but that does not prove that music originated in this manner.

[illegible] holds that music arose naturally from the [illegible] additions of pitch used in speech. This is [illegible] Parry's idea. On the whole, it would [illegible] top was a conscious sense of vocal [illegible] pleasure in its use; then the rise [illegible] necessarily accurate; then [illegible] contrary of pitch; then its [illegible]; then the gradual perfection [illegible] more attractive to the ear [illegible] rise from the signal-notes [illegible] melodies of various kinds could be found and used for purely æsthetic purposes, as well as for the other aims mentioned above. Instrumental music, of course, had a more definitely imitative origin. Wind whistling in reeds would suggest flutes; the beating of a branch on a hollow tree might readily have suggested drums; while the twang of the bow-string, or the dried tendons of the legendary tortoise, must have led ultimately to the harp and lyre.

OLD ENGLISH DANCES.

In the International Society's *Quarterly*, Jeffrey Pulver writes on the dances of Shakespeare's England. Of these he holds the Pavane the most stately, consisting as it did of fairly slow music in even rhythm. Next in importance he places the Galliard, coming from Italy and known in one form as the Romanesca. The English Galliards were rather involved, so that one may quote here from an old letter, "Our Galliardes are so curious that thei are not for my daunsing, for thei are so full of trickes and tournes, that he which hath no more but the plaine Singuepace is no better accumpted of than a verie bomgler."

This Cinque-Pace, or five-step, is mentioned by Beatrice in *Much Ado About Nothing*, when she remarks, "Wooing, wedding and repenting is a Scottish jig, a measure and a cinque-pace." Mr. Pulver might have included this with his other dances. The words are especially apt, the rapid jig showing the lover's haste, the quieter measure (perhaps derived from Passo-Mezzo) being more moderate, while the irregular five-step gives a witty illustration of the lack of domestic harmony.

The Coranto, or Courante, is claimed to have been slow at first, increasing in pace with the years. It was in rapid triple rhythm.

The Volte is considered a variation of the Galliard. Mr. Pulver quotes from a poem of 1594, the lines, "So you see by two lavolta danced, Who face to face about the house do hop." This he might well have classed as evidence that the Volte was the precursor of our waltz. Thoinot Arbeau wrote of it, "You may pursue the Volte thus through many turnings, whirling now to the right and now to the left."

The Branle, or Brawl, mentioned as early as 1529, was a slow French dance for pairs in imitation.

The Jig, or Gigue, our English writer classes as originally a clown's song, to which he danced also. Obviously the name comes from the German "Geige," a violin, as that instrument was especially suited to such a rapid 6/8 dance. The Canary is properly classed as a slightly less rapid jig, perhaps named from the islands, or possibly from the yellow feathered costume worn by some of its dancers. The Loure should have been added as a still slower jig.

The Hornpipe, though now a favorite with sailors, was named from the pipes of the shepherds, and was a rustic dance at first. It was fairly old, Chaucer having mentioned the "Horupypes of Cornwaile."

With the Almain, or Allemande, the writer ends his list. This was a moderately cheerful affair in 4/4 time, but some have thought it an instrumental movement rather than a dance. No mention is made of the bright Gavotte, the stately Minuet, the dignified Chaconne, the lively Bourree and Rigaudon, the lively Morris Dance or the exaggerated Passacaglia, practically an old-time cake-walk. The Hay, or Hey, should have been mentioned as a circular pastoral dance, probably alluded to when Titania calls, "Come, now, a roundel and a fairy song." The Hay was often sung as well as danced, a proceeding more common with Spanish than with English dances.

SOME MUSICAL NOVELTIES.

Mikorey has written a *Sinfonia Engidiana*, or Engadine Symphony. That sounds rather innocent at first, even when we learn that it is for full orchestra, organ, two mixed choruses, two boy choruses, and four solo voices. But as the Engadine is a famous tourist resort the work suggests possibilities, and soon we may find our own resorts waking to the possibilities of being advertised in music. Kelley has already written a New England Symphony, and we may soon expect to hear a *Newport Overture*, a *Bar Harbor Suite*, or a *Palm Beach Symphonic Poem*.

Bausnern's third symphony has the more conventional title of *In C*. Other orchestral works include an excellent violin concerto by Gernsheim, another in Passacaglia form by Kessler, a Concertstuck by Sommerwell, a prologue to Kleist's *Prince of Homburg*, by W. Kaehler, and some posthumous dances by Svendsen.

Most important among the new operas seems to be Humperdinck's *Marketenderin*, or *Vivandière*, with its scene laid after the battle of Leipsic. The heroine is suspected of being a spy, but is really an ardent German patriot, and helps to guide the soldiers to victory in the end. A love story is, of course, present as part of the plot.

Potiphar, which Strauss has been setting, turns out to be an opera, with text by Count Heinrich von Kessler. Charpentier is working on *L' Amour du Faubourg*. Paul von Klenau's *Sulamith*, in six scenes, won high praise at Munich, the composer using the full modern orchestra with striking lyrical richness. De Lara's *Three Masks* has a Corsican subject, dealing with parental opposition to love and a pretended death to do away with it. Prague offers *The Marriage Night*, by Zamrzla, and *Ughlu*, by Piskacek, which does not sound very euphonious, but may mean good music all the same. Other stage works include Th. Blumer's two-act *Karneval*, Heinrich Dorn's incidental music to the *Herrmannschlacht*, and Bossi's *Giovanna d'Arco*, in a prologue and one act. The latter subject should make a good libretto, but nearly all its settings seem to be failures.

Chamber music is represented by a piano quintet from Mraczek and part of a posthumous string quintet by Bruckner. Walter Niemann is writing an important book on *Music since Wagner*. The Albisiphon, tried at Berlin, is a new bass flute. A new mechanical violin is out, with player-piano attachment. A German piano invention makes marks for played notes visible to the eye, so that mistakes, like children, may be seen if not heard. Tetrazzini, in an article on singing, warns her readers against attacking a note while still inhaling; but it sounds rather impossible, even when one tries.

MAKE ROOM FOR AMERICAN ARTISTS.

In the issue of The Etude for April, 1913, Mr. Edward Baxter Perry called the attention of our readers to the fact that many managers of concerts in the smaller cities of our country make the stupid mistake of refusing to give concerts unless they can employ musicians who have achieved vast reputations or who have come before the public in some sensational manner. Mr. Perry showed how much better it would be for the American public to have frequent concerts by many of the eminently able Americans now appearing than it is to have one or two concerts a year by some widely acclaimed virtuoso. The article attracted some very favorable notice. Among the letters received by Mr. Perry is the following:

Just this moment I have read your article in the April Etude, *Only the Best*. I wish you would enlarge upon it somewhat and send it to the papers in small towns, or secure circulation for it in some way through the medium of the press which reaches the small town. I have been firmly convinced for a long time that the bane of musical development in the outlying districts, away from cities, is the great artist who comes, gets a fabulous price for his or her work and goes away, leaving little but empty pocketbooks. It is bad enough in the cities, but at least we do have plenty of music of all kinds, and we may take our choice without feeling that there will be nothing more. It is high time that musical organizations planned some way to impress upon the small town the necessity of music for its own sake and not for the sake of the performer. There are in this country plenty of excellent artists of all kinds who should be as you say, making the giving of fine concerts a life work. There must be a way to bring the thing about. It had occurred to me some time ago that I would write some articles for the newspapers of small towns I happened to know of and do what little I could to bring about a new condition. One person, however, could do little.

I have felt the same way about the possibilities of an orchestra in a small town. I've gone into homes and noticed a violin or some other instrument; asked who played and almost invariably had the same reply, "Well, I used to when I was younger," or something of the kind. There is in almost any community a lot of musical ability if it were developed, and there is in almost every community some one man who could aid materially in that development by getting the players of different instruments together and making some sort of orchestra. Of course, it would not be great—it might be pretty bad at times, but if it tried to play fairly good music and did not attempt public performances other than occasional "rehearsals," I cannot see why many towns could not have a few people developing real musical taste.

Jane E. Webster.

How Tchaikovsky Composed.

Selected from the Personal Diary and Letters of the Famous Russian Master.

Translated Expressly for THE ETUDE

By ELLEN VON TIDEBÖHL

PETER TCHAIKOVSKY, the great Russian composer, sometimes entered in his diary his inspirations and his ideas. Many of these books he burnt himself, but several of them were saved and give rich material for the study of the character and life of this illustrious man. There is a page from Tchaikovsky's diary taken from his Biography, edited by his brother, Modest Tchaikovsky.

MUSICAL DEITIES.

"SEPTEMBER 12th, 1886: There is no doubt it will be interesting after my death to know my opinions, taste and dislikes in music. The more so, as I have seldom spoken on this subject to my relations and in society. I will begin with Beethoven, whom every one praises and worships like a god!! I put the question: 'What is Beethoven to me?' I bow before the greatness of his works—nevertheless I don't love him.

"My feeling towards him recalls to me my childhood's feeling towards the God of Sabaoth. It was a feeling of wonder and awe. He had created heaven and earth—yet although I creep over this earth, there is no love in me for him. Christ, on the contrary, awakens love. Though he is a God, he has suffered as we do. We can pity him; we love in him the ideal of mankind. Consequently, if Beethoven occupies in my heart the place of the God of Sabaoth, Mozart is the Christ in music for me. Mozart has the clear brightness of an angel; his music is full of unattainable heavenly beauty.

"Mozart is the highest pinnacle of beauty to which music may attain. Who else can stir us to tears, as does Mozart? Who can raise us to ecstasy in the conviction that we are nearer our ideal? Beethoven also can move me, but through the sense of fear and torment."

* * * *

In the letters of Tchaikovsky to Mme. von Meck we find many interesting thoughts upon music. Mme. von Meck was his friend and patroness, with whom he never communicated otherwise than by letters. Nevertheless, she was the woman who influenced him most—inspiring him to compose, comforting him and giving him confidence and courage for the hard struggle of life as well as providing him with funds.

THE MIRACLE OF INSPIRATION.

There is a letter to Mme. von Meck in which Tchaikovsky gives his ideas upon the composer's art.

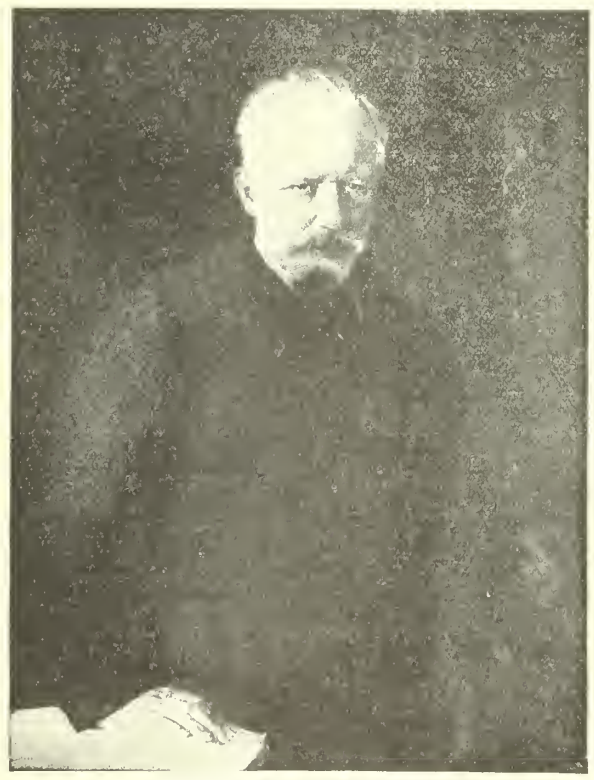
CLARAN, March 5th, 1878.

"It is especially agreeable to me to speak to you about the way I compose. Till now I have never spoken to anybody about this mysterious manifestation of the inner life, because there have been few persons who have asked me for an explanation of it, and also because those who have asked have not gained my confidence sufficiently for me to answer them properly.

"It is exceedingly pleasant for me to speak to you about the details of my composing, for in you I have found a soul, which answers with especial ease to the call of my music. Nobody (except perhaps my brother) has comforted me so much as you have with your sympathy. Oh! if you could only know how precious this sympathy is to me and how little I am spoiled by it. Don't believe those who would persuade you that musical composition is a cool, reasonable work! Music which comes up from the depths of a soul in the agitation of inspiration is the only kind which is able to move, stir and deeply affect. There is no doubt that the highest musical geniuses have sometimes worked without inspiration. Inspiration is a guest, who comes not always at one's first call. Nevertheless, work has to be done continually, and the truly honest composer ought not to sit with clasped hands, pretending not to be in the humor to work. It is easy to fall into apathy and laziness, if you wait for inspiration without trying to work it up yourself. He must persevere, take patience and believe, and the inspiration will come inevitably to him who has been able to conquer his apathy. This has happened to me, not later than to-day.

THE IMPORTANCE OF INDUSTRY.

"I wrote you some days ago, that although I worked every day, I was not inspired. If I had given way to this unwillingness to work I would surely not have done anything. But faith and patience never leave me, and this morning I was seized by an unexpected burst of inspiration, about which I have spoken above, the result of which I know beforehand will have the power of going straight to the heart and creating deep impressions. I hope you will not suspect me of self-praise, if I tell you that it seldom happens that I am out of humor for work. I ascribe this to patience and my having the habit of never giving in to laziness.



TCHAIKOVSKY AT HIS PRIME.

"I have learned to control myself. I am happy that I am not following in the steps of my Russian brothers, who suffering from disillusion and lacking perseverance prefer rest, and abandon their work at the first difficulty. This is the reason why they write so little and in the style of dilettanti, although they are highly gifted.

"You asked me how I set about the work of instrumentation. I never compose in an abstracted manner, that is to say, that my musical ideas come to me in their own proper form. In this way I invent the musical idea at the same time as its instrumentation. Consequently, when writing the Scherzo of my Fourth Symphony, I produced it just as you heard it afterwards. It cannot be imagined otherwise than 'pizzicato.' If played with the bow, it would lose all charm. It would be a soul without a body; the music would lose all its attraction.

THE RUSSIAN ELEMENT.

"As for the Russian element in my compositions, I will tell you that it has often happened, when composing I have chosen the melody of a folk-song which pleased me. Sometimes it comes to me of itself—for instance in the Finale of our Symphony (the Fourth)—it came of itself and quite unexpectedly.

"The Russian element in my music, its relationship to the folk-song, melody, harmony, have their origin in my childhood which I passed in the depths of Russia. I was deeply impressed with the inexplicable beauty of the characteristic folk songs. I passionately loved the Russian element in all its manifestations. In one word, I am Russian in the whole meaning of the word."

AN EARLY MORNING SERENADE.

Tchaikovsky has left us an interesting account of his tour through Europe in 1888, and gives an amusing anecdote of his stay in Leipzig:

"To complete my impressions and experiences of Leipzig, I will relate one interesting episode which tends to prove that politics do not influence music, and that Mars and Apollo, being gods, are not jealous of each other. Since Bismarck made his celebrated inflammatory speech in February, all Germany has been enveloped in a flame of fierce Russophobism. However, early one morning I was awakened by a noise and bustle in the corridor of my hotel, which was soon followed by a knock on the door. Somewhat alarmed, I jumped out of bed, opened the door, and learned from the waiter who was knocking that an aubade was about to begin under my window, and that politeness demanded that I should appear there, in spite of the unusual severity of the frost. The waiter then handed me a program, elegantly designed, consisting of eight numbers of very varied music. At this moment the strains of our National Anthem resounded from below.

"As soon as I was dressed I opened the window and beheld in the small courtyard of the hotel, stationed immediately under my windows, a full military band, in the midst of which stood the bandmaster in a uniform as resplendent as that of a field marshal. All eyes were turned towards me. I bowed and remained standing bareheaded in the bitter frost of this early February morning. It was the band of one of the regiments then stationed in Leipzig; an excellent one, too, and they played their program very well, which was the more surprising, because the cold was enough to paralyse the fingers of the poor musicians, who endured the cruel winter frost for over an hour. The conductor, Herr Jahrow, did me the honor of being particularly fond of my music, and thanks to this, a body of Germans, in full uniform, had been compelled to flatter my ears that morning. After the serenade was finished, the conductor came up to see me, gave me a cordial greeting, and then hastened away to his military duties. Needless to say, I was very much touched by this expression of sentiment. I do not know if the other visitors in the hotel were equally gratified at being roused from their beds at such an early hour by the strains of trumpets and trombones; but at least their curiosity must have been aroused. From all the windows people in various stages of costume looked out to see what was going on."

RUBINSTEIN IN AMERICA.

Though both Tchaikovsky and Rubinstein visited America, Tchaikovsky's visit was so short that he had little time to form any definite impressions. He gave but six concerts—four in New York, one in Philadelphia and one in Baltimore. Rubinstein, however, paid quite an extensive visit, and gives the following account of it in the autobiographical work previously quoted. It must be remembered that Rubinstein was one of the first great pianists to visit the country, and musical conditions in America were very raw.

"In 1872 the late violinist, Henri Wieniawski, and I accepted a manager's proposal to make a tour in the United States. Only two Russian artists had ever visited America—Prince Galitzin and Slavianski-Agreney. The contract with the American manager was concluded in Vienna through the agency of the attorney Jacques. I was to receive two hundred thousand francs, half of which sum was deposited by the manager in the bank then and there. According to the terms of the contract, he had no right to take me to the Southern States, the whole route being clearly defined by this legal document. For a time I was under the entire control of the manager. May Heaven preserve us from such slavery! Under these conditions there is no chance for art—one grows into an automaton simply, performing mechanical work; no dignity remains to the artist, he is lost . . .

"During the time I remained in America we traveled through the United States as far as New Orleans, and I appeared before an audience two hundred and fifteen times. It often happened that we gave two or three

concerts [illegible] different cities in the same day. The receipts and the success were invariably gratifying, but it was all [illegible] tortions that I began to despise myself and my art. So profound was my dissatisfaction, that when [illegible] later I was asked to repeat my American tour, with half a million guaranteed to me, I refused point blank. It may be interesting to note that the contract was fulfilled to the letter.

"Wieniawski, a man of extremely nervous temperament, who, owing to ill health, quite often failed to meet his appointments in St. Petersburg—both at the Grand Theatre and at the Conservatory—never missed one concert in America. However ill he might be, he always contrived to find strength enough to appear on the platform with his fairy-like violin. The secret of his punctuality lay in the fact that by the terms of the contract he must forfeit one thousand francs for every non-appearance. The proceeds of my tour in America laid the foundation of my prosperity. On my return I hastened to invest in real estate. I purchased a country residence in Peterhof, and in 1865 I married."

"GRADUATION" IN MUSIC.

BY ORWIN ALLISON MORSE.

An advertisement of one of the prominent music teachers in a certain city appeared not long ago, containing the following sentence:—"Although my pupils do not go through any fake graduation (and every intelligent musician knows there is no such thing as graduation in any line of art), they are recognized as very competent teachers, etc."

At first thought this statement may commend itself to the reader, especially the condemnation of the "fake graduation." So many schools have arisen, conducted on purely commercial principles, offering diplomas and degrees for an exceedingly low degree of proficiency, seeking thereby to draw students, that the conscientious teacher can hardly be blamed for being out of patience with the whole idea of "graduating." Then, too, many students seem to be possessed with the notion of getting through in the shortest possible time, believing that the diploma will magically impart superior qualifications and abilities.

Evidently those who hold the view that "there is no such thing as graduation in any line of art," assume that graduation means that the student now has nothing more to learn. If a singer, he must be the equal of Caruso; a pianist, the peer of Paderewski; a theorist, fit to find flaws in Bach. If this were true, then there would be no such thing as graduation in any line of study, for no one knows better than the scholar that there is no end to the study of science, philosophy, history or languages. Webster says, "Graduate; to admit or elevate to a certain degree; especially in a college or a university, to admit, at the close of the course to an honorable standing defined by a diploma." Viewed in this light, the idea of graduating takes on an entirely different aspect. There is not the slightest intimation that the person graduated has completed the study of the subject referred to by the diploma. On the other hand, the requirement is simply that the person must have completed that portion of the subject referred to by the diploma, that portion being as large or as small as may be determined by the persons regulating the credentials. In college work there has grown up a generally understood and accepted idea of what the diploma shall mean, although this varies to such an extent that the colleges are divided into different classes, those in each class being uniform as to quantity if not in exact variety of subject covered. The great trouble in music study lies in the fact that there is no uniformity whatever in the length of the course or the subjects that should be covered before a diploma is awarded.

It would seem that a diploma in music should be one that would give for a course of study covering all the fundamental principles of the art, a knowledge of its development and history, a critical knowledge sufficient to enable the possessor to form correct judgments and [illegible] compositions, and [illegible] and in elegantly the [illegible] [illegible] [illegible]

Study Notes on Etude Music

By PRESTON WARE OREM

HARK! HARK! THE LARK—SCHUBERT-LISZT.

A masterly exposition of this standard piece by Mr. S. Stojowski will be found on another page. Liszt's transcriptions of the songs of Schubert and others are marvelous in their workmanship and in their fidelity to the original intent of the composer. Schubert's setting of the Shakespearean serenade, *Hark! Hark! The Lark,* is a gem in itself, but it is wonderfully enhanced in the pianoforte transcription. This composition is usually catalogued as being in Grade VI, and from a technical standpoint it is probably not beyond this grade in point of difficulty; but from an interpretative standpoint it demands a high order of musicianship.

RONDE d'AMOUR—N. VAN WESTERHOUT.

The French word *ronde* is, literally translated, *round.* Some times it is translated *dance* or *procession,* but in this particular instance it means *patrol.* It will be noted that the principal theme returns again and again, each time with increased force until the climax is reached, then gradually diminishes in volume, finally dying away in the distance. This is the nature of all the so-called *patrol* pieces. In this respect it affords splendid study in dynamics. In playing this composition the student should endeavor to suggest orchestral effects, bringing out the inner themes where they occur and contrasting the long sustained tones with the detached and *staccato* tones. *Ronde d'Amour* should be classed in Grade IV.

CELESTIAL VOICES—A. GILIS.

Celestial Voices is a drawing room piece of the better class. It is well written and melodious throughout and will afford excellent opportunity for the cultivation of the singing tone. The middle theme in the key of G given out in octaves, is particularly good and should be rendered with sonorous effect. Throughout the entire composition the accompaniment should be duly subordinated. This number belongs in the advanced Third Grade.

REVERIE—T. G. WETTACH.

Theodore G. Wettach is an American composer, of German descent, who has written a number of very successful drawing room pieces. The *Reverie* is one of his best. In this number the expressive principal theme is given out by the left hand at the beginning, but is considerably elaborated in its return at the end of the piece. The middle section is varied and interesting, affording good contrast to the remainder of the piece. A finished interpretation and a refined execution will be necessary throughout. Grade IV.

HIGH FLIES THE CRANE—R. KLEINMICHEL.

This is a fine piano transcription of one of the best and most striking of the old Hungarian Folk Songs. This melody was a special favorite with Liszt and he made it the principal theme of his celebrated Fourteenth Rhapsodie. It must be played in the true Hungarian style, with fire and abandon, but it will be noted that the general pace is slow. About Fourth Grade.

GIRLS OF THE NORTH—L. WHEAT.

Leo Wheat, the popular Southern pianist, organist and composer, is here represented by one of his best waltzes, hitherto unpublished. This waltz is so direct in rhythm that it may be used for dancing, although it was not primarily intended for this purpose. When played as a recital or recreation number it should be rendered with considerable freedom of movement and with much expression. In point of difficulty it lies midway between Grades III and IV.

EVER AGAIN—W. VANDERVELL.

Ever Again is a gavotte in the modern style, tuneful and not difficult to play. Pieces of this style should be played in a stately and deliberate manner, well accented and not too fast. *Ever Again* is in the early Third Grade.

ROMANCE IN FLOWERDOM—R. BARRETT.

Reginald Barrett is a talented English musician and composer who has resided in this country for some years. He has written many compositions and in nearly all styles. *Romance in Flowerdom* is a representative teaching piece in the early Third Grade. In this number will be found an excellence of musical workmanship considerably beyond that of the average teaching pieces of this grade. The themes are interesting and expressive, demanding a good singing style.

SILENT LOVE—H. ENGELMANN.

This is an attractive and easy drawing room piece from the pen of one of our most popular composers. In general plan it is similar to some of Mr. Engelmann's larger works, but in point of difficulty it lies midway between Grades II and III.

COLLEGE BOY'S DREAM—G. L. SPAULDING.

This is a rollicking march movement which should make a very enjoyable number for recreation or home amusement. It strings together in an entertaining manner, a number of good old college songs. It should be taken at a steady pace in regular march time. Grade III.

ON THE PLANTATION—A. SARTORIO.

A lively characteristic piece, vigorous in rhythm and alluring in melody. We regard this as one of the best of Mr. Sartorio's shorter pieces. The first theme is bold and straightforward and there is a piquant touch of syncopation in the middle section. Grade III½.

NORWEGIAN DANCE No. 3—F. MULLEN.

Another good characteristic piece, by an English pianist and composer. This is an idealized dance form based upon typical Scandinavian melodic and rhythmic effects. It will require a vigorous and colorful interpretation. Grade III.

INAUGURATION MARCH—J. F. FRYSINGER.

Mr. J. Frank Frysinger, the well-known American organist and composer, has been successfully represented in our music pages in the past by both piano and organ pieces. Just recently he has undertaken the composition of piano pieces in easier style. *Inauguration March* is a good specimen from a new set. This is in the *processional* or *grand march* style and will prove useful for a variety of purposes. Early Third Grade.

FESTIVAL AT TARANTO—H. VAN GAEL.

An interesting dance movement in the *tarantelle* or *saltarelle* rhythm. It is a good study in contrasting parallel keys (A minor and major); also in rapid finger work. Grade II½.

TULIP—M. GREENWALD.

A genuine first grade piece, both hands in treble clef, lying right under the fingers. There is always a demand for such pieces.

SOLDIERS' MARCH FROM FAUST (Four Hands)—C. GOUNOD.

One of the best marches ever written. Curiously enough, although this march has been arranged many times in all sorts of combinations, effective four-hand transcriptions of it are lacking. The present arrangement was made specially for THE ETUDE and it will be found satisfactory in all respects: full and well balanced, not difficult to play.

VIOLIN PIECES.

Mr. Bruce Steane's *Cradle Song* is a graceful and effective number taken from a set of recently published pieces by this popular English composer. Mr. Kern's *Violets* is an easy teaching piece, also taken from a very successful set. Both pieces are well within the powers of the amateur violinist and will repay careful study.

PASTORAL SCENE (PIPE ORGAN)—J. P. LUDEBUEHL.

A portrait and sketch of Mr. Ludebuehl will be found in another column. His *Pastoral Scene* should prove a very useful number for organists. It will go well as a soft voluntary either for a prelude or interlude, and it would also make a very satisfactory recital number. It gives opportunity for some very pretty effects in registration which might be managed on organs of almost any size and scope.

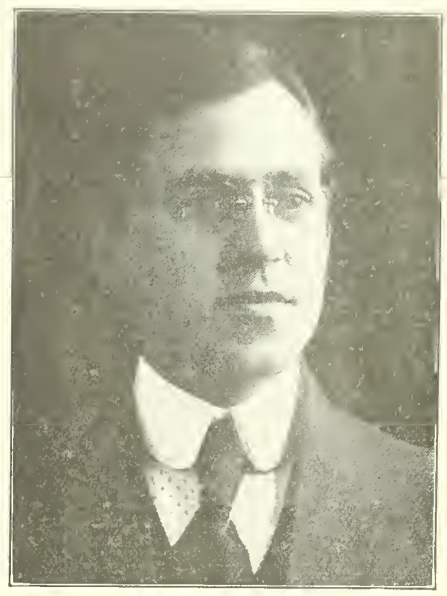
VOCAL NUMBERS.

Mendelssohn's *Consolation* has proven one of the most popular and lasting of all his *songs without words.* It has been arranged a number of times, both as a vocal and instrumental number. The present setting for vocal solo by Mrs. Dykes will make a good number for church purposes. The familiar words, "Abide with Me," seem to fit it very nicely.

The many admirers of the songs of Mr. Tod Galloway will welcome his most recent number, *The Mother Rose.* It is quite up to his usual standard.

Mammy's Growing Ole, by Mr. George N. Rockwell, is a decided addition to the songs in negro dialect. It is touching, both in the sentiment of the text and in the sympathetic musical setting.

Well Known Composers of To-day



J. P. LUDEBUEHL.

Mr. Ludebuehl was born in Pittsburgh, Pa., of German parents. He was for three years a student at the Oberlin Conservatory of Music. Later he was a pupil of Eugene C. Heffley of Pittsburgh and of the later W. H. Sherwood. On going to Berlin he studied piano with James Kwast and composition with Philip Ruefer. Some of his compositions, given in the German capital, obtained favorable notice from even so experienced a critic and composer as Victor Hollaender. On returning to America, Mr. Ludebuehl entered upon the profession of teaching music, and was director of music at several prominent educational institutions in the South. Latterly, however, he has been engaged in private teaching in Chattanooga, Tenn., where he is organist of the First Presbyterian Church.

As a composer, Mr. Ludebuehl has been very successful. He has published about seventy pieces, which are of very varied character, including part-songs, songs, anthems, piano pieces and organ pieces. His compositions are remarkable for their tunefulness, and for harmonic treatment that is interesting without being overstrained. Among his best known works are the anthem, *I'm a Pilgrim;* the songs, *Come Unto Me* and *Be My Love, My Lady,* and the piano piece, *The Brooklet.*

BAD TECHNICAL HABITS PIANO STUDENTS SHOULD AVOID.

BY BESSIE SCOTT EVANS.

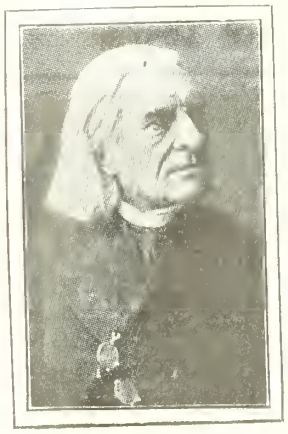
Pump-handle arm movements in scale and arpeggio work: While stiffness and rigidity must be avoided, the pupil who finds his arms bobbing up and down without reason may feel assured that evenness will be foreign to his playing until he corrects his unnecessarily exaggerated arm movements.

A wild scramble to attain velocity before acquiring the habit of going slowly and securely: True velocity is an orderly development of accurate performance. Most pupils seek velocity like an intoxicated man chasing a crowd of small boys running in all directions.

Letting the joint of the fingers fall in: If stone bridges were built as many children hold their fingers, they would tumble to pieces with the first load that passed over them. Teach the pupil to know the great strength that is found in the arch.

Invariably Exact Fingering: Establish one fingering for the given passage and hold to that. Fingerings are like formulæ in chemistry. They will not stand variation if you wish to insure certain results.

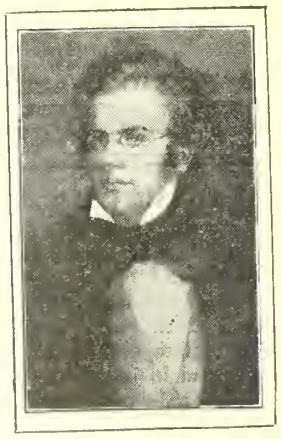
Treating the fingers all alike: All of your fingers on one hand are different—different shape, different size, different force. Treat each one as though it were a separate entity deserving a distinctly different discipline.



A Lesson Upon the Schubert-Liszt "Hark, Hark, the Lark"

By the distinguished Virtuoso, Teacher and Composer

SIGISMUND STOJOWSKI



THE SCHUBERT SONG: ITS QUALITY AND CONCEPTION.

"MY musical compositions are the product of my intellect and of my sorrows," Schubert wrote in his diary, and—remote as he then was from either happiness or fame—he remarks: "Those which were born of sorrow alone, appear to give the world the most satisfaction." But if many of his sad inspirations, whether born of personal grief or of the artist's sensitiveness to emotions felt and worded by poets, have ever stirred and moved fellow men, so does the world now also love to seek solace and uplift in another phase of his art, when he would in a happy frame of mind so natural to this child of Vienna, turn joy into beauty. Not only the pathetic *Erlking* of Goethe but also Shakespeare's joyous "Serenade" sings in all memories and quickens the hearts of good men "who have music" in themselves as assumed in the *Merchant of Venice*. It happened that the man who would, in moments of gloomy depression express the wish of never awaking the next day, has greeted in an immortal song the morning's rise with a gladness as luminous, a buoyancy as warm, a charm as irresistible as the summer morning itself flooded by sunshine.

HOW THE SONG WAS WRITTEN.

The story of this song's conception (1826) testifies to Schubert's extraordinary facility as well as to the power of abstraction of which an artist's imagination may be capable. While turning the leaves of a book in a tavern in a Viennese suburb, he suddenly exclaimed: "I have a lovely melody in my head." A friend tendered a sheet on which he had traced some lines, and Schubert, in the midst of the company, and in spite of the noises around, jotted down the song. The result was "a wonderful, sweet air with admirable rich words to it," as is said in the second act of *Cymbeline*—a little musical gem born in "that mysterious border-land where the enthusiasm of the untutored and the admiration of the knowing ones can meet," which is Victor Hugo's definition of a masterpiece.

THE LISZT TRANSCRIPTIONS: THEIR ARTISTIC AND EDUCATIONAL VALUE.

Among the knowing ones, who were soon to herald the greatness of Schubert to the crowd as yet ignorant of his message and meaning, was a master mind, the Titan of the keyboard—Franz Liszt. According to his own confession Schubert's songs would move him to tears. Introduced by Schubert's friend, the singer Vogl, these songs were just coming into prominence when Liszt undertook to contribute his own precious and considerable share towards popularizing and immortalizing them by the transcriptions he made for the joy and benefit of the piano-playing world. Endowed with a wonderful sensitiveness to beauty, with a heart vibrating with all the generous impulses of the truly artistic nature, Liszt became a pioneer for all the elder and younger brethren in art, and devoted to this noble mission not only his powers as an interpreter, but also a very special form of his creative genius.

LISZT NOT MERELY A TRANSCRIBER.

Some severe and scarcely dispassionate critics call Liszt [illegible] "transcriber;" others, more judiciously, name him a "[illegible] of cultures" because of his astounding power of assimilation. Among many just and enlightened remarks contained in Mr. Busoni's otherwise debatable pamphlet, *New Æsthetics of Music*, is the statement of the self-contradiction of those who at the same time despise and condemn all transcriptions, and admit and even admire the variations as an art form. One has, of course, to turn to such transcriptions as Liszt's to fully realize the similarity of the two proceedings. Ordinary arrangements for other instruments simply concerned with transferring the notes given with more or less accuracy and attempting playability through partial elimination or idiomatic treatment of the new medium by more or less appropriate changes in the context—though they occasionally may seem like respectable puzzles that were hard to solve, cannot claim the appellation of works of art, as the creative element does not enter into them. They may at their best be compared to photographs in which the lines have been preserved, but the color and life that were in the original are missing. Liszt's personality acted like a prism through which the ray of light would pass to get reverberated in hues manifold, novel and iridescent.

HOW LISZT TRANSFORMED THE THOUGHTS OF OTHERS.

His was the capacity of taking in another's thought so completely that he could render it transformed, adapted, re-colored, vivified, as it were, by transfusion of new blood, in another raiment in which the garments would bear the unmistakable mark of his personality, while out of them the "Spirit" of the original would shine in immaculate beauty. The infallible tact with which Liszt would proceed in his treatment of a given subject in accordance with its character is truly illuminating. Now he would be content to approach the original in a faithful, though different instrumental setting, then again expand it into actual variations of his own. A comparison between the *Erlking* already mentioned, and the *Serenade*, under discussion, is indeed interesting. In the momentous drama of the first, Liszt merely reproduced and intensified pianistically the lines of an evolution in which every phase was marked by Schubert himself: while in the other song he took advantage of its light mood and of the recapitulation indicated by the composer to enrich his pianistic version of it with a delightful variation leading to a perfectly consistent and harmonious close of his own.

THE EDUCATIONAL VALUE OF THE TRANSCRIPTIONS.

From the educational standpoint these transcriptions of Schubert by Liszt have a very particular value. While most of them are technically accessible only to the advanced student, they may become a most helpful stimulus for artistic growth at that stage. The piano student concerned with the manifold problems of a complex and exacting technic is, indeed, too prone to develop what a Conservatory Director once contemptuously called a "piano mind." The fallacious magnetism of great means to conquer too often defeats the end, which is expression, by the very means which are technique. Nothing is more enlightening and stimulating to the young artist's imagination than reading the words of these songs previous to their study to the purpose of first entering into the intimate way in which the music is blended with the poetry, of realizing next how respectful and illustrative of every shade of expression Liszt's treatment is in all its richness and diversity. Such a study can not only awaken an imagination apt to be dormant or dulled by technicalities, but it also leads to the full and necessary comprehension that our

(*Continued on page 135.*)

HARK! HARK! THE LARK.

MORGENSTÄNDCHEN

(Shakespeare)

FRANZ SCHUBERT

Edited by S. Stojowski

Transcription by FRANZ LISZT

Allegretto

A

pp *delicatamente*

Horch, horch! die Lerch' im Ä - ther - blau! und Phö - bus, neu er - weckt, tränkt
Hark! hark! the Lark at heav'ns gate sings, And Phœ - bus 'gins a - rise, His

B

pp *sempre dolce e delicamente*

sei - ne Ros - se mit dem Thau, der
steeds to wa - ter at those springs On

pp *leggiero*

Blu - men-kel - che deckt,
chal iced flow'rs that lies,

der Blu - mem - kel - che
On chal - iced flow'rs that

poco cresc.

deckt. Der Rin - gel - blu - me Knos pe schleusst die gold' - nen Äug - lein auf, mit
lies; And wink - ing Ma - ry - buds be - gin to ope their gold - en eyes, With

C

marcato il canto *rf*

sempre legg.

al - lem, was da rei - zend ist, du sü sse Maid, steh' auf, mit al - lem, was da
ev' - ry thing that pret ty is my la - dy sweet, a - rise: With ev' - ry - thing that

p *espress.*

sempre cresc. e animato

rei - zend ist, du sü - sse Maid steh' auf! Steh' auf, steh' auf, du
pret - ty is my la - dy sweet, a - rise! A - rise, a - rise, My

ff con fuoco

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sü - sse Maid, steh' auf, steh' auf, steh' auf!
la - dy sweet a - rise: a - rise, a - rise!

dim. *dol.* *l.h.* *poco rit.* *r.h.*

sempre marcato il canto

D *dolce* *grazioso* *p*

10) *p* 11)

12) 13) 14) *cresc.*

sempre più cresc.

15) *con molto fuoco* *marcatissimo* *sf* *ff* *rit. e dim.*

E *brillante* *leggiero* *p*

p *r.h.* *cresc.*

sempre più *f* ed animato

17)

Steh' auf, A rise! steh' auf, A rise!

18)

sf molto energico

19)

sf

du My sü - - - sse la - - - dy

ten. *dim.*

F

dim. *e* *rall.* *poco* *a*

Maid, sweet steh' a - - - auf! rise!

poco - - - -

armonioso

20)

p

p *pp* *ppp*

SILENT LONGING

ROMANCE

H. ENGELMANN

Andante amoroso M.M. ♩.=54

p dolce

Con anima

Fine

mf

fz *fz*

pp *D.C.*

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To my Daughter Beulah

REVERIE

THEO. G. WETTACH

Andante con espressione M.M. ♩.=54

p *mf* *mf* *cresc.* *f* *Ped. simile* *p* *Last time to Finale* *cresc.* *f* *dim.* *f* *p* *p lento* *Cadenza a piacere* *D.S.*

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FINALE

f

dim. *e rall.*

THE COLLEGE BOY'S DREAM

MARCH

GEO. L. SPAULDING

Tempo di Marcia M.M. ♩.=116

f *mf* *p* *mf* *f* *mf* *f* *p* *f* *mf*

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TRIO

GIRLS OF THE NORTH

WALTZ

LEO WHEAT

Tempo di Valse M.M.♩.=54

mf

poco animato

1 2

rit.

a tempo

Fine

p

leggiero

a tempo

p

f

1 2

D.C.al Fine

TRIO

p sostenuto

l.h.

mf

r.h.

r.h.

f

p

l.h.

r.h.

D.C.

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※ From here go to the beginning and play to Fine; then play Trio.

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SOLDIERS' MARCH

from "FAUST"

SECONDO

CH. GOUNOD

Tempo di Marcia M.M. ♩.=108

pp *cresc.* *mf*

p *cresc.*

f

f *ff*

ff

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SOLDIERS' MARCH

from "FAUST"

PRIMO

CH. GOUNOD

Tempo di Marcia M.M. ♩.=108

pp *cresc.*

mf

1 2

p *cresc.*

f *f* *ff*

ff

1 2

SECONDO

p *cresc.* *f*

sf *sf* *dim.* *pp*

cresc. *ff*

p ben marcato

mf

cresc.

ff

PRIMO

p cresc. f

8 sf sf dim. pp

cresc. ff

p ben marcato

mf

cresc.

ff

CELESTIAL VOICES

LA VOIX DU CIEL

CHANT EXPRESSIF

ANT. GILIS

Andantino M.M. ♩.=69

p

cresc.

mf

p

cresc.

Animato

f

mf

mf

f

p

cresc.

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mf f Fine f

Cantare

dim. f

f dim. f

D.C.

EVER AGAIN

IMMER WIEDER

GAVOTTE

W. VANDERVELL

Moderato grazioso M.M. ♩=108

p (2d time *f*, 8va higher)

Fine

semplice *mf*

risoluto

lento *f* *a tempo*

pp *f* *p* *mf*

ff marcato

marcato

D.C.

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FESTIVAL AT TARANTO

UNE FÊTE A TARENTE

H. VAN GAEL

Vivo M. M. ♩. = 144

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p leggiero

p

1 2

f

mf

f

mf

cresc.

f

ff

RONDE D'AMOUR

NICCOLÒ VAN WESTERHOUT

Moderato M. M. ♩ = 60

ppp una corda

ppp

misterioso

pp

p tre corde

sf

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piu sensibile

cresc. di forza

sf sf sf

f triomphale

sf sf sf sf ff

f f f

sf sf sf sf

p e sempre stacc.

una corda

p

pp

ppp ppp

Perdendosi

pppp

ON THE PLANTATION

BURLESQUE INTERMEZZO

A. SARTORIO

Vivo energico M.M. ♩= 108

mf *cresc.* *f* *mf* *rit.* *a tempo* *mf*

last time to Coda

cresc. *f*

CODA

molto vivo *cresc.* *f* *f* *poco rit.* *a tempo ma più tranquilo* *p* *p* *rit.* *molto rit.e dim.* *ff*

Meno mosso

p scherzando *mf* *p*

mf *f* *ff* *poco rit.* *sf* D.C.

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ROMANCE IN FLOWERDOM

SONG WITHOUT WORDS

REGINALD BARRETT

Piu espressivo M.M. ♩ = 84

mf

rit.

a tempo

melodia ben marcato

poco rit.

a tempo

cresc.

f

rall.

dim.

a tempo

p

dim. e rit.

mf

mf

accel. e cresc.

a tempo

f

dim.

p

p

rall. al fine

pp

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TULIP

WALTZ

M. GREENWALD

Tempo di Valse M. M. ♩. = 54



To Miss Louise Motter, York, Pa.

INAUGURATION

MARCH Tempo di Marcia M. M. ♩ = 60

J. F. FRYSINGER, Op. 88, No. 1



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VIOLETS

GAVOTTE

Tempo di Gavotte M. M. ♩ = 92

CARL WILHELM KERN, Op. 232, No. 4

VIOLIN

PIANO

mf *cresc.* *rit.*

p *rit.*

a tempo *last time to Coda*

mf *p* *rit.*

p a tempo *p* *rit.*

mf *mf* *calmato*

mf *mf* *rit.* *calmato* *D.C.*

CODA

p meno mosso *p* *pp* *mf* *f*

meno mosso p *p* *p* *pp* *mf* *f*

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NORWEGIAN DANCE

No.3

FREDERIC MULLEN

Tempo di Mazurka M.M. ♩=126

ff ff p sostenuto cresc. fz

ff p sostenuto stringendo rit. cresc. fz

a tempo f mf accel. a tempo mf fz Doloroso p

poco slentando a tempo ff ff p cresc.

fz p sostenuto cresc fz Fine

TRIO pp dolce p cresc. f ff risoluto

p dolce cresc. ff D.C.

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CRADLE SONG

BERCEUSE

BRUCE STEANE

VIOLIN

PIANO

Andante con moto M.M. ♩=63

mf *p* *simile*

poco rit. *colla parte* *atempo* *p a tempo* *f*

rit. e dim. *atempo* *mf* *p* *cresc.*

rit. e dim. *atempo* *cresc.*

mf poco a poco accel. *con sforza poco ri*

r.h. *l.h.* *colla Violin* *poco rit.*

f *mf* *dim.* *tr*

f *mf*

p *poco a poco rit. al fine* *morendo* *mf*

p

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To my Mother

THE MOTHER ROSE

TOD B. GALLOWAY

VIRGINIA KLINE

Moderato

1. My heart is a des - o - late gar - den, With twi-light sad-ness a - gloom, But on my rar-est rose bush is one deep rose a - bloom.

2. The bush is the one she plant-ed, My mother when I was
4. My heart can nev-er with - er, Nor die of the cruel-est

born, — Each rose that blew has pierced me, Hers on - ly had no thorn. —
thorn, — Be - cause of the love im - plant - ed By her when I was born. —

3. This thornless rose of beau - ty, The Moth-er's love in bloom, — Is as a star at mid-night, Dis-pell - ing all the gloom.

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MAMMY'S GROWIN' OLE

GEO. NOYES ROCKWELL

JAMES D. CORROTHERS

Slowly with much expression

1. In de lit - tle cab - in yon - der Mam-my's grow - in' ole;
2. You kin see her th'u' de win - der, Near the fire light's glow.
3. Yes, she's git - tin' ole, an' fail - in', Fail - in' ev - ah day.

accent melody in alto

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But she lubs to set an' pon - der, When de sun - set gol' — Flush - es up de hill an' med-der, How de deah, good
Dah you'll fine her, sum-mah'n win - ter, Rain er shine er snow, — Dressed in her ole - fash-ioned man-ner, In her ap - ron
You kin see de way she's ail - in' She h'aint long to stay; — An' some day, while tears a'h stream-in', Mam' y'l fall a -

cresc.

mf

Laud hab led her Th'u' de sun-shine an' de shad-der, 'Tell she's gray an' ole. —
an' ban-dan-ner, Croon - in' soft - ly some-times, an' er Rock - in' to an' fro. —
sleep a - dream-in' Ob de light she's seed a-gleam-in' Up de King's high - way. —

Fine.

Interlude

mf

rall.

mp

ABIDE WITH ME

"CONSOLATION"

F. MENDELSSOHN
Arr. by Pauline B. Dykes

Adagio non troppo

A - bide with me, fast falls the ev - en

p

tide, — The dark - ness deep - ens, Lord with me a - bide. When oth - er help - ers fail, and com - forts

flee, — Help of the help - less, O, a - bide with me. Swift to its close ebbs out lifes lit - tle

colla voce

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day, — Earth's joys grow dim, its glo - ries pass a - way. Change and de - cay in all a - round I

cresc.

see. — O, Thou who chang - est not a - bide with me.

colla voce *cresc.*

I need Thy Spir-it e'en ev-ry pass-ing

sf *p* *p*

hour — What but Thy grace can foil the tempt - er's pow'r Who like Thy self My guide can

p *mf* *sf*

be? Through cloud and sun - shine, Lord, a bide with me.

f *p*

PASTORAL SCENE

Registration:
{Swell. Celeste
{Great. Dulciana
Pedal. Bourdon 16′

J. P. LUDEBUEHL

Andante con espress. M. M. ♩ = 72

MANUAL

PEDAL

(2d time, add Fl. 4′)

Gt.

1

2

Couple Sw. to Gt.

CODA

off Celeste on Aeoline and Cornet 3 Bks

pp

off Sw. to Gt.

16′ Sub bass

off Sw. to Gt.

Con moto

add Gt. Diap. 4′ Flute Har.

Sw. to Gt. add 4′ Flute Melodia

Couple to Sw.

Agitato

f

f

dim.

1

2

rit.

D.C.

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HIGH FLIES THE CRANE

MAGASAN REPÜL A DARU

HUNGARIAN FOLK SONG.

Arranged by
R. KLEIMMICHEL

Largo energico M.M. ♩= 54

mf f mf f f

f p

fz p rit. f

ff f ffz

a) tr tr tr p dolce

b) tr tr tr

f fz ff

a) b)

(*Continued from page 106.*)

finger-tips can become just as expressive and eloquent vehicles of thought as are the words spoken by our lips. This is a basic fact in the pianist's artistry where the control of one's ear is to help the skill of adequate touch in carrying out every poetic intention of the mind My eminent colleague and friend, Josef Hofmann, could testify that such was also the conviction of his master, Rubinstein—and a detailed analysis of the *Serenade* will provide ample opportunity for instructive examples.

INTERPRETATIVE DISCUSSION: FIRST PART.

The introduction (A), consisting of eight bars, is Schubert's own, but it appears in Liszt's setting enriched and amplified, the chords being filled out, the characteristic rhythm of two sixteenths on the third beat (see measures 1 and 5) being enforced by doubling so as to stretch out the harmony to the very top of the keyboard.* It seems, indeed, suggestive of the beating of the wings of the skylark, that "contemptor of the ground," as Shelley has it, of the bird's hopping up and down from branch to branch. The touch required has to be feather-light; the repeated notes to be played with a loose wrist quickly moving, while the arm stays quiet and the finger remains crisp and firm. The pianist's arms, not having the natural skill of the bird in moving about, every change of position should be secured by swiftly carrying over the hands upon the chords to come in advance of the stroke. But also the lyric mood of the song is conveyed from the very start by melodic notes that require a slight stress, and to emphasize which the editor suggests the shadings and pedallings as indicated in measures 3, 4 and 7. The sixth (1) which is the top of the first crescendo may be rolled, while the subsequent fingering permits ending up the melody quite legato.

At B the voice sets in, the song begins. The general shading remains piano—the song only gradually developing into a passionate appeal to the fair sleeping one—the relationship between melody and accompaniment should be carefully observed, the notes of the melody requiring a singing quality derived from longer pressure with the corresponding finger, while the accompaniment retains all its winged delicacy.

The correlation between the declamation of the words and the musical phrasing should be closely studied too; accented syllables should correspond to metrical accents in the music, and legato must be observed where breathing would obviously be out of place. An instance is at number (3), where the appoggiatura c must be played connected with its resolution b flat, as shown in the German word "aetherblau" in which the first syllable is accented, and an interruption through breathing after it would be utterly pernicious. (It must be remembered that the song has been composed to the German words.) In the next bar the correct declamation of the words, "Phoebus neu erweckt," invites a crescendo in the left hand to which the melody is entrusted, while the tumbling down right hand figure (4)—Liszt's addition—admits of no emphasis, retard or cadence-like treatment. Its difficulty may be overcome by some preparatory exercise of this kind:

No. 1.



No. 2.



(The thumb quickly moving up and down, while the second and fourth finger sustain their notes. And the reverse.)

The musical structure of the phrase in accordance with the punctuation of the verses proceeds by groups of four bars into which the repetition of the words at (5) brings a diversion through the added two bars that modulate to the key of the dominant. The differentiation between the accented melodic notes and the accompanying chord in which the same key is struck should be minded here (5)—not with stiffness, but with a consciousness that does not exclude grace from the performance.

The following section C brings in—through the medium of the harmonic connecting note f—a distant key, that of g flat of a deeper and darker hue in a truly Schubertian way. Its function is to prepare a fresh and striking return to the initial key by means of a wonderfully warm and expressive climax. Careful gradation is necessary, and this even permits of a piano effect on the words, "reizend" and "steh auf," when they occur for the first time (7) (8).

* Small hands may omit the f, lowest note of the right hand chord at (1).

Upon that last word—the little poem's climax and synthesis—Schubert dwells a while; the performer should beware of pianistic brutality in the ff, and always remember he is playing a song and serenade at that! The composer reminds him of it by gently concluding after the passionate outburst and insisting on the word "suesse"—("sweet" applied to the "lady," which in the English text is at that place (9))—to which special emphasis is due, the seeming incorrectness of the phrasing prescribed suiting the poetic purpose here. That a broadening of the tempo matches the whole anti-climax and ending of the phrase need scarcely be insisted upon.

THE LISZT VARIATION AND CONCLUSION.

As in many instances of simple song form—yet in harmony with the purpose of a serenade—Schubert helped himself out of the shortness of the piece by mere recapitulation. Liszt's creative bent and keen insight made him realize that at the piano this would not do. And so in the place of repetition he gave an exquisite variation of the figuration type (D). The harmonic structure underlying the original remains untouched, and the notes of the melody are maintained even if seemingly submerged by the embroidering parts (10) (11), or displaced (12). The running figures have for the most part to be played legato; an occasional staccato will sound refreshing, however, as for instance at (13), where it may bring a diversion, an added interest to the chromatic imitations in which the polyphony charmingly indulges.

Repetition had in olden days been a merely formal feature used at times by composers without much discrimination. In music of the romantic and modern type it becomes a means of expression; being either a fading echo of things previously uttered, or their more or less emphatic re-statement. It is in the sense of enhancing the expression that Schubert mostly uses repetition of words. The variation which replaces repetition in Liszt's version is treated in the same spirit, the richer setting requiring an intensified rendition. The crescendo at (14) must be exuberant, and that very exuberance leads on to an amplification of the perfect cadence in f major (15). But ere the second strophe of the song (E corresponding to C) appears in turn in its new garment, poise and calm have to be restored; the rit. and dim. have to be great, and even the hold 𝄐 proposed by the editor on the last f of the last bar before E—with a special change of the pedal during it—seems quite desirable.

After the entire nature had seemed to wake up triumphantly, soft breezes will join in the morning concert to the lady sweet. The performance of the suggestive little runs is anything but comfortable. Based upon the passing of the thumb, the difficulty of arpeggio—technic must be overcome by preparatory exercises of the type previously indicated at (4), also of the following order:

No. 3.



which can be extended thus:

No. 4.



and should be practiced slowly and repeatedly, applied to every single arpeggio. These may even be beneficially transposed half a tone higher (while retaining the awkward fingering of the original key).

AN EFFECTIVE CLIMAX.

The climax which ensues has to be shaded and graded in the way discussed above, with ever increased buoyancy. The doubling of the melody in octaves seems to the writer imperative (as indicated by the small notes below at (17) (18)).

At F begins an anti-climax and conclusion that are of Liszt's invention. The changes of position of the chords have to be secured—also in the previous section at (19) and following bars—by preparation, which is half the battle won in mastering the technic of skips.

The third bar from F must be considerably softened and broadened; the crossing of the hands at (20) gives a peculiar coloring and should be respected. In the next bar a little dynamic swelling seems desirable. Mr. Paderewski plays instead of the following arpeggio an exquisite little run derived from the rhythmical feature of the repeated sixteenths—it would be trespassing upon my rights to publish it here, however, even if I could wholly trust my ear and memory. In the last two bars the happy lark seems to be vanishing out of sight into the ether blue.

Pupils' Recitals

THE ETUDE *receives hundreds of programs every year. It is obviously impossible for us to print more than a very few of those received. Consequently programs representative of all parts of the country are printed in order to avoid any possibility of showing partiality.*

Pupils of Shenandoah School.

Prelude in Ab, Cui; Passepied, Delibes; Impromptu, Op. 142, No. 2, Schubert; To Spring, Grieg; Prelude, Liadow; Polonaise, Op. 46, No. 12, MacDowell; Nocturne, Op. 55, No. 1, Chopin; Prelude, Op. 28, No. 18, Chopin; Grillen, Schumann; Prelude, Porter; Liebestraum, No. 3, Liszt; Momento Giojoso, Moszkowski; Sondown, Helen Hopekirk; Etude, Op. 25, No. 9, Chopin; Etude, Op. 10, No. 12, Chopin.

Pupils of Mrs. J. G. Lawson.

Cavalry March (8 hds.), Hompesch; Pizzicati from "Sylvia" (4 hds.), Leo Delibes; Tarentelle (4 hds.), Henri Van Gael; La Fontaine, Bohm; At Full Tilt (4 hds.), Van Raalte; Morisco (8 hds.), F. P. Atherton; Ariel, Kern; Melody in F (6 hds.), Rubinstein; Scenes of Splendor, Greenwald; Hungarian Galop, Messick; Invitation a la Danse (4 hds.), Weber; Feathered Songsters (4 hds.), D'Haenens; Festival Procession March (8 hds.), Rathbun.

Pupils of Clifford W. Walsh.

King's Hussars (8 hds.), Leonard; Reverie, Schütt; Hejre Kati (violin), Hubay; Rustle of Spring, Sinding; Pas Des Cymbales (2 pianos), Chaminade; Improvisto, Hahn; Prelude, Rachmaninoff; Serenade (2 pianos), Low; Le Meteore, Emil Liebling; Alice, Ascher; Kuyawiak (violin), H. Wieniawski; Marche Militaire, C. W. Walsh.

Pupils of Mrs. I. B. Lacy.

Electric Polka (8 hds.), A. W. Berg; Barchetta, Nevin; Shepherd's Song (4 hds.), Grosse; Nuit d'Ete, Binet; Air de Ballet, Chaminade; Piano Quartette, Tannhäuser March (8 hds.), Wagner; Humming Bird, Schiller; Le Papillon, Lavallee; Echoes from the Convent (2 pianos), Goätte; Slumber Song (6 violins), Schuman.

Pupils of Albert Sherman Hill.

Grand Valse Brillante in A flat (8 hds.), Moszkowski; Berceuse, from "Jocelyn," Godard; Moon Moths, Kussner; Butterfly, Grieg; Intermezzo, Moore; Chaconne, Durand; Berceuse, Josef Hofmann; Etude, Op. 25, No. 7, Chopin; Valse Aragonaise, Thome.

Pupils of Miss Hugh Boud.

Prelude No. 13, Bach; Laendler, Beethoven; Dernier Pensee, Von Weber; Spring Morning, Loeschhorn; Etude in D, Czerny; Whip poor Will (4 hds.), Wood; Sehnsucht, Sartorio; Minuet in E flat (4 hds.), Mozart (duet); Sweet Rosalind, Henning.

Pupils of Miss Annie Lilegren.

Golden Stars Waltz (4 hds.), Streabbog; Little Prince Valse, Krogmen; Tulip Waltz, Greenwald; Doll's Dream, Oesten; Tyrolese Melody, Krug; Book of Gold (Waltz), Streabbog; Primula March, Greenwald; Bobolink Schottische, Becht; Dottie Dimple Waltz (4 hds.), Orth; Mignonette, Lichner; Spinning Song, Ellmenreich; Young Hero March, Hewitt; Lady Betty, Seymour Smith; Orange Blossoms, Ludovic; Lily of the Valley, Sydney Smith; Mill in the Black Forest, Eilenberg; La Chatelaine Fantasie, Le Duc; Witches Dance, MacDowell.

Pupils of Miss L. Eva Alden.

Romance (4 hds.), Garnsey; Playing Lady, Mokrejs; The Cricket and the Bumble Bee, Chadwick; Menuet, Bach; The Wooden Shoe Dance, J. H. Rogers; The Juggler, Kern; The Bad Boy, Mokrejs; Menuet (2 pianos), Mozart; March Grotesque, Friml; Shepherds All and Maidens Fair, Nevin; Persian Song, Richard Burmeister; Sprites of the Glen, Dethier; Sleigh Ride (2 pianos), Tschaikowsky; Barcarolle from "Lakme," Delibes-Bonillet; Moto Perpetuo, MacDowell; Andante in F, Beethoven; Jig, Grant MacDowell.

Pupils of Mrs. Adele Vavroain Stemmler.

Dance of the Dryads, Zilcher; What the Moss Told, Lynes; The Little Shepherdess, Engelmann; The Ghost Story (2 pianos), Carlin; Vere de Barcarolle, Behm; The Gondolier, Carlin; Meditation from Thais (violin, [illegible]; Scotch Reminiscences, Dreda; Under the Linden Tree, Zilcher; Cabaletta (2 [illegible]; Lark, Tschaikowsky; [illegible] Song, Yonkroff; "I Love [illegible]; Arabesque, Debussy; Carnival [illegible] (2 pianos), Del [illegible]

[illegible] Spring
[illegible] Mendelssohn;
[illegible] Brooks;
[illegible] Bretonne;
[illegible] Love's
[illegible] a Wild
[illegible] March of
[illegible] (8 hds.),

IS THE REMOVAL OF THE TONSILS AN UNDESIRABLE OPERATION?

THE OPINION OF A SPECIALIST.

THE ETUDE has received so many letters from vocalists regarding the operation of removing the tonsils that we have written to a well-known specialist for advice upon the subject. Dr. Faulkner has written the latest book upon the matter. It is an exhaustive work and in it he has given particular attention to the vocal side—an aspect usually neglected in other similar works. His letter is of special interest in this day when this operation is so frequently advocated by physicians. THE ETUDE simply presents Dr. Faulkner's letter as that of one who has made deep studies in the matter of throat surgery.

TO THE EDITOR OF THE ETUDE:

I oppose the routine removal of the tonsil—just the same as I would oppose the unnecessary removal of the eye. The same standard in education that requires an operator on the eye to have full knowledge of the anatomy and physiology of that organ should apply with equal force to an operator on the tonsil. It is pathetically strange that educated and experienced physicians are led so easily and so far astray from the path of conscientious duty as to sanction the surgeon's destruction of the tonsil while, at the same time, the surgeon confesses to his ignorance of its function. And it is strange also that the intelligent and enlightened portion of the public does not arise under such circumstances and demand that the operation shall be stopped.

I oppose the removal of the tonsils from the voice viewpoint because Lamperti, Cappiani and Sebastiani observed that it always injured the voice; because Garcia and Lilli Lehmann say that the voice can never be improved by surgical measures; because Schumann-Heink says that more voices are ruined by ignorant throat specialists than by use. Chiari, the greatest of the great surgeons, says that the tonsils should never be removed from professional singers.

A VERY DANGEROUS OPERATION.

I oppose the removal of the tonsils from the medical viewpoint, because of the frightful mortality, the appalling list of accidents, and the fact that ninety-five per centum of diseased tonsils can be cured by medical treatment.

Do I consider the removal of the tonsil to be injurious? Yes; decidedly. The tonsil is a natural organ, an intimate part of a natural throat. You have no right to destroy it. To destroy the organ is to destroy its function. To destroy the natural function of an organ is an injury. If the tonsil is diseased, it should be treated, not destroyed, on the same principle that you would treat a diseased eye. Removal of the tonsil is a capital operation; more dangerous than amputation of the leg at the hip joint, according to Prof. Maurice Richardson of Harvard University; more fatal than removal of the appendix; and it also involves the destruction of values in the mechanism of speech and song.

What are the consequences of removal? More deaths attend upon the removal of tonsils than upon any other surgical operation (see *The Tonsils and The Voice*, pages 96, 329); and their removal is followed by the most appalling list of accidents and permanent impairment of health of any operation in the history of surgery (see *The Tonsils and The Voice*, pages 97, 329, 330, 331, 332, 333).

The many deaths, the numerous accidents, the unskilled army of operators, and the sharp criticism of men who stand high as medical authorities added to the strong protest of the whole voice profession and of thousands of intelligent laymen, make the radical revision of tonsillar treatment an urgent and absolute necessity.

For over three years, I have been engaged in original research work covering the questions of the tonsils. I have succeeded in collecting an ensemble of the world's best judgment, including, in the voice profession, that of Signor Lamperti, Mme. Cappiani, Mme. Lehmann, Mme. Mott, Signor Sebastiani, Shakespeare, De Reszke, Sir Charles Santley, Mme. Adelina Patti, Mme. Clara Kathleen Rogers, Mme. Schumann-Heink, Mme. Tetrazzini, Mme. Fremstad, S. S. Curry, Bonci, Bispham, White, George Fergusson, and others.

THE MYSTERY OF THE PURPOSE OF THE TONSILS.

No clear definition of a normal tonsil can be found in any text-book. No description by which the normal organ can be identified is to be found anywhere. The word, "Tonsil," does not appear in the latest, authorized and most complete (1911) edition of the *Encyclopedia Britannica;* nor does the word appear in the great works of physiology—physiologists admit that they know nothing of its functions.

The object of my research was to obtain information. I appealed for *facts*, however meagre. My data point to conclusions entirely different from the unsupported assumptions upon which the American physicians of to-day found their practice. I have gathered marvelous material, concerning the mechanism of the voice in speech and song. I have proved that the removal of the tonsils changes the shape of the vocal passages and thereby alters the natural mechanism engaged in voice production.

I have also shown that false evidence is sometimes offered by those even in positions of high authority (Lennox Browne and Emil Behnke, Sir Gordon Holmes and others) regarding alleged improvement of the voice through the removal of the tonsil; and I have had the honor of refuting the calamitous report, through the courtesy of the remarkable letter of Mme. Adelina Patti that appears in my book facing page 339. The letter of Signor Lamperti, facing page 241, is also a notable one.

Very sincerely yours,
RICHARD B. FAULKNER.

FINDING YOUR OWN FAULTS.

BY GEORGE H. HOWARD.

NEVER get out of patience with yourself. It is as bad as to get out of patience with another. Cultivate hopefulness, calmness and a forgiving spirit (toward yourself). Do not blame yourself for errors, but search out the cause of them if you can without too much labor. Deal with the cause of the error itself and you will rapidly gain self-control and clearer insight. You say, "Where genius is lacking you are not required to supply that." I am not sure whether you are right in this remark; an important part of the teacher's work is to inspire. But people think too much of genius or the lack of it, and in consequence underestimate the power and scope of true education. Say to yourself always, "I do not know my possibilities; they may be much or infinitely beyond anything which I can imagine."

Lord Bacon went so far as to say, "There is no impediment in the wit that may not be wrought out by fit studies." Ponder this!

What Others Say

The proof of the pudding is the eating.
—Don Quixote.

I have noticed an added smoothness to my playing since I began studying the *Virtuoso Pianist*. It is without doubt a book that will enable students to grasp the subject with much more ease.—PAUL W. ASHBY, *Indiana.*

I cannot praise the Mozart Sonatas enough. Any lover of Mozart will find the Presser Collection first-class in every way—fingering, helpful notes at bottom of pages, quality of paper, biographical sketches and portrait. —MRS. WM. G. SAXTON, *New York.*

I can recommend the *Juvenile Study Book*, by Spindler, Op. 13, as a valuable work for young students. —FRANCES BELKNAP, *Iowa.*

I would not be without L. C. Hanon's *Virtuoso Pianist*. It is certainly excellent work for one who has not a great deal of time for practice. It contains so much in such a little space.—T. E. LADELY, *Wyoming.*

I am highly pleased with the collection of *First and Second Grade Study Pieces*, by Edward Parlow. Most of them are little gems that will tend to give beginners a taste for the best music, and as studies they are excellent.—EDNA B. EMLEY, *Nebraska.*

The *Note Speller* is a valuable factor in the pupil's progress.—MAUDE HILTY, *Pennsylvania.*

The selections are tuneful in the book *Anthem Service* and of real musical merit.—R. E. S., *Canada.*

THE ETUDE, your magnificent magazine, continues to be a delight and stimulus to me, and I desire to thank you earnestly for the great help and pleasure that each issue brings to me. I feel that it continually broadens my musical horizon, and teaching and working in the country as I do, it is no exaggeration to say that your magazine has made "My desert blossom like the rose." —MISS MARY LYNN LEWIS, *West Virginia.*

I have tried the *Beginners' Book* and like it the best of anything of the kind I have ever seen, especially for young children.—MRS. EMMA C. LANDRY, *Michigan.*

The *Liszt Rhapsodies No. 2, Four Hands*, is a good arrangement and such a brilliant recital number. MYRTLE S. COLVIN, *Illinois.*

My pupils have taken more interest in *First and Second Grade Study Pieces*, by Parlow, than any other book of its grade I have ever used. It is a great help in stimulating a child's musical talent. LELIA A. GREGORY, *Connecticut.*

I have better success with Presser's *Beginners' Book* than any book of the kind I have ever used. I thoroughly endorse it as it fulfills perfectly the purpose for which it was designed. LELIA GREGORY, *Connecticut.*

C. L. Hanon's *Virtuoso Pianist* is the most beneficial work in the way of technic I have ever found. For independence of hands, endurance, and all round technical difficulties, it covers more ground than would be believable in an hour's practice.—MRS. C. T. SCHENCK.

The *Operatic Album* is what I have desired for a long time. I certainly appreciate your publications. O. M. NEEDHAM.

I consider the *Standard Opera Album* the best arrangements of operas I have used for several years past.—PROF. HERMAN SCHLOSS, *Ohio.*

Anthem Service is a fine collection of new pieces for the church choir. J. S. MACMURRAY, *Oregon.*

Presser's *Beginners' Book* is the most attractive looking book of the kind I have ever seen, and am much pleased with the wide spacing and bright clear notes.—OCEANA W. HUGHES, *Texas.*

The *Virtuoso Pianist* is the best work ever published for acquiring strength, flexibility, perfect independence and equality of the fingers. Every pianist, whether teacher or pupil, should practice daily from this book. LELIA GREGORY, *Connecticut.*

I am very much pleased with *First and Second Grade Study Pieces*, by Parlow, but especially like the work in the left hand. ANNIE E. BELL.

The *Operatic Album* for the piano is an excellent book with which to introduce pupils to the standard operas. The folio has a very representative selection from the best operas. F. DOWD, *Pennsylvania.*

The *Standard Opera Album* fulfills my expectations. I am proud to be the possessor of such an excellent work. MINNIE HOLT, *Iowa.*

Anthem Service is a most useful collection.—MRS. E. G. GIBBONS.



Department for Singers

Edited by Eminent Specialists

Editor for February

F. W. WODELL

"EFFICIENCY" IN VOCAL TEACHING.

THE endeavor of present day business management is to put all factors upon a scientific basis so as to eliminate waste and increase efficiency to the utmost. A minimum of expenditure with a maximum of the desired result is the motto. Let us make application of this newly exploited doctrine of "efficiency" to the work of the vocal teacher.

Eliminate waste of time, and poor choice through hurry and divided attention, by selecting as far as possible the studies, songs, arias, all the teaching material to be used well in advance. The leading publishers of this country now issue valuable annotated catalogs, including lists of foreign publications, which are so arranged, in some cases at least, as to give the teacher enough information as to the various types of material to enable him to select to good advantage without having seen the music. If he has the privilege of ordering "on approval" the way to making a good selection is easy. These publishers frequently put out new studies, sets of vocalises, vocal "Methods" and books on vocal study and teaching, and the progressive teacher will increase his efficiency by carefully investigating these. It is not wise to rest with the thought that one set of exercises, vocalises and so on, now used and perhaps for years, can in no wise be improved upon. This is a fertile age with regard to the art of teaching, and though the underlying principles of good voice production do not change, the exercises used to make application of those principles may be varied. For instance, one set of vocalises which assists in "placing," may also be of assistance in developing a mastery of varied rhythms, while another set may lack that quality. Some time ago a book of *101 Exercises,* by Hennemann, was published in this country. It was a compilation of exercises said to have been the work of several of the most noted European teachers. All the quotations were short, and thus easy to memorize, and many were obviously of value in "tone-placing" while at the same time contributing to musicianship. Young pupils, especially of the gentler sex, need songs "other than love songs"—songs dealing with nature subjects and love of home, of family and friends, and so on. Certain of the catalogs already mentioned show lists of just such pieces.

LISTING SONGS AND STUDIES.

If the work of the vocal teacher is to show modern "efficiency," he will have his lists of songs and pieces so arranged as to provide for all classes of voices, and within each class, will sub-divide his material with regard to "style;" as "simple melodic, contributing to legato singing," or "florid, contributing to freedom and agility;" or "operatic, old school, chiefly melodic;" or "operatic, new school, chiefly declamatory or dramatic," and so on. Pieces must be adapted to the vocal resources, emotional and intellectual gifts of the student. It is the teacher's business to begin the season with this material well in hand, providing for all needs which may reasonably be anticipated, rather than to leave its selection until the moment for use arrives. A selection made under stress of lack of time is not likely to be the best possible.

The vocal teacher, for "efficiency," should eliminate waste of energy. Have music assorted and at hand—"handy." Reduce the number and strenuosity of physical actions as far as possible. Sing for a pupil, when absolutely necessary to give a pattern of tone or of phrasing, but do it as little as may be. Let the pupil sing, and with as little physical effort as will give the desired result. Singing which is laborious is never as fine as it could be were the "labor" taken from it. Have him "mark well the time, but not with too much violence." Time-beating if done at all, should be with a very slight tapping of pencil or finger. The ideal way is to educate the singer to "feel" the measure as a throbbing under-current. The teacher should not sing with a pupil. This wastes energy and time. The pupil cannot hear "himself," observe, compare and deduce when the teacher sings with him. So in playing accompaniments, particularly to exercises and vocalises, the teacher should subordinate them, saving energy, and at the same time increasing efficiency as a critic of the pupil's work. Indeed, when possible, he should go farther, and do away with piano accompaniments to technical exercises. There is a double advantage in this. The pupil gains independence, and the teacher hears more clearly and correctly.

PRESENTING MATERIAL RIGHT.

Let us say that the "Method," as a method, is correct; everything it ought to be. The question arises, with regard to the doctrine of "efficiency," whether there is waste in the presentation of it; and whether the teacher and pupil are "speeded up" to their greatest possible "out-put" or result. One should never do for a pupil what he can do for himself. He learns by doing, but he does not learn when one does a thing for him. The point is to get him to think, and then to act according to his thinking. If the result is not satisfactory—Question, did the teacher present the subject correctly, or is the difficulty one of lack of ability, or of attention or concentration on the part of the pupil? This is a problem for the teacher. He must now do some thinking before asking the pupil to attack the exercises a second time.

Vocal lessons are usually "half-hour" periods. Thirty minutes is a short time in which to deal with so important a subject and get results. None of this time should be wasted by teacher or pupil. Some instructors on both sides of the Atlantic take from these precious minutes in gracious salutations, which are permissible and desirable if not too long-drawn out. But certain ones have gone further and "lightened" the lesson with courteous and happy remarks and story-telling. One such instructor laughingly remarked that when Madame X came to the studio there was not much music, but they both had "a perfectly lovely social time." Presumably Madame X was quite satisfied to have the lesson-period thus disposed of, but of course this instance is the exception.

A real trouble to be dealt with is the habit of tardiness on the part of pupils and, alas, of teachers, in some cases. Who is to lose the time? Common honesty gives the answer. Why lose the time? There is no efficiency in tardiness. The teacher has no business to keep the pupil waiting, still less to steal his time by cutting short his lesson because the next pupil comes on time and is "waiting." Neither has the pupil any right to come late and expect "full time." Why not leave a ten-minute "lee-way" between lessons to allow for "accidents?" One noted European vocal teacher gives 45 minute lessons and leaves the fourth quarter of the hour for himself for rest and meditation.

KEEPING THE MACHINE RIGHT.

Modern manufacturers will cast a comparatively new machine, costing thousands of dollars, to the scrap heap in order to put in a later one which shows better results—is faster or more economical of material. The machinery has to be the best procurable, and then it must be kept in first-class running order. The vocal teacher's machinery is himself; his gift, education and experience. And his business is to keep that machinery in good running order by taking care of his health. It is astonishing how great an influence the physical condition has upon the teacher's effectiveness. Good health furnishes strength, virility, red blood for clear, quick, correct thinking; endurance, poise. Keep the chest up. To help in this keep the neck pressed back against the collar. Keep the lower abdomen normal—"the body shows character."

"The reservation of at least one day a week for rest and recreation, for being out of doors, for playing games—is an essential. This is for both body and mind. A man who thinks he can get along without at least one vacation time a week simply proves his ignorance. He ruins his chances of doing really efficient work, for the mind cannot concern itself all the time with a single subject, and still keep any freshness, spontaneity or initiative. Every man ought to discover the special conditions of his own best work, and to try to make such conditions for himself, in so far as he can. The times when fatigue becomes a really dangerous agent of destruction is when a normal amount of rest does not do away with it."—(From *The Efficient Life,* by LUTHER H. GULICK, M.D.). Few vocal teachers but have had to confess, at one time or another, that during the day there has been an unfortunate display of irritation—unnatural, ineffective and at once regretted. There is a direct relation between fatigue and such outbreaks. Efficiency means to be able to do one's normal work without fatigue.

The manufacturer studies his material. It must be that which will give the best result with least expenditure. The pupil is the teacher's material. He will study the pupil as to his mental, emotional and musical makeup. Workmen are now selected so that in a factory men are set to doing those tasks which, on examination by an expert, they are found best fitted to do. This is the sort of examination which the teacher should make of his pupil. If he is desirous of being known as an "efficient" teacher, he will be compelled to examine and "place" his material. He will tell the aspirant just what he or she is best fitted for, as a prospective singer. And he will plan the student's work accordingly. The prospectus of a modern school for young men contains this paragraph: "One of the most important steps in one's life is



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the choice of a vocation. The wise selection of the business, profession or trade to which one's life is to be devoted, and the development of efficiency in the chosen field, are matters of the deepest moment to young men and to the public. These vital problems should be solved in a careful, scientific way, with due regard to each person's aptitudes, abilities, ambitions, resources and limitations, and their relations to the conditions of success in different fields of activity." A majority of those who study singing in this country, probably do so with a desire to "earn" something by the exercise of their talents. In such cases there should be a frank and friendly confidence with the student, and if possible with the parents, so as to get data upon which to form a judgment. The placing of round pegs in square holes, the bitterness of disappointment to students and their friends, may often thus be avoided. Every "efficient" pupil is a good advertisement for the teacher. Every inefficient, disappointed pupil does the teacher harm.

AS TO "HIGH TONES."

ALL tones of whatever pitch, have their point of generation in the same place—the larynx. Though in the language of the schools, or some of them, certain series of tones are called respectively "chest," "medium" or "falsetto," (Garcia) or "mouth," and "head" tones, nevertheless every tone has its beginning at the vocal chords. The normal action of the chords in tone-generation may be called automatic and we are not directly conscious of it. It is not possible for us to set the chords at work to produce tone in any way except by first mentally "hearing" a pitch and a vowel and willing the realization of our concept. We cannot secure chordal action apart from such a mental process. No tones are originated in the chest, mouth or head. What is observed by the singer when tones of the low, middle or upper range are sounded is a sensation of vibration, more or less distinct, in the chest, mouth, face or "head," as the case may be. This is a matter of reflection, sympathetic vibration, resonance.

Consequently for the singer, pitch may best be considered not as physical but mental. If the student will think this problem through, he will be able to reduce the effort he now makes when singing a series of ascending pitches, and finally become indifferent as to whether a tone, within his normal range, is "high" or "low" in pitch. The chords, the throat, the vocal apparatus in general, are more completely prepared to produce tones within a wide range of pitch at the beginning of vocal study than is generally understood. It is not so much that physical ability is lacking. It is more a want of a clear understanding of the problem. There is present an erroneous feeling that to sing upward is like carrying a burden up a flight of stairs, a process involving a consciousness of a necessity for a gradually increasing physical effort. The throat has no "favorite" pitches. Students talk of "my bad note." Better say "my bad thinking." Left free from rigidity, under stimulus from correct thought, the throat will sound a so-called "high" tone of the normal compass as readily as a "low" one. Undue physical effort causes interference with the normal action of the chords when sounding relatively "high" tones. A realization that for the singer pitch is mental rather than physical, will assist the student to avoid such interference.

SINGING IN ENGLISH.

A MOVEMENT for the more frequent use of recital songs with English texts, and for the performance of grand opera in English, is making considerable progress in this country. The singer will have to meet the demand thus created. The vocal teacher must prepare the student accordingly. To sing in English one must sing so as to be "understanded of the people." This is the point to be kept ever in view. A good pronunciation, based upon the usage of persons of culture, a round, noble, clear enunciation of the vowel, and a distinct and skilfully varied treatment of the consonant, will furnish the necessary technical foundation.

Superimposed upon this, in the work of the artist, is the exhibition of a true legato—equalized vowels and the smooth joining of syllables and words. Also the power to "color" tone according to the varying sentiment of the text and without loss of intelligibility.

The basic quality of the singer's voice is a particular kind of sound, running through all vowels and "tone-colors," as required by his taste and recognized by the ear. It is conditioned by the physical, mental and emotional gifts of the singer; also by his skill in the use of his instrument. It is his voice—that by which he is recognized.

A vowel is a "tone-form" which varies as to "color." Vowels, to be intelligible, must differ from each other in form, though a series of vowels may be of the same general "hue." With the skilful singer the vowel is somewhat modified as the pitch rises or falls in order that a musical quality of tone may be retained upon all pitches. The vowel "form," however, must always be distinctive.

WHAT TONE-COLOR MEANS.

"Tone-color" refers to a "hue" enveloping the accepted basic quality of the voice, and the vowel-form, and used for the purpose of a particular expression of feeling.

The "coloring" of tone may be studied by observation and comparison of the primary "colors" of the vowels, and the practicing of exercises for carrying the normal color of one vowel (say that of low-pitched, dark, sombre-colored "oo") throughout all the vowels succeeding it in a word or phrase. It may also be studied from a physiological standpoint; observing and practicing the positions of the various parts in vowel formation. For instance, one may note that the normal position of the larynx for the before-mentioned sombre "oo" is lower than that for the high-pitched, bright-colored "ee," as in "feet." Happy is the student, however, whose tone-production and vowel-formation is upon such a basis as leaves all parts of his vocal instrument in a condition of responsive freedom, and who has had his taste for good basic tone-quality and distinctive, noble vowel-form cultivated by the example of an artist-teacher. In such case, if he will but throw off self-consciousness and lose himself in the beauties of his music; if he will identify himself with the meaning and emotional content of words and music, the question of "coloring" tone will take care of itself. The voice will take on the appropriate color for the varying sentiment. A "tone-production," however, which "holds" the parts involved in vowel-formation and "resonance," will not permit the freedom of tone-coloring referred to. Thus we hear, to our regret, sopranos whose "production" fixes but one "color" on the voice throughout its range. And tenors whose production also permits of one "color" only, and that a semi-nasal, semi-sombre hue, a cross between a 'cello and an oboe. One would soon tire

of an organ with but one stop. So one quickly wearies of the "one-color" voice.

Let it be ever remembered that it is upon the *vowel* we sing; with the vowel we make an appeal to the feelings. A melody may be so sung upon a single vowel by an artist as to melt the heart of the listener. Indeed, it was held by many artist-teachers of former days that no vocalise should be sung, except the student endeavored to express thereupon some definite sentiment.

THE USE OF THE CONSONANTS.

With the consonants we make our appeal to the intellect. Without them no thought can be conveyed to the hearer. Certain systems of shorthand give written representation to the consonant sounds of a word and omit representation, for the most part, of the vowel sounds. The "consonant outline" may be said to "talk back" to the reporter as he reads it, and the word is made plain in that way. So the singer, if he desires his singing of English to be understood, positively must so articulate as to make the consonants clearly audible. And if the words are not understood, why sing in English? Why not in Choctaw, or even the beloved *Italian* of the half-educated amateur who "parrots" the pronunciation, but knows not the meaning of the words? The larger the auditorium the slower should be the rate of utterance, the greater the care to form distinctive vowels, and the more intense the velocity or sharp the percussion of the consonants. Here we find a real difficulty—to make this type of consonantal delivery and yet to preserve the foundation of good singing, namely, a true legato. The difficulty with regard to the percussive consonants, such as T, K, or hard G, may be overcome by patient study and practice. Their delivery must be swift, though clear, and done without giving up control of the breath in the least degree. Let the singer insist upon a steady, unbroken line of tone, floating out, with free, swiftly moving tongue, jaw and lips, and he will find the secret of a good legato combined with clear consonantal articulation. The difficulty with the vocal consonants, as N and L, is of a different nature. They are not vowels, and must not be allowed to steal the time of the vowel, except just the moment necessary to give them intelligibility and a character appropriate to the sentiment expressed. The hisses, such as S and Sh, and similar "voice-less" consonants, must be minimized as to duration and force, though given sufficient of both to make them audible.

The formation and emission of the vowel is in and from the mouth. No vowel which can be clearly distinguished as such can be sounded with the mouth closed. No attempt to "place" tone in the "head," "face," "on the forehead," "at the bridge of the nose," or "at the temples" should be allowed to interfere with the formation of a distinct vowel in the mouth. The true vowel form must be secured. Resonance and color may be combined with it as desired.

GETTING BY.

A TERM used by too many young men of this day is "getting by." It shows a wrong mental attitude toward life and its problems; one opposed to genuine acquirement and effectiveness. Students refer to approaching examinations, and smilingly speak of doing enough study to "get by." That is to say, such students are satisfied to do superficial work, to waste time and money (time is the most valuable thing we possess) and "take a chance" that, at the end of the course, they will be able to reach a minimum standard, and thus "get by." Some students in conservatories and private studios are likewise guilty of the folly of "taking lessons" instead of studying singing. They do not really want to learn to sing artistically—they wish to "get by" with their audiences on the basis of their natural gifts of song and "nerve." Where is the thirst for the "know how," for the ability to do, for the accomplishment of that which is artistically worth while? Where is the "efficiency" that is rightfully expected from those who have had the opportunity for study, for the acquisition of knowledge and skill? Where is the devotion to artistic ideals rightfully demanded of the student of music? It is a small, narrow, selfish, injurious concept which finds its expression in the phrase "getting by." This paragraph is written in the interests of students of singing, primarily.

"POISE" IN SINGING.

WHEN the physical actions necessary in singing are so perfectly balanced as to leave the body in a state of freedom, we have that condition of "poise" which makes easy and beautiful singing possible. If the pressure of breath from below be resisted at the throat so that there is a feeling of constriction at that point, and there is rigidity about the neck, we have not the desired perfect balance of forces. The resistance is of the wrong type, at the wrong place.

The habit of "pushing" breath, in an uncontrolled way is widely prevalent. It is most often manifested when the desire is to sing with especial force or upon high pitches.

Power or force of tone includes volume and intensity. Expansion of chest and sound-tube are factors in obtaining an increase of volume. In working for it great care must be taken to retain true control of the breath. Let the thought be that the tone is inhaled, and the more volume desired the larger the sensation of yawning, and of the inspiring of sound in greater quantity and to a lower point in the neck. Thus may a balance of pressure and resistance with the breathing muscles be secured, the throat left free, and the necessary expansion of the sound-tube be brought about.

The use of the smiling upper lip, of a thought of a sensation of vibration in the mouth just above the upper front teeth, spreading upward and backward as the pitch rises, aids in securing an increase of intensity, loudness, carrying power. The Old School talked of "drinking in" the tone, and of the "smiling eye" and lip. Thus we get volume and intensity without undue effort, the voice is "on the breath" and we sense the "poise" so much desired.

THAT the clergy are not always infallible in matters musical is borne out by the following little anecdote related by Frank Croxton, the popular American basso. Mr. Croxton has for a number of summers been connected with the vocal department at Chautauqua, N. Y. On Sunday evenings musical services are given at which the orchestra appears.

At one of these services the venerable Bishop Vincent, founder of the institution, just before opening the service, remarked to Alfred Hallam, the musical director: "What is this unseemly noise, Mr. Hallam?" To which Mr. Hallam replied: "That is the orchestra tuning up." The bishop reflected for a moment and then, with an inquiring look, asked: "Can't they do that on Saturday?"

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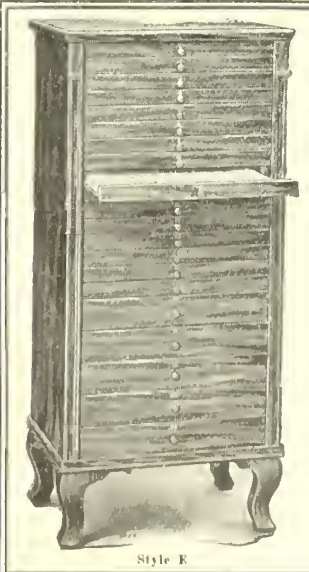


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MRS. MARY CHAPPELL-FISHER

[Mrs. Mary Chappell-Fisher was born at Auburn, New York. Her first appointment as a church organist was received when she was thirteen years old. Later she had the good fortune to study in America with Mr. I. V. Flagler and Dr. Gerrit Smith, and in Paris with M. Alexandre Guilmant. She has done splendid work for the cause of organ playing in America and has appeared at some of our great expositions as a concert organist, ranking with the foremost organists of our country. She is one of the Founders of the American Guild of Organists. Editor of The Etude.]

PRACTICAL HELPS IN ORGAN STUDIES.

The Editor of The Etude says, "Tell how!" Well, if one were starting on the road leading towards the goal of a good organ position and looked ahead, they would see before them a long road beset by many difficulties, no doubt, yet lined by trees of knowledge with plenty of fruit for the plucking. There are few organists who have traveled this road but will say that it has been, in spite of the difficulties encountered, a fascinating journey—with ample reward in the ability to express one's self on this king of instruments.

The first thing to consider after one is assured of a serious ambition to become a good organist, is whether or not one is able to play the piano well. For piano technique is necessary to make the fingers flexible and to gain the ability to read readily at sight, also for experience in accompanying.

One must also be possessed of plenty of that quality called stick-to-itiveness and much patience—for even with musical talent, hard work will be required to gain proficiency.

To become a good organist, it is necessary to devote one's self to regular daily practice—to have certain hours and a certain routine of work, which will become a fixed habit. For beginners there may be the temptation to practice too long at first, as the sound of the different stops and the ease with which effects may be produced is apt to prove stimulating. As organ practice is far more taxing than an equal amount on the piano, it should not be overdone. Begin with an hour a day and increase as the muscles become used to the work.

POSITION AT THE ORGAN.

From the start one should assume a good position, sitting well balanced on the bench—not so far back as to restrict the free movement of the feet, nor so far forward that one has a feeling of slipping off and suddenly disappearing from view. A slight inclination of the body towards the keyboard—as if holding a conversation with it, gives the best command of the different manuals and stop registers. The arms should hang easily from the shoulders, elbows in. The knees should be kept always together allowing the feet to swing out, instead of the knee following the foot. This ensures a quiet body and better control of the pedal.

[illegible] course the most [illegible] Not the dull, [illegible] style, with [illegible] sound [illegible] crisp—especially when playing big chords. One must learn to play with great precision and will force—in no other way can a student get away from the half-hearted, lymphatic manner so often heard.

Another important factor which organ students should cultivate is concentration of mind in practice—for it is absolutely necessary in gaining independence of the hands and feet, and in overcoming difficulties in contrapuntal work. Still another indispensable means toward success is *slow practice*. I feel that this can not be too much emphasized. All studies should be played slowly, rhythmically, and with great precision, making the hands and feet play absolutely together—both attacking and releasing the notes with force and exactness. Slow practice is the surest way to gain speed, paradoxical as it may seem.

DIFFICULTIES IN ORGAN PRACTICE.

About the first difficulty encountered when beginning organ study is in obtaining an organ for practice. Very few church organs are available and fewer studio organs. The only thing, then, is the use of pedal attachments to pianos. This way of pedal practice has proven very satisfactory and makes a clearer technique even than the organ pedals. Most organ students who study abroad, do the greater part of their work on pedal pianos. The use of the piano for manual practice is excellent for clarity and flexibility of the fingers. The study of hymn playing is urged, as it is splendid practice in legato and phrasing. Careful attention should be given to repeated notes in the soprano part—always repeating them. The art of hymn playing is a neglected one. How seldom do we hear it well done!

What shall one study?

MATERIAL FOR ORGAN STUDY.

First of all, after the preliminary studies, the works of Bach. Beginning with the smaller Preludes and Fugues, playing them all slowly, always thoughtfully, giving careful attention to repeated notes, never blurring the notes, and training one's mind and ears to follow the different voices and the theme as it presents itself in the various parts. There is no study that will advance one, technically, musically or mentally, so much as the daily study of Bach. It is like a daily gymnastic exercise for the mind and body. Speaking of the mind, reminds me that nothing has been said of the ment[illegible] training which goes to make up a complete equipment for a good mu[illegible] That means briefly, that one should [illegible] harmony and all that it [illegible] to musical history—improvisa[illegible] everything else that will broaden the mental view of things and give one a better understanding of the [illegible] and wherefores, musically ex[illegible]

[illegible] the study of Bach, are the important works of Mendelssohn, Rheinberger, Guilmant, Widor, and others, which well repay study. The lighter things written by our modern composers will naturally follow along with the more difficult works—but never, never be satisfied!

An eminent musical critic has said, "There is no hope for the musician who is satisfied with what he has done. Good music is the fruit of 'divine discontent' and an unceasing striving after that ideal which ever seems to elude the grasp.

"What artist, gazing on the canvas, ever feels that he has realized the picture which has its existence in his imagination? So it is with the musician. Chopin said he preferred to read music rather than to hear it played, because, when he read it, there were 'no false notes.' To be ever trying to realize the best that God has given, that is the noblest, truest existence, and the musician who does not live this strenuous, intense life may be a passable journeyman at his instrument, but he is no artist."

ORGAN RECITAL PROGRAMS.

During the last half century the rapid development of excellence in all branches of scientific and mechanical interests has brought the organ to such a degree of perfection that its frequent display in organ recitals, before the musical public, has become a necessity.

The study of programs adapted to the increasing development of this instrument has become an important factor in the education of the intelligent organist. This study involves on the part of the organist an intimate knowledge of the length of time, breadth of understanding and height to which an audience may be carried.

The organist is largely measured by the logical composition of his programs, the attention to the details of which go far to produce an effect in keeping with the results at the organ.

When we attend an organ recital the first thing which claims our attention upon entering is the printed program. It gives us an impression which will influence our enjoyment of the coming music. It tells us at a glance whether or no the organist is a person of discriminating taste, scholarly attainments and artistic tendencies. Thus we are able to judge something of the calibre of the artist before hearing a note.

After this first glance our interest centers on the composers represented. With such a wealth of material as may be found in the works of Bach, Handel, Mendelssohn, Merkel, Franck and Rheinberger of the past and the more recent Guilmant, Widor, Dubois, and others of France and England, and our own America, it is not difficult to arrange an unlimited number of programs that will be sufficiently varied, without calling into use transcriptions and arrangements of orchestral works and piano pieces which have no relation to the tone-style or individuality of the organ.

Our modern writers certainly seem to have a new message for us. How discouraging it has been in seeking new music for church and recital uses, to find only the stereotyped solo for oboe or vox humana with soft accompaniment. I am not saying that such music has not its time and place, but it is a great relief to find some new ideas expressed by such writers as Reger, Bonnet, Dethier and many others.

I believe that the American people are getting to be a musical nation. With the increasing number of private residences in which are installed splendid organs—with the introduction of fine orchestral organs in theatres and places of amusement, the organ is surely proving a popular educator of the American public.

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The recital program should contain contrasts in character and form—in key relation and in registration coloring. For example, after a Bach number in a minor key, the next number might well be something in direct contrast, dainty in style, soft in tone and in a related major key. Avoid the monotonous effect of two pieces in the same key or similar registration together. The tone coloring and key relation thus changing with each number makes of the program one harmonious whole.

Programs formerly were of greater length; but organists of recent years have come to recognize the fact that the endurance of an audience must not be taxed to its utmost. Personally, I consider one hour of continuous organ music long enough, but if broken by the introduction of vocal numbers, may be extended to one hour and a half.

The length of a program has much to do with the matter used. There is a diversity of opinion regarding the playing of entire sonatas. In an hour's time there is hardly time to play, for example, a Bach Prelude and Fugue, an entire sonata, as well as a number of lighter pieces. This may explain why one sees so many programs of some of our concert organists, with the name of Bach conspicuously absent. This omission is to be deplored.

A word must be said of the value of program annotations which are now frequently found. They are of great service in helping an audience toward an understanding of the music. Even if no more is given than the mention of one interesting fact concerning each number or the nationality of the composer and period in which he lived—it helps those to listen and understand, who otherwise would say with Charles Lamb, "Sentimentally I am disposed to harmony, but organically I am incapable of a tune."

ALEXANDRE GUILMANT AT HOME.

After giving up his position as organist at La Trinité, where he had played for twenty-five years, Guilmant passed most of his time at his villa in Meudon, about twenty minutes from Paris by rail. There, in his beautiful home, he lived with his music and his organ—simple in his tastes, but prodigal in his hospitality. A quaint old-world garden, terraced after the fashion of the old Italian gardens, adjoined the house and there Guilmant loved to entertain his pupils, who were also his friends—for Guilmant had the most charming *bonhomie*. There was none of the peevishness of a recluse about him; music did not make him retire into himself, holding the world at arm's length; on the contrary, it seems to have mellowed a character naturally sweet. He found his greatest pleasure in work, and always had a coterie of admiring pupils waiting for lessons. Besides these daily lessons, he would give, from time to time, a double series of organ recitals, one at the Trocadero in Paris, the other at his home on his beautiful Cavaillé-Coll organ. Here he would invite his friends and protégés of the Conservatoire and play for them programs of music—much of which he had found in searching old libraries and manuscripts, adapting the old music to the modern organ. He prefaced each recital with a brief conference in which he set forth the characteristics of the master or school whose works he was to play. To hear Guilmant play Bach was a thing to be remembered. The subject of a fugue became to him a living theme and he would develop it in the different voices according to its peculiar genius, "removing it from the category of impersonal, passionless art into the realm of personal, emotional music, full of a depth of feeling only a genius could fathom."

As a composer, Guilmant has been one of the most prolific and versatile of modern times, giving to the musical world a vast library of music, worthy to live always. As a teacher Guilmant was the most orthodox of the French school and his pupils learned to keep well under control the original sin of desire for orchestral display which affects most organists. At the same time Guilmant was much too French to believe in the suppression of personality. The result of this training was a very careful adjustment of the organist's balance.

He required of his pupils the closest attention to minute detail, especially in phrasing, repetition of notes, exactness of time, etc. No one could expect to slide through an uncertain passage hoping it to escape his notice. He would instantly pounce upon that weak spot and insist upon it being done right and repeated, before being allowed to proceed. It was this careful attention and interest that made of him the best of teachers, and his beautiful simplicity of character that made him beloved by all who had the great privilege of instruction from him. His influence will certainly be felt for many generations.

ABOUT POSTLUDES.

How many stop to listen until the end of the outgoing voluntary? Very few; and yet some of the best music of the service is often played at that time. It seems a pity that so much excellent and often inspired music, played by many capable musicians should be rendered to the accompaniment of an indifferent audience, busy in the "dissemination of useless information" on the way out. A congregation is by habit so accustomed to the sound of the organ when leaving, that the last thing thought of, is to take notice of what the organist is playing.

The American Guild of Organists have taken thought of this subject and at their splendid model services request the congregation to remain seated until after the closing voluntary—thus making it an integral part of the service. The congregation then passes out silently and reverently, in spite of themselves—for there is no "noise" to cover their conversation. How much this is done in ordinary practice is a question, but the custom is surely gaining ground.

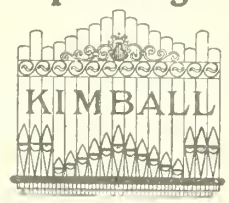
An organist often feels that his or her efforts are of no effect, and utterly wasted, when is heard the tumult of voices raised in the seeming effort to down the voice of the organ; but one never can tell but there may be some one or more people in the congregation who really appreciate the voluntaries and to whom the music "worth while" carries a message of inspiration or comfort. This has been frequently proven in the experience of us all. Not all congregations are of this unappreciative kind just described, as there is an increasing respect for dignified and orderly services.

It is well at times to play a soft closing voluntary. It is often much more fitting after an impressive service. Should an organist be clever at improvisation it is sometimes well to take the theme of the closing hymn as a subject for a quiet postlude. But stick to the printed music, unless you are certain it can be done in a musicianly way.

An organist complaining one time to the minister of the seeming futility of playing to empty seats early in the service and unhearing ears at the close, was told to consider it as an act of individual worship and to render the best within him as his part of the service in spite of the empty benches and unhearing ears. This

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advice was taken and proved an encouragement to continued well doing.

An organist must be ready for any emergency and needs presence of mind to a greater extent than any other instrumental soloist, because many contingencies may arise to upset one. To illustrate this point, it is related of Mendelssohn, that one time while he was playing in a London church, a cypher suddenly sounded and obliged him to stop abruptly. The trouble was soon remedied and the great musician resumed his performance. He began with the note that had cyphered and starting from that point gradually executed passages of exquisite grace and beauty, and continued thus to extemporize until he led back to the exact place where he was obliged to stop so suddenly. It is only the musician who has complete command of himself who can thus overcome an embarrassing situation. We are not all Mendelssohns but we can all cultivate the ability to rise to an emergency and do the best that in us lies at all times.

ACCENT ON THE ORGAN.

How does one produce accent on the organ? Of course not by using special force on any key, but it is made principally by pauses or rests. If a note or chord needs to be emphasized, a slight pause before its attack will produce an effect of stress or accent on that note. But how to get the emphasis on the second note in the case of repetition? Supposing the notes are two quarters



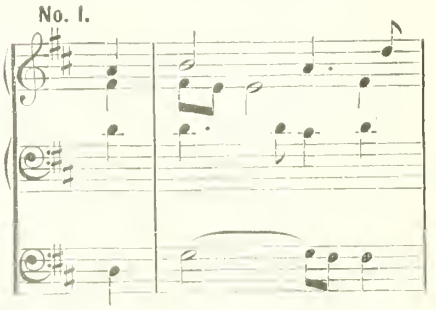
the desired accent is secured by making the first note an eighth with an eighth rest after it, thus attacking the second note after a pause.



Could anything be more simple? This principle of accent by repetition is best illustrated in the following example from Bach's Prelude in D major:

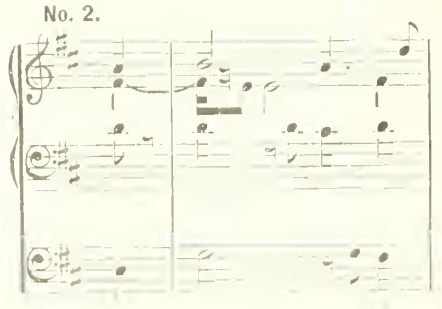
Here is the example as written:

No. 1.



Here it is as played:

No. 2.



The method of attack ... clarity ... Care ... to raise the ... cleanly ... the repeated notes or ... the quarter note and brought down ... on the second without blurring.

... principle of accent ... music is ... Unless music is ... the performer feels the swing of the measure, it is apt to fall meaningless on the ears of the hearers. An organist should strive to develop this rhythmic sense to a marked degree as it is so important. Alex. Guilmant said: "Everything which has motion has a certain rhythm. The beat of the horse's hoofs on the pavement resolves itself into sound phrases, into measures."

CHOIR EFFICIENCY.

BY CHARLES BANCROFT.

My efficiency as a choir member depends upon—

1. Keeping my mind centered upon the service.
2. Joining heartily in the responses.
3. Watching the leader, to secure the right tempos.
4. Avoiding anything likely to draw attention to myself, such as unnecessarily clearing my throat, shrugging my shoulders, adjusting my collar.
5. Keeping my anthem or book open until the organist finishes playing the end of the anthem.
6. Rising with the choir as a body and sitting with them at one time.
7. Realizing that my individual mistakes lower the efficiency of the whole choir.
8. Appreciating the fact that the deportment of the whole choir is judged by the deportment of each member.
9. Giving all that I have to give, musically, personally and spiritually at every service.
10. Attending rehearsals as regularly as I would any business engagement.

UNINTENTIONAL HUMOR IN HYMNS.

BY J. CUTHBERT HADDEN.

Our Puritan forefathers must have been strangely deficient in a sense of humor; otherwise they would never have tolerated the grotesque, not to say irreverent collocations produced by the old "repeat" tune. Evidently they took the most absurd rhymes quite seriously. An old Methodist records that he remembers hearing this sung with great unction about seventy years ago—

My heart is like a rusty lock;
Oh, oil it with Thy Grace,
And rub it, rub it, rub it, Lord,
Until I see Thy face.

Some twenty years ago a correspondent in the midland counties of England told that in a certain Wesleyan Chapel in his town they were in the habit of taking the popular tune to "Around the throne of God in heaven" and putting it to other hymns. They sang it, for instance, to "There is a fountain filled with blood," and with the chorus at the end of each stanza, they got the following effect in the last verse—

When this poor lisping, stammering tongue
Lies silent in the grave,
Singing glory, glory, glory, etc.

This had been sung time after time with great solemnity, no one apparently having noticed the ludicrous ending.

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Department for Violinists

Edited by ROBERT BRAINE

THE SYMPHONY ORCHESTRA AS A FIELD FOR VIOLINISTS.

THE symphony orchestra offers one of the largest markets for the talents of the violinist who wishes to engage in professional work. A good proportion of the large cities of the United States now have their own permanent symphony orchestra, and the number is increasing all the time. These symphony orchestras have a membership, as a rule, of sixty to eighty musicians, of which the largest number consists of violins and violas. A symphony orchestra of seventy-five men gives employment to at least twelve first violins, ten or twelve second violins, and eight or ten violas, and some directors would even use a larger proportion than this. In his famous work on orchestration, Berlioz, the well-known composer, puts 119 performers as the requisite number for an ideal concert orchestra. Of this number he says there should be twenty-one first violins, twenty second violins and eighteen violas. While we rarely meet orchestras of so large a size as this one, there are sometimes larger ones still for musical festivals, saengerfest meetings and other special events. I recall one orchestra of this kind of 150 men and another of 250. At the Boston Peace Jubilee, held a few decades ago, there was an orchestra of over 1,000. The larger permanent symphony orchestras in the United States furnish steady employment to from thirty-two to thirty-six violinists (including the violas). This is several times the number of any other class of instruments.

LENGTH OF SEASON.

Most of the permanent symphony orchestras in this country have a season of about five months, from the middle of November to the middle of April of the spring following. During the regular season the orchestra often goes on tour to other cities, and some of the orchestras extend the regular season for the purpose of filling outside engagements, festival dates, etc. Quite a number of the orchestras, either with full or reduced membership, take engagements in the summer of from four to eight weeks at parks, resorts, roof gardens, beaches, etc. During the summer engagement the orchestra is usually directed by the assistant conductor, or a special director secured for this special engagement, as the regular director usually prefers to spend the summer and fall months in Europe, keeping in touch with the orchestral situation there, looking up new compositions for the orchestra and planning for the winter's work.

The Chicago orchestra has a regular season of twenty-eight weeks, and with the concerts given during the regular season in Chicago and the outside dates which were filled this orchestra played 242 concerts last season.

All the symphony orchestras in the country, with the exception of the Boston orchestra, are composed of union musicians. The unions in the American cities now object to the importation of foreign musicians, unless the latter declare their intention of becoming American citizens. The Boston orchestra is made up exclusively of foreign musicians.

SALARIES PAID.

The salaries paid symphony violinists vary somewhat; from $30 to $50 per week would probably be a fair average in the permanent orchestras in the large American cities. The concertmeister (the leading first violin) receives a much higher salary, from $75 to $150 a week being the average, although in the case of a concertmeister of great eminence in the musical world the latter salary is sometimes exceeded.

Orchestra musicians receive much higher salaries in the United States than in Europe. In Germany excellent symphony players can be readily obtained for from $12 to $25 per week, the latter price being paid for picked men in large cities like Berlin.

Some orchestras have a rule that the members shall not be allowed to do any outside playing, but in others the rules are not so strict in this respect, and many of the men make as much outside as their salaries in the symphony orchestra amount to. The men can also take solo engagements occasionally, and have considerable time to devote to teaching, filling organist positions, etc. In this way a versatile symphony man manages to make a very fair income from his work.

AMOUNT OF TIME INVOLVED.

Most of the orchestras give a pair of concerts every two weeks, a Saturday night concert and a Friday afternoon "public rehearsal." Occasionally in the largest cities weekly concerts are given. Rehearsals consume much time and are arduous and exacting. Some of the best orchestras rehearse two hours daily, or even three hours when extremely difficult compositions must be prepared. The members of the orchestra are also expected to take their parts home for practice, if they contain technical difficulties the player has not been able to master during the rehearsal.

SYMPHONY REQUIREMENTS.

The symphony violinist must have, first, a broad technical equipment; he must be able to play his instrument. The violin parts, especially those given to the first violin, are often extremely difficult, and make tremendous technical demands of the violinist. While some of the earlier writers for the orchestra, such as Haydn and Mozart, or even Beethoven in some of his symphonies, wrote parts of more moderate difficulty, the modern writers, such as Wagner, Richard Strauss, Tschaikowsky and many others, stop at nothing in what they require from the violins. Take the *Venusberg* music in *Tannhäuser* or the *Ride of the Valkyries* by Wagner, and we find technical difficulties for the violin, which tax any but the possessors of very large technic. There is a story that in the rehearsal for the first performance of the *Valkyrie* the composer was directing and August Wilhelmj, the famous violinist, was acting as concertmeister. When the portion of the opera known as the *Ride of the Valkyries*, representing these great mythical beings flying through the air was reached, Wilhelmj looked at the first violin part, and then turned to Wagner and said: "The part you have here given to the first violins is impossible for a body of violins in an orchestra." "Well," said Wagner, "let the violin players do the best they can with it. What one does not get another will, and the general effect, representing the flying motion of the Valkyries, will be produced." The result when the difficult passages were played proved that the wonderful musical instinct of Wagner had not failed him, for the composition proved marvelously effective.

In a body of symphony violinists, it sometimes happens that every player does not get every note in extremely difficult passages, but what one does not get, another does, so that the general effect is produced.

Most people who attend symphony concerts have no idea of the difficulties which are being surmounted by the violinists in the orchestra. They marvel at the dexterity of a solo violinist who plays a concerto, and would be much surprised if they could learn that some of the orchestral first violin parts, which are being played in unison by a dozen violinists in the orchestra, compare very favorably in point of difficulty with many leading concertos. Modern violin parts for the orchestra call for a perfect technical equipment. The technic of orchestration has advanced enormously in the past twenty-five years and latter-day composers for the orchestra do not stop at anything within the possibilities of the instruments for which they are writing.

PERFECT INTONATION REQUIRED.

As the playing of the violins must be in such perfect unison as to sound as one man, it is evident that the symphony violinist must have a refined and sensitive ear, and perfect intonation, since the playing of one or two violins off the pitch would spoil the ensemble. He must also be master of every style and variety of bowing, as it is obvious that if the composer indicates that a certain passage must be played in a certain manner—ricochet, saltato, or with spring bowing—every violinist in the orchestra must execute it in an identical manner or the effect would not be uniform. I once heard the twenty-four first and second violins of the Boston Symphony Orchestra, when Arthur Nickisch was the conductor, play the *Perpetual Motion* of Paganini, in unison to the accompaniment of the piano. This composition must be executed with spring bowing, and these violinists executed it with such perfection as to sound like one man.

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BROAD MUSICIANSHIP NEEDED.

In addition to a complete technic, the symphony violinist must be a high class, broadly educated musician. The violin player who has been used to nothing but dance work and common orchestra playing finds himself sadly lacking when seated at a desk in the symphony orchestra. The one is a business, the other is an art. There is as much difference as between the rough landscape, daubed on a furniture van by a sign painter, and an artistic oil landscape wrought by a finished landscape painter.

The symphony violinist must observe every sign of expression, every mark of phrasing, every swell, every gradation of tone, and every bowing indicated by the composer, since all these are necessary for the perfect effect of the whole. Besides these he must have high musical intelligence and an artistic nature, so as to play what is allotted to his instrument in a proper manner to add to the whole effect.

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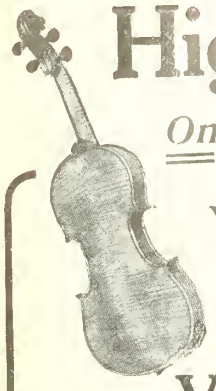
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FOLLOWING THE BEAT.

The symphony violinist must follow the director's beat with unfailing accuracy or there would be musical anarchy. This the young symphony violinist finds it difficult to do at first. Youth is impulsive and the tendency of all young musicians is to hurry and get ahead of the beat in rapid passages. The young player's motto should be, "One eye on the music, and one eye on the director." Musicians of even respectable attainments are often found, who, from lack of experience or unsuitable temperament, are not fitted for following the beat. It is said that even so great a violinist as Ole Bull was a failure as a concertmaster in orchestral work, because he had too much temperament, and could not hold himself down to the director's beat. If he felt a passage differently from the way in which the director beat it, he played it his way, with resulting chaos, for the other musicians followed the baton.

From long experience the symphony musician gets to "feel" the beat almost unconsciously, and an orchestra is always placed so that each member can see the baton of the leader, who stands on a platform from which he can be easily seen. The young musician should lose no opportunity of playing under the beat of a good director whenever opportunity offers, to gain experience in this necessary branch of his art.

SYMPHONY EXPERIENCE.

Experience in actual symphony work is very necessary to the symphony musician. The stage tragedian in choosing a company to support him, must have actors who have appeared in the Shakespearean drama, and are familiar with the routine of this branch of dramatic work. The vaudeville actor, or the player of ordinary melodrama, would be ridiculous in *Hamlet* or *Macbeth*. In the same manner the musician who has only played dance and ragtime music would be miserably out of place trying to play a symphony by Tchaikovsky.

When a musician has had years of experience, constantly rehearsing and playing symphonies and all the great orchestral works of the masters, under an eminent director, he gains great familiarity with the compositions and how they should be played. From constantly playing them he also gains a mastery over the technic of the difficult passages. Such players get to know the most famous compositions almost by heart, just as Shakespearean actors know the lines of *King Lear* or the *Merchant of Venice* by heart. The playing of a body of such experienced symphony musicians has a finish and a spontaneity that would be impossible in the case of works little familiar or which were being read at sight.

DEMAND FOR SYMPHONY MEN.

There is a good demand for symphony violinists at present in the United States, and a really good man who has had the proper experience has little difficulty in placing himself, as the directors of the various symphony orchestras are constantly on the lookout for good talent. The violin players who have difficulty in getting engagements are those who either have not sufficient technic and musical knowledge, or else have not had the proper experience in symphony work.

TRAINING FOR SYMPHONY WORK.

The young aspirant for the symphony orchestra must first learn to play his instrument. He must be well grounded in pure technic and must be familiar with the literature of the violin. He must have made an exhaustive study of the classics of the violin, the Kreutzer, Fiorillo, Rode, Paganini studies, Bach's Sonatas for the violin alone, etc. He ought also to study the leading concertos for the violin, and string quartet work is of the greatest assistance, since by playing the quartets of the masters he not only gains familiarity with music of ideal beauty, which educates his taste, but he also gains experience in counting rests and routine. The string quartet, with the addition of the double bass is really the backbone of the symphony orchestra, and the young musician who is well grounded in the quartets of Haydn, Mozart, Beethoven and Schubert, has a good foundation for the symphony orchestra.

Violin students in the larger cities have the advantage of being able to play in student orchestras connected with the large conservatories and schools of music in these cities, where actual symphony work is done. All the larger cities have amateur orchestras also, where music of the best class is studied and which form admirable training schools for future symphony work. Students in the smaller cities have not this opportunity, and are to this extent handicapped, but such students can form string quartets, or, in the absence of this, play sonatas, overtures, suites, etc., with the piano. Any good ensemble work, violin duets, trios, quartets, or trios or quartets with the piano makes good material for training for symphony work. In any ensemble work of good character the violinist is obliged to count rests, come in at the proper time, and play his independent part properly. This is an extremely important matter for the aspirant to symphony work. String quartet practice is much better for the future symphony player than practicing in an orchestra, with the ordinary theatre orchestra instrumentation, which plays popular and dance music and the ordinary theatre entr'acte music.

THE DIVINE SPARK.

Jan Kubelik, the famous violinist, who had his fingers insured for $200,000, according to his press agent, has been telling an interviewer that to become a successful concert artist one must be born with the divine afflatus, and that no amount of practice, however strenuous and faithful, will make up for its lack. He thinks that a pupil, even though possessed of considerable temperament and talent for the violin, is doomed to disappointment without it, no matter what amount of industry and energy he puts into his work. He thinks that many such pupils work too hard, in fact, to achieve the best results, and that their playing may be excellent from a mechanical standpoint, but lacks the breath of life which can only be breathed into it by genius. Of his own career he says: "The glory is all my father's. I was born a great artist. Genius for violin playing must be inherited. One must be born into it. Mere talent will not do for the solo violinist, although it may make the successful teacher or orchestra violinist."

There is much truth in Kubelik's theory, but at the same time none of the great violinists would have amounted to much without plenty of hard work. Sevcik, the teacher of Kubelik, one of the world's greatest technicians, is a great believer in the gospel of hard work. He requires six hours of hard, concentrated practice daily from his pupils, and in the case of pupils who are especially strong and have vigorous nervous systems, he does not think eight hours is amiss.

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England's Claim to Handel

THE German Emperor in a recent speech has declared that Germany will never consent to England's claim to Handel. Before all else, he says, Handel was a German musician. This latter assertion gives rise to the question: What is a German musician? Is it a man who, though born in Germany, turned his back upon his native land in early manhood, and lived in the land of his adoption (and of which he became a naturalized citizen) for nearly half a century? Is it a man who derived his melodic expression from Italy, the land of song, and not from his native Germany? Is it a man who composed music to English oratorios and obtained all his success and recognition in England? If a German musician be all these, then Handel was a German, without doubt.

Apart from the accident of birth, Handel was for the greater part of his life practically an Englishman, and no doubt he thought and felt like one, just as thousands of Germans now in the United States think and feel like Americans. All his important work was written for England, his early music being of slight importance; he was undoubtedly influenced by English composers; and it was the English nation that gave his remains a noble resting-place in their national Valhalla, Westminster Abbey. Through long years the English have maintained their appreciation of Handel's music, and however glad they may be to see that his fame has increased on the Continent, they are not disposed to yield him up to the first claimant, be he ever so eminent. Germany may, if it likes, cling to the skirt of Handel's coat, but England claims his soul as well as his body.—*The Musical News* (London).

Music of the Steppes

THERE is no civilized nation in the world that lives the semi-nomadic and semi-military life of a Russian Cossack to-day. As compared with an average Russian peasant a Cossack is a born nobleman and enjoys the privileges of nobility. He is not rich enough to maintain luxury and great comfort, but he has leisure, which he and his family care for principally. Most of the Cossacks are fairly well educated and have a passionate fondness for music and drama. Their towns of five or ten thousand inhabitants have two municipal theatres and a permanent comic opera company. Unlike the real Russians, the Cossacks are extremely fond of light opera, which somehow resembles the romantic West European grand operas.

Their folksongs are mostly romantic and hilarious, with lugubrious touches here and there, and their passionate temperament is revealed in both songs and dance music. Many Russian composers have used the passionate style of expression of the Cossacks in their works and have adopted their themes. A modern Cossack song is a miniature musical drama in itself, and is called a "romance" in Russian. Like the Spaniards, the Cossacks, therefore, have a class of troubadours who, instead of walking from village to village, ride on horseback with their *gusly* and give performances of music and song in front of houses. They are treated with respect and rewarded generously according to their talents. There are also women troubadours among the Cossacks, and their performances in the pleasant surroundings of a garden or in a street scene are truly impressive. The troubadours have an interesting appearance, the men looking military and the women picturesque in their bright-colored dresses lavishly embroidered with flowers and leaves, and draped with presents of beads, chains and ribbons.—IVAN NARODNY, *Musical America* (New York).

How Verdi Taught Tamagno

IN the recollections of the first performance of Verdi's *Otello* (Febrnary 5th, 1887), presented in Monaldi's biography, there is given a luminous account of how Verdi taught the leading role of *Otello*. Up to this time the great tenor Tamagno had only been known as a singer with a golden voice. In this performance he became distinguished as an actor. It was first noticed in the scene when *Otello* commits suicide. It all reverts to the genius of Verdi. In all the rehearsals Verdi had done his best to improve the acting of Tamagno. The great tenor came more and more up to Verdi's ideals, but in the suicide scene he seemed to fail to please the great master. One day Verdi lost his patience. Countless suggestions had failed to move the singer. Then Verdi took it upon himself to act the scene. Those who were present were amazed at the seventy-five year old Verdi acting the leading role in his greatest opera. Standing at the bed of *Desdemona* he suddenly fell and rolled backward down three steps. All those present were so surprised that they thought that he had an attack of heart disease caused by over excitement, but Verdi was only acting. It was then that Tamagno got the spirit of the scene which made him more famous than any other of his achievements.—*Translated for* THE ETUDE *from the "Neue Zeitschrift fur Musik"* (Leipsic).

Let American Music Be Characteristic

AMERICAN composers have composed a sort of "universal" music—that is to say, it might be German or French or Italian or Scandinavian or anything else. If we are such a mixed race that this is our natural mode of expression we might just as well cease our efforts, for we will never have any art anyway. But the fact is that we have a nationalism in spite of our mixed ancestry. We Americans are so American that we are instantly recognized as such the world over. And this is not because of our dress or our manner, but because of our genuine individuality. Let that individuality but be interpreted in our music and we will have American music just as instantly recognizable as we are ourselves. But in order to be recognized as Americans we do not have to make freaks of ourselves, we do not have to dress or act like Indians or negroes. And likewise in our music we have no need to make freaks of ourselves. We only have to be natural. Some of our composers are already doing that. They are our real American composers.—*Musical Courier* (New York.)

Music and the Batting Average

WE Americans love the Batting Average and we apply it as a test to such widely diverse subjects as ocean disasters, grand opera, assassinating rulers, decisive and indecisive battles in ancient and modern warfare, etc., etc. For instance at the conclusion of the Metropolitan Opera season we read that Wagner heads the list with 82 performances; Puccini comes next with 67; then follows Verdi with 58 and so on down to Gluck with a miserable three to his credit. Thus the newspaper reader visualizes Wagner as a sort of Homerun Baker, strolling from the plate to the bench with a bashful grin on his face, followed by Puccini in the role of old Chief Meyers touching the brim of his cap at the applauding front row of the Grand Stand, while poor little Christopher W. Gluck, the obscure outfielder, sneaks off to the club house and a voice from the bleachers shouts after him, "Wot's de matter, Chris?"

More careful investigation of the batting average order discloses, however, that Wagner is a bush-leaguer compared to Massenet, who stands inconvertibly at the head of the "All Universe Team," with one composition alone. I refer to the Meditation from Thais.

This composition is performed nightly by ten thousand and upward "First Prizes" of the conservatories of Paris, Lille, Lyons, Brussels, etc., etc., who lead the orchestras of ten thousand (and upward) cafés in all the large and small cities of France, Belgium, Luxembourg and the French-speaking cantons of Switzerland.

In this connection let me say that no one has ever encountered a leader of a café orchestra who has not in his youth obtained the *"Premier Prix"* for violin playing at some French or Belgium municipal conservatoire. There are no French café orchestra leaders of the second prize just as there are no French pharmacists or, *sages femmes* of the second class. They are all of the first class.

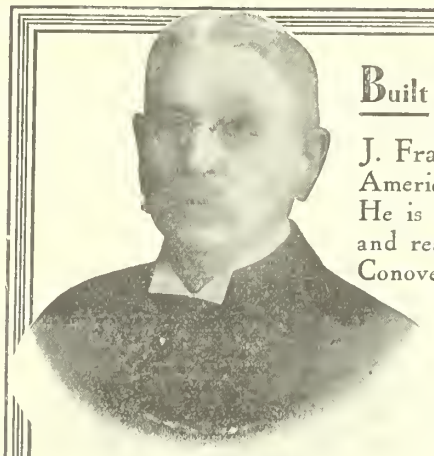
To continue, then, the performance of the Meditation from Thais is as fixed in the life of the French Café Orchestra leader as breakfast or sleeping, and it has even given rise to an occupational disease known to pathologists as "Meditation Players' Neck." This is caused by the chin resting on the left collarbone while the performer is trying to find out over his right shoulder what sort of an impression his interpretation is making on the wife of the proprietor. The acute stages of the disease are marked by an elopement with the wife of the proprietor or an altercation with the proprietor himself. In either case the prognosis is unfavorable.—MONTAGUE GLASS in *The International* (New York).

Vocal Lessons for Kaiser's Officers

THE method of pronouncing orders to the troops in the German army is to be entirely revolutionized. Instead of any one being fully qualified to utter commands provided he does not suffer from a stutter or other linguistic trouble he will now apparently have to know his scales. The Kaiser has been considerably exercised in his mind because most times the orders are barbarously distorted, and many of the syllables of the words used remain in the instructor's throat. But worst of all, each non-commissioned officer has his own way of "pitching" his orders.

Some while ago, Professor Spiess was instructed by the Emperor to reform all this. After working for several months and laboring over the claims of the various notes, natural and flat, the professor has finally found the note on which orders must be based—C natural.

This is probably the first time that the enunciation of orders has been taken up scientifically; and there is a bad time ahead for "noncons" who lack a musical ear.—*Musical Leader* (Chicago).



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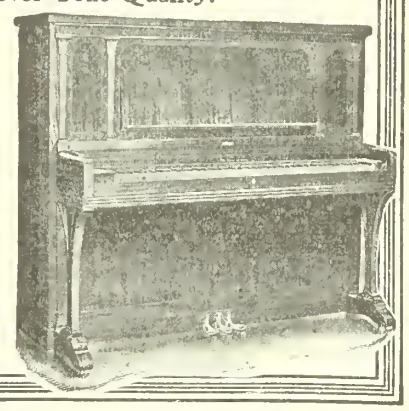
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Department for Children

Edited by Miss Jo-Shipley Watson

A CHILDREN'S MUSIC FESTIVAL FOR ST. VALENTINE'S DAY.

Especially arranged by the editor of this department for little ETUDE friends.

As his name suggests, St. Valentine was French, so everything must be gay and pretty; for are not the French always bright and happy?

This beloved saint has a beautiful flower which blooms on his birthday—who can guess?—it is the crocus, so let us use this modest flower in our decorations. The following party with musical program is designed for very young pupils, the musical numbers are between grade one and grade three, and they are taken from THE ETUDE of 1913. The idea is have each little girl member invite a little boy friend; the games as well as the musical program are especially planned to please and interest young boys.

The little girl entertainers are dressed in white trimmed with tiny red hearts, and the leader is "The Queen of Hearts." She wears a crown of golden hearts and carries a scepter. She is the director of the program. The rooms should be dimly lighted, with red paper shades over candles or electric lights. Upon entering the guests perceive a sheet stretched near the piano. Upon it a large red heart is fastened, and in its center is a smaller white heart. Every one wonders what this is. Then to each guest is given a tablet with tiny pencil attached. The audience of small boys should be seated well forward, the program should move on quickly.

Have "The Queen of Hearts" announce the numbers and read the poems and descriptions of the pieces.

PROGRAM.

SONG. *The Contented Bird,*
ROWE (Feb., '13)

High up in a tree a little bird sang:
"Tweet, tweet, tweet! sweet, sweet, sweet!"
From his tiny throat the softest music rang:
"Tweet, tweet, tweet! sweet, sweet, sweet!"
"Tell me birdie," said a child one day,
"Why is it you're always bright and gay."
All the birdie did was clear his throat and say:
"Tweet, tweet, sweet, sweet, sweet!"
(A toy bird whistle may be used effectively during the refrain.)

PIANO. *The Elf's Story,*
ARMSTRONG (Feb., '13)

[illegible] day stole off for play
[illegible] round ripe toad stool.
[illegible] short, his feet were small;
[illegible] and he was 'n very tall
[illegible] five long day.
[illegible] dolefull play and

[illegible] (Oct., '13)
[illegible]
[illegible]
No
But

It says "Tick! Tock!
Stop! Stop! Stop!
You dull and tiresome clock.

SONG. *The Blossom and the Bee,*
LEE (Aug., 13)

Humming bird am hummin' 'round de honeysuckle vine, Hum—
Stealin' little kisses from de blossom all de time, Hum—
If you was jes' de blossom an' de hummin' bird was me,
You'd have to be my honey, an' I knows how dat would be.

PIANO. *Bavarian Folk Dance,*
LEE (March, '13)

'Tis a holiday in a far away village in Bavaria; deep in the forest the peasants are dancing to this rustic tune, to and fro, in and out they go, turn this way and turn that. Up and down the village green they step to a lively measure.

PIANO. *Military Array,*
CARL KERN (Jan., '13)

See the soldiers! Hear the drum. (Sounds of drum)
Look! oh look how fast they come. (Sounds of drum)
Four abreast they march along,
Many men they march together, yet they seem as one. (Drum, drum)
Now the leader gives commands; (sounds of drum)
See how straight each soldier stands. (Sound of drum)
"Present arms, aim, fire, fire, fire.
Forward, forward march!"

SONG. *A Little Village Maid,*
POWELL (June, '13)

There was a little village maid, tra la!
A village lad attention paid, tra la!
Until one day she vexed him sore,
And then he vowed he'd come no more, tra la, la, la!

PIANO. *Indian Suite,*
LEFEBVRE (Dec., '13)

(See descriptive notes on page 895)

After the program the small children can be easily entertained by trying to pin arrows made of colored cardboard as near the center of the big red heart as possible. Now you see why we used the sheet as part of our decoration scheme.

Upon the tablets the guests are to write as many words composed of the letters found in the word St. Valentine as they possibly can in five minutes.

Another favorite form of amusement is the heart hunt. Hide pasteboard hearts in all corners of the room. Give each child a heart-shaped bag of some red material in which to put his spoils and then set him to hunt for the hearts. At the end of ten minutes award a prize to the boy and the girl who have the fullest bag.

The boys may like toy orchestral instruments, and great sport may be had by directing the toy orchestra to play certain familiar airs.

THINGS THAT HAVE BEEN SAID OF RUSSIAN MUSIC.

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"The Tartar is a fighter. The Russian is full of fight, and the joy of battle shows in his music."

"It probably takes a Russian to do Russian music justice; Eastern art suffers at the hands of Western musicians."

"IT'S PRACTICE-TIME."

When Mother says "It's practice-time," dear me, how we hate to start! John will think immediately of the horse he has forgotten to water. Elizabeth tells Mama her nails should be cut because she believes they will click on the keys. Ethel says she always works better when her hair is brushed, so she goes off for a fresh apron and a hair brush. James has caught his thumb in the door and has it wound in two yards of bandage.

As Esther starts toward the parlor she remembers that Nettie has not been notified of the "frat" picnic. Essie can't find her music. Bertha has a headache. Edith says the last two keys in the treble are sticking and Eugenia thinks that the piano should be moved because the light hurts her eyes.

It takes time to grumble and find excuses, so just remember it's best to go ahead and do it and then it will be done.

Here are the beginning lines of a poem I found the other day. You might read them over several times; when Mother says "It's practice-time":

"Do it! Keep on and leap on—get through it!
Don't stop in the road or leap like a toad
From this side to that, or fly like a bat
With your head up side down till your brain rattles 'round.
Just do it and get through it!"

A FAMOUS GIRL PRODIGY.

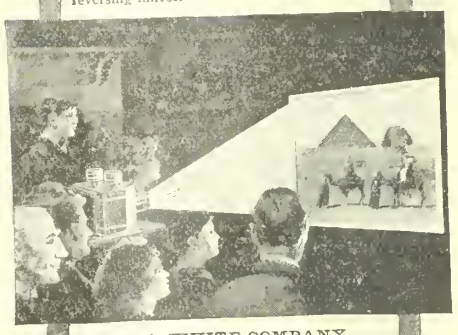
OF ALL the prodigies in our generation Adelina Patti rose to the greatest distinction in mature years. She was born in Madrid in 1843; she was brought to America when she was a baby and soon delighted to stand upon a table and sing the words and music of the songs her mother sang. She made her *début* at the age of seven at Niblo's Garden in New York City; at nine she was singing between the acts at the old Lyceum, where she was known as "La Petite Adeline." At sixteen she took adult roles in the opera at the Academy of Music. Her voice is of moderate power but of great compass. Her perfect method and polished singing of familiar songs have always attracted large audiences. As an actress she is delightful. In certain roles (*Rosina, Zerlina, Dinorah*) she has never been surpassed.

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BEETHOVEN—THE HERO OF MUSICIANS.

When Beethoven was a child in Bonn, Joseph Haydn was thirty-eight years old living in Vienna in the service of the Esterhazy family, Wolfgang Mozart was fourteen years of age, an extensive traveler and renowned as a composer of great promise. In America it was the time of the *midnight ride of Paul Revere*. Loving care was absent in the Beethoven home Bare, cold and cheerless it was. Poverty and a churlish drunken father dominated the home life of the Beethovens. Ludwig, a lonely neglected child, spent his days in long dreary hours of practice at the clavichord.

The one desire of the father was to make of this talented son a prodigy like Mozart, that he might increase the family income thereby; so Ludwig drudged on and the wonder is that he did not grow to loathe music. His father, always a severe task master, made him learn many things beside music; and this was well for he learned not only a little Latin but some French and Italian also. At the age of twelve he was able to take the place of the court organist, Neefe, who went off for a visit.

Surely a boy who could do this at twelve years of age must be talented indeed, and the good old Neefe was kind enough to say so; then the townspeople took notice of him, nodded when he passed and praised his work. It was not long before he began to teach and to compose, and at seventeen he was enabled to make a trip to Vienna, the city of music and art and brilliant learning.

When he went to Vienna to live his genius was the wedge that opened all doors to him. Through life, Beethoven seems never to have lacked influential friends; the dedications to his numerous compositions show of what high rank these were.

Princesses became his pupils and the nobility bowed before his will, Beethoven, haughty and strong willed, bent the knee to no one. The irate "Papa Haydn" once called him "The Great Mogul." No man possessed greater inner kindness than Beethoven; his care and loving concern for his worthless nephew is proof of his nature. He was proud and sensitive but a poor business man. Opera and oratorio did not engage Beethoven's attention. One example of each form is the extent of his endeavor. *The Mount of Olives*, his only oratorio, was written after he was thirty and *Fidelio*, his only opera, was unsuccessfully produced in 1803. This latter work which made so little impression at the time is one of the standard operas of to-day.

Beethoven worked slowly and deliberately; his ideas were threshed out very carefully before they were placed in the final setting. He was unlike Schubert who dashed off immortal songs in great profusion, apparently without effort.

Inspiration came to Beethoven in his long walks about Vienna and in the secluded country byways. In fair weather and in rainy weather he might be seen trudging along with bowed head, oblivious to everything but the glorious tone pictures in his mind.

When at last Beethoven could no longer hear Beethoven, then art was his solace. Eight of his nine great symphonies were written after deafness had made his world mute.

"Unhappiest of men," he calls himself—yet to how many millions has his wonderful music brought peace and comfort!

"Ton-dichter" is the title Beethoven loved best—tone poet. Well may we call him "Hero of Musicians" for he was all heroism in life and in work.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

February, 1914.

	Regular Price	Special Offer Price Postpd
Chopin's Polonaises	.75	.25
Teacher's Helps and Student's Guide—E. M. Sefton	1.25	.50
The Easiest Studies of Kohler, Op. 151	1.00	.15
Elementary Piano Technics, Op. 19—Dr. J. M. Blose.	.60	.15
Worship in Song	.25	.10
New Reed Organ Volume	.50	.25
Dawn of the Kingdom, Easter Cantata—J. Truman Wolcott	1.00	.25
The Eclectic Course of Graded Studies in Piano Playing—J. M. Blose	1.00	.20
A. B. C. of Piano Music—Mrs. H. B. Hudson	.60	.15
Twenty Devotional Hymns in Honor of the Blessed Virgin Mary—N. Montani	.25	.10
Brahms Hungarian Dances for Piano Solo—Either Vol. I or Vol. II	1.00	.20
Brahms Hungarian Dances for Piano Solo—Both Volumes	2.00	.35
Eight Four Hand Pieces for Teacher and Pupil—Heinrich Pfitzner	1.25	.15
Brilliant Octave Studies—A. Sartorio	1.25	.20
New Anthem Collection	.25	.13
Salon Album for the Pianoforte—Vol. I	.75	.20
Italian Overtures for Four Hands	.75	.25
Sonata Album—Vol. II	.75	.35

Easter Music

The next event of general importance as regards church music is Easter Sunday, for which occasion choristers and soloists are already making preparation. Aside from the usual demand for anthems, solos and Sunday-school services, there is an evident intention on the part of many directors and choirs to give one of the many cantatas or oratorios appropriate for Easter. In all these lines there exists a great and growing variety from which to choose, and there is scarcely any church organization whose musical forces cannot perform something of this character. It goes almost without saying that there can be no fitting observance of Easter without music as a leading part of the service.

Our willingness to assist in the selection of material for such occasions hardly needs mentioning, and we are always glad to extend to those interested every possible facility for obtaining what is best suited to their needs. This season, as in the past, we hope to hear from every patron interested in getting up an Easter program or service. Selections of solos, anthems, services, cantatas, etc., will be sent promptly for examination.

We advise early ordering so as to allow ample time for practice.

New Music On Sale

As an adjunct to our regular On Sale plan we have what is termed our New Music On Sale plan—the sending of a dozen pieces of new piano or vocal music, or both, each month during the five or six teaching months of the year. All of this music can be merged together with any other On Sale music, returns made once every one or two years, payments made from time to time, discounts the same as on regular orders. A postal will begin these New Music packages or stop them.

We also send in smaller quantities and at longer intervals of time new octavo publications, new violin music, new pipe organ music This New Music On Sale plan is well worth the consideration of every active and progressive teacher. It keeps on hand in the studio a constant supply of the latest publications and particularly those suited for teaching purposes.

Calendars

We have only two styles of 1914 calendars left on hand—the embossed, flowered one with the portrait of a great musician lithographed on it, and the photogravure in imitation of a framed picture, with portrait of one of the great masters. The price of these calendars is 10 cents each, $1 a dozen.

Prize Piano Contest

We would again draw attention to our $600 prize offer for pianoforte compositions, complete details of which will be found in one of our advertising columns in this issue. To this contest composers of all ages and nationalities are welcome, both the experienced writer and the beginner in composition. Fair and impartial treatment is assured. There is always a demand for effective teaching and recital pieces in all grades, and it is well worth the while of any composer to be represented in one or more of the classes of this contest. See detailed announcement on another page.

Parcel Post Printed Matter

On March 16th printed matter comes under Parcel Post rates and no other rates, *i. e.*, the printed matter rates of to-day are discontinued; the rates in certain zones will be reduced, the packages up to a half pound will still go two ounces for one cent, and half of the country from any designated point will enjoy cheaper rates, but all will have the privilege of the sending of packages up to twenty pounds by mail.

Parcel post has come to stay; only the manipulations of the large express companies kept us from enjoying this privilege for years in the past. The Post Office Department is to a degree still experimenting with the system; they began by including only merchandise and up to a eleven-pound limit. The rates are graduated by zones; this is also experimental, and perhaps in the not far distant future the Parcel Post rate to every section of the country will be the same, certainly a much more simple method than the present one. Nevertheless, we can be very thankful for what we have received so far by not being subject to the whims of the greatest monopoly in the country—the express companies.

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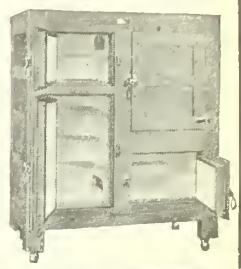
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of any music dealer, no matter how small or how large, but the supplying of the general needs of the music teacher, even in the small towns, cannot be done except by one of the few large music dealing houses in the country. There are in fact only two or three such houses still in existence, and the house of the Theodore Presser Co. is one of them.

We try to make the music dealing business by mail as simple as it can be made. We furnish everything in the way of catalogues, return postal card order blanks, etc., etc., etc., that will simplify ordering by mail. The discounts we give are always the best that can be gotten; transportation, either by mail, parcel post or express, is always at the expense of the purchaser. Our stock of publications published by the music publishers of this country and of Europe is not surpassed anywhere.

It is hardly necessary to mention our own publications further than as above. We believe they are more used than those of any publisher anywhere, considering, of course, that our catalogue is comparatively small taking into consideration the catalogues of some of the music publishers almost a century old. Our strongest help to the music teacher and music schools of the country is our liberal ON SALE PLAN, or ON SELECTION plan; the same liberal discount as though purchased outright, no guarantee as to the amount kept, anything in our stock published anywhere cheerfully sent, selections made by experienced, painstaking persons, transportation, however, at the expense of the purchaser, a small matter but a necessary one under our liberal system.

Our first catalogues are free for the asking; in fact any catalogue on any subject will be sent. A first order is a better example of our system than asking for catalogues. Teachers in remote parts will be surprised at the quickness with which an order is filled and returned—promptly—with the best editions.

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Next to buying a bound volume of THE ETUDE is the method employed by a number of teachers, by enclosing the past year's issues in a binder manufactured by us for that purpose. We have two styles, $1 and $1.25, postpaid, both good; the second much stronger than the first. In both of these binders the whole twelve issues can be very easily and conveniently inserted. The use of a binder of this kind solves the problem of keeping ETUDES in such a form where they can always be found and always ready for use.

Eight Four-Hand Pieces. By Pfitzner

This little volume will be ready for delivery during the present month. There are a number of pleasing, original four hand pieces a little above the difficulty of Diabelli in this volume. They are about Grade 2½ or 3 and they are instructive and melodic. There are very few four-hand pieces on the market that are originally composed for four hands. These pieces were so composed, making them particularly interesting. There is a great difference between an arrangement and an original composition for four hands. In this volume the pupil [illegible] the left hand as well as the right. [illegible] special offer price is but 15 cents.

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This is a useful collection of original hymns written in two-part harmony with a simple but effective piano or organ accompaniment. The hymns are so constructed that they may also be sung in unison. The words are taken from standard and approved sources and the music is by Signor N. Montani. These hymns are appropriate for convent, school or Sodality use. While they are especially suitable for the month of May, most of them are appropriate for nearly all seasons of the year. They will be published in neat, octavo form. For introductory purposes during the current month we are offering copies at 10 cents, postpaid.

Give Thanks and Sing

Here is a book for the Sunday-school to keep time with the revival of old time religion—a book that is not filled with adapted rag-time. The work contains 219 songs and hymns; a number of them are the ones that never grow old, about one-half of them are an unsurpassed collection of new hymns. The book contains responsive readings, the Ten Commandments, the Lord's Prayer, the Apostles' Creed, and 219 hymns, all with music. The Hon. John Wanamaker, well known for his interest in Sunday-schools and Sunday-school work, has looked the work over and recommends it highly. Let us send a sample copy, attractively and strongly bound in red cloth, for 25 cents in stamps. The price is $25 per hundred, transportation not prepaid.

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A new volume to be added to our highly succe sful series of anthem collections is now in course of preparation. This book will be similar in size and scope to the previous volumes of the collection, but it will contain strictly new and original material by the best contemporary writers. We have at hand a wealth of material from which to select the anthems for this volume, and we have no doubt that it will prove one of the very best of the series. In advance of publication we are making a special introductory price for this work of 13 cents per copy, postpaid.

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Salon Album for Pianoforte, Vol. I

We take pleasure in announcing that this volume is about ready for delivery. It has been on the special offer list for some time. We, however, hope to deliver it to the advance subscribers during the present month. The volume contains the best collection of old favorites that it is possible to get under one volume. It contains such works as the Fifth and Third Nocturnes of Leybach, the "Maiden's Prayer," "L'Argentine," by Ketterer, "Monastery Bells," by Wely, "The Kiss Waltz," by Arditi, etc. One of the best collections of standard pieces that exists. There is still an opportunity to procure this volume at an exceptionally low introductory rate, which in this case is 20 cents, postpaid. There is not a single piece in this volume that is published in sheet form that would not be double this price. There is at least $5 worth of music in sheet form in this one volume.

Sonata Album, Vol. II

This volume is by no means a continuation of Volume I. It is simply a collection of selected Sonatas the same as the first volume. The selections are taken from Haydn, Mozart and Beethoven, and the volume without doubt contains the best collection of Sonatas that can be had. Of Beethoven we have the "Sonata Pathetique," the "Moonlight Sonata," and Op. 261, a "Theme with Variations." Of Haydn's Sonatas we have three of the most popular, and of Mozart there are four, including the two celebrated ones in F. The pieces are precisely the same as in sheet form, and the entire volume will be sent at the ridiculously low price of 35 cents, postpaid.

Italian Overtures For Four-Hands

In this volume of four-hand music we have one of the most brilliant and effective arrangements that it is possible to put together. The overtures are from some of the most popular operas, such as "William Tell," "Barber of Seville," "Tancredi," "Norma," etc. There are about 100 pages in this volume, and we are offering it for about what it costs to print and bind, namely, 25 cents, if cash is sent with the order. This offer, however, only holds good until the work appears on the market, when the offer will be withdrawn. This will most likely be some time during the present month.

Brilliant Octave Studies. By A. Sartorio

This new and somewhat advanced book of octave studies, together with the several other books of octave studies by A. Sartorio, previously published by us, will make a complete course in octave playing. These brilliant studies, in the nature of concert Etudes, each having a characteristic title and each one based upon some special technical figure, will prove a highly interesting book for advanced practice and add completion to a well rounded technic. During the current month, in advance of publication, we are offering copies of this work at the special low price of 20 cents each, postpaid.

New Publications Withdrawn

As our reading public enlarges (and it has enlarged to a very great extent), we find that the usual customs of our business are not as well known as we sometimes think they are. For instance, our *Advance of Publication Rates* are not understood. We sell all of our new publications before they come from the press at about the cost of paper and printing. The price is very small; many of our patrons have every book we have ever published in their library. They are not returnable and of course they are not delivered until they are issued. The last point is the one least understood.

The following have just been issued and are, therefore, immediately withdrawn from the advance of publication price; the regular rate goes into effect the moment the work appears on the market. The following are the books appearing this month: A "New Vocal Album" of medium voiced songs, retail price 50 cents. A "New Pipe Organ Collection," the only one on the market for 50 cents, each containing more compositions in number than the usual album at any price. A "Gallery of Distinguished Musicians," the third of the series of portrait biographies; the other two volumes being "Gallery of Eminent Musicians" and "Gallery of Musical Celebrities." The retail price of these three volumes is 75 cents each; bound in leather, $1.50 each, subject to profcssional discounts. The acquisition of these three volumes bound in leather besides being an ornament to the library of any musical person will be of more practical worth than any volume of musical literature that we know of.

THE ART OF CORRECTING MISTAKES.

BY MRS. A. COLVILLE.

The problem of how to point out mistakes made by the pupil so that may be corrected in the most positive and direct manner in the interval between lessons is one of the most intricate problems of the young teacher. The average person does not like to be corrected. With this in view the young teacher is likely to be over lenient and say "Just at first I won't correct many mistakes. It is better to wait until the pupil gets used to me." This plan works finely at first as it reduces the friction between the teacher and the pupil. This,however, is one of the most serious errors the teacher can possibly make.

The teacher must begin as she intends to go on. Above all people she must be "all things to all men." That is she must not show any favoritism in the matter of correcting mistakes. With persistence, patience and zeal she must hold the pupil's attention carefully focussed upon the correct way until the pupil's mind can not see any other way. It is a great mistake to dwell upon mistakes. That is,—the pupil must see the right way and think of the right way and in this manner rub out the impression of the wrong way from the mind. Suppose your pupil has chord passage and fails to play both hands together. Don't preach a great sermon upon the evils of the mistake, but play the passage correctly yourself calling attention to the fact that there is but one simultaneous sounding of the notes and not a ragged chorus of many voices. Tell the pupil in practicing at home to try to remember how you have played it and listen for one perfect chord and get the idea of one hand following the other.

CULTURING INDIVIDUALITY.

In the above suggestions I have only tried to outline some of the most important and striking phenomena in the various voices. To carry out the remedies suggested in some of the cases requires an enormous amount of patience and skill. David Crocket's advice, "be sure you are right, then go ahead," is most applicable to the singer. He must remember that success is obtained not by trying a new method every week, but by getting in the right way and persevering in it.

The principles which govern one's teaching must be fundamental, but each voice has an individuality all its own which is essential to its welfare. Therefore, each voice is a problem in itself and its individuality is its greatest charm. Each voice must be moulded according to its needs and its own particular individuality. The breaks in the voices, the false tone colors must be worked out as the piano regulator smoothes out the hammers in the piano to even the scale.

In general, defects in the scale of a voice are overcome by carrying the upper registers down over the breaks rather than pushing the lower notes up. A voice is a rainbow of sound. It has its various colors, which are natural and beautiful, but in order to perfect the whole, they must blend into each other almost imperceptibly. They must not be stripes of color with sharp edges, for once these edges are established, as I have already pointed out, it is difficult to smooth them over.—P. D. A.



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At Home.

GUSTAVE CHARPENTIER, the composer of *Louise*, will be in America by the time this issue of THE ETUDE is in print. He is going to direct the rehearsals of his new work, *Julien*, at the Metropolitan Opera House.

READERS of THE ETUDE will extend their sympathy to Mr. and Mrs. Everette E. Truette, who have sustained the loss of their son, Arthur. Mr. Truette has frequently edited the organ department of this journal.

AN opera by André Messager, director of the Paris Opera and composer of the light opera, *Veronique*, that was so popular here a few years ago, will shortly be produced. The new work is entitled *Béatrice*, and will have its initial performance in Nice early next year.

THE Russian opera, *Boris Godounov*, has been given again at the Metropolitan Opera in New York. This work of the erratic genius Moussorgski seems likely to become a classic. It has many crude spots in it, but is, nevertheless, a powerful emotional work which shows little signs of its forty years of existence.

THERE is great credit due to the Century Opera Company for its enterprise in giving opera in English at reasonable prices. The Aborn Brothers, who are responsible for the management, are to be congratulated on the very great success the company has achieved.

FINAL judgment has been entered by Justice Pendleton of the Supreme Court of New York County restraining the Hammersteins from the production of opera until 1920. The Metropolitan Opera Company has thus scored a victory. The Hammersteins, however, have appealed.

ANDREAS DIPPEL, formerly the impresario of the Philadelphia-Chicago Opera Company, has promised New York an eight-months season of light opera in which he will produce works by composers such as Lehar, Straus and others who are already known in America, as well as many who are not known. Dippel has promised also that American composers will not be neglected.

A SURGEON in Poughkeepsie is reported to have used music as an anæsthetic in the case of a fourteen-year old boy who was too weak for chloroform or ether. This sounds somewhat incredible, and yet we can call to mind much popular music of the day which is well calculated to put any musician to sleep—if it does not irritate him beyond endurance.

THE Minneapolis Symphony Orchestra recently gave the first American performance of Arthur Hinton's Second Symphony. The work was melodious in character, but at the same time modern in spirit, and proved to have far more attractive qualities than other orchestral works by more widely heralded English composers. Mr. Hinton is the husband of Miss Katharine Goodson, who was the soloist at the concert in which the symphony was produced. Miss Goodson played the Grieg concerto to a most enthusiastic audience.

AN organization known as the American Academy of Violin Makers has been formed with the avowed object of raising the standard of the quality of American-made violins. Thirty representative violin makers have already subscribed to the Academy, and others are expected to join. Mr. August M. Gemünder, editor of the *Violin World*, is responsible for the movement, and deserves hearty commendation for his initiative.

THE death has occurred of Ellsworth C. Phelps, a well-known organist, composer and music teacher of Brooklyn, N. Y. He was a native of Rockfall, Conn., in 1827, and became famous through his *Hiawatha Symphony*, performed for the first time by the Thomas Orchestra in 1878. For many years Mr. Phelps has been one of the leading organists of Brooklyn. He is survived by a widow, son, daughter and step-daughter.

THE Sinfonia Fraternity of America recently held their annual banquet at the Lasalle Hotel, Chicago, at which new officers were elected for the coming year. Mr. Percy A. Burrell being elected President again. Much important work was done. The Third Annual Prize Competition of $100 in gold for a male chorus with piano or organ accompaniment was offered, a musicians pilgrimage to Europe was inaugurated, and a debate was held in which the subject of licensing music teachers was discussed.

THE first performance in America of Fevrier's *Monna Vanna* recently took place in Boston. The leading rôles were entrusted to Mary Garden, Vanni Marcoux, Lucien Muratore and Paolo Ludikar. It will be remembered that when this work was produced in Paris in 1909, Maeterlinck, the author of the libretto, desired that his wife should sing the title rôle, but Février and the opera directors felt otherwise. The production is said to have marked the high-water mark of excellence in the achievement of the Boston Opera Company.

THERE is an evening paper published in New York called the *Vorwarts* (Forward), which has a circulation of some 200,000 a day among the Russian, Polish and German Jews of New York. It proudly owns the largest building on the East Side in the neighborhood of little Italy and the Bowery, and in that building is a concert hall seating about 1,200 people. Every Sunday night concerts are given by artists of great excellence. The charges for admission range from ten to fifteen cents.

THE idea of standardizing music teaching seems to be steadily gaining ground. The Ohio State Music Teachers' Association has adopted the suggestion of its president for the year, Mr. Lynn B. Dana, for a plan of State-wide organization which takes in every music teacher in Onio. So far, says *Musical America*, thirty-seven counties have organized under the plan, and the interest in State standardization of music has increased to an amazing extent.

THE performance of *Der Rosenkavalier*, the most recent opera of Richard Strauss, has aroused a great deal of comment in New York, as might be expected. The Metropolitan opera stars proved to be fully equal to their parts in the difficult music provided. The opera is unquestionably a masterpiece, but its plot would, we fear, prevent it from winning the prize offered by the American Federation of Women's Clubs, had it ever been eligible. The work deals with the love affairs of a certain group of distinguished people living in Vienna in the time of Maria Theresa.

THE Milwaukee opera season opened recently with a performance of Ponchielli's *La Gioconda* by the Chicago Grand Opera Company with Titta Ruffo, Carolina White and Aristodemo Giorgini. There were 3,000 people in the hall of the Auditorium. Nevertheless, there seems some probability that Milwaukee will lose the Chicago Opera unless a sufficient guarantee is forthcoming. In fact, Bernhard Ulrich, the business manager, declared it would be the last visit the Chicago Opera would pay to Milwaukee for some time. Milwaukee, however, will still have operatic presentations by the Canadian National Grand Opera Company.

THE sum of $900 has been sent by American admirers of the late Alexandre Guilmant to the fund started in France for the purpose of raising a monument to the great organist. Mr. William C. Carl, chairman of the American committee, received the following acknowledgment from the official treasurer of the committee formed in Paris: "Dear Sir—I wish to thank you personally, both in my name and in the name of the Comuittee of the Guilmant Memorial Monument, for the check which you have handed in. The total amount of the subscription now aggregates ten thousand francs ($2,000), including the sum you have given. Will you kindly transmit our thanks to the American subscribers, and receive, my dear sir, the assurance of our best regards."

AN organization to be known as the American Society of the Friends of Music has been formed in New York. It is to be strictly non-professional, though there are some famous musicians at the head of it, including Georges Barrère, Frank Damrosch, Walter Damrosch, Franz Kneisel, Karl Muck, Kurt Schindler, Toscanini and Felix Weingartner. The society is analogous to the German Die Freunde der Musik, and similar societies in Italy and France. Its avowed purposes are "to encourage and aid all musical events that will promote and increase the knowledge of music and improve musical taste and culture."

THE death of William Horatio Clarke at Reading, Mass., will be deeply deplored by our organist readers. He was a noted organist, organ builder, composer and writer on musical subjects. Mr. Clarke was born at Newton, Mass., March 8, 1840, and educated at Dedham. He moved to Boston, and then on to Dayton, O., where he was superintendent of schools. He then established an organ factory in Indianapolis, and several years ago he retired to Boston. He recently published a book, entitled *Clarke's Standard Organ Building*, which can well be regarded as a masterpiece.

ALL over the country musicians are doing honor to the memory of Stephen Foster, who has now been dead for fifty years. It is well that his semi-centennial should be fittingly celebrated, for no composer has ever come quite so close to the heart of the American public as the composer of *Old Folks at Home, Massa's in de Cold, Cold Ground, Old Black Joe,* and other favorites. Foster's music is unpretentious enough, and represented only the "popular" music of his day. It has proved, however, to be the popular music of all time, not only in this country but abroad, and the plaintive melodies are clearly destined to live long after the hideous banalities of ragtime, together with the more ponderous works of some contemporary European trained "American" composers, have passed away forever.

SAN FRANCISCO does not seem to be likely to have an opera house of its own after all. Sometime ago some wealthy citizens guaranteed a fund of $850,000 for a municipal opera house to be erected on property belonging to the city and valued at a million dollars. This was hailed as a philanthropic act until it was discovered that the philantropists had attached a string to their gift in the way of special privileges. Those who subscribed $15,000 towards the buildiug were to be entitled to reserve a box until twenty-four hours before a performance. A subscriber of $2,000 was entitled to two seats until within twenty-four hours. Then the Musical Associatiou of San Fraucisco wanted ten directors on the board, while the city of San Francisco was to have only five. The Mayor of the city came to the conclusion that the wealthy music lovers of San Francisco desired to have a private monopoly on municipal property, and that their generosity was not as disinterested as it at first appeared. Consequently he vetoed the ordinance when it came before him after having passed the Board of Supervisors. San Francisco is now in a turmoil over the matter, and the project of municipal opera has become embroiled in local politics to a deplorable extent.

AN enterprising gentleman of the name of Robert B. Kellogg, president of the Kellogg Music Company, was recently found guilty of a charge of having used the mails for fraudulent purposes. He conducted a publishing business in which he advertised for song-poems, which he was prepared to set to music and to publish for the sum of $21.00. For this sum he advertised to secure a copyright on the song, deliver a hundred copies to the author and to push the sales. Although the defense was able to produce witnesses who declared themselves satisfied with the bargain, the Goverument was able to prove that in many instances there had been no adequate return for the expense involved. An admission was obtained from Kellogg that his business netted him as much as $800 a month. He also admitted that, except in one instance, he had never paid any dividends or royalties to the writers of these songs. The Government inspectors claim that Kellogg and others engaged in similar peculiar ways have published no less than 50,000 compositions during the past six or seven years that have cost the luckless song-writers of the country a fortune. None, say the inspectors, has received a profit on the investment. Kellogg was sentenced to thirteen months' imprisonment, though he was released on bail, and an appeal from the verdict will be made.

Abroad.

EMPEROR WILLIAM of Germany will donate a special prize for the international competition of German singing choral societies to be held in Zurich in 1915.

A PERFORMANCE of Gluck's *Iphigénie en Tauride*, revised by Richard Strauss, is to be given at the Royal Opera in Berlin under the baton of Strauss himself.

FERRUCCIO BUSONI has just completed a new orchestral work, *Sinfonisches Nocturne*. This and a new piano concerto by the same distinguished composer are to be heard in Berlin early in the new year.

THERE has been a shuffing of the directorial cards at the Paris Opéra in which Jacques Rouché has been appointed to succeed the present co-directors, MM. Messager and Broussan, for a term of seven years from January 1, 1915.

A SACRED service was recently held over the grave of Tschaikowsky in Moscow in commemoration of the twentieth anniversary of his death. Sacred cantatas of the composer were sung. Similar services were held in St. Petersburg and other large cities of the Russian Empire, and many musical societies participated.

A LONDON barber of enterprising ways has put a talking machine in his shop wherewith to beguile his customers during the tedious operation of getting a hair cut. The London *Musical News* mulicolously suggests that *Samson and Delilah* might best be drawn upon for appropriate music.

AT a recent sale in London a letter of Gluck's fetched $1,100. A signed manuscript of Bach fetched $125, and a signed letter by Beethoven was sold for $225. A letter by Chopin to his publishers went for $100. An original manuscript of Mozart's containing about twenty-seven bars of music and his autograph brought $125, and a signed letter of Schubert's sold for $250.

ACCORDING to government consular reports there is only a very small field for American pianos in India. It is stated by Consul H. D. Baker that probably not half a million out of the 315,000,000 inhabitants of India can afford to buy pianos. Most of the Europeans in India, who would form the market, lead a somewhat migratory life, and American pianos are too big and too solidly constructed to fill the needs of Indian conditions.

THE prize of one hundred pounds (five hundred dollars) offered by the London *Evening News* for a song for man's voice was won by Mr. Albert Ketèlbey, whose works are familiar to ETUDE readers. Mr. Ketèlbey was educated at the London Trinity College of Music, and during the six years he was there he won every prize for which he was eligible to compete. He has been a rather persisteut prize-winner ever since. We certainly extend to him our heartiest congratulations, and hope he will win many more prizes.

A NEW opera by Umberto Giordano, composer of *Andreà Chenier*, has been given in Milan. The new work is a one-act opera named *Mere Mariano*, and employs no male voices. The plot deals with the love of Camela, a woman of the streets, for her son, whom she has placed in a convent so that he may not come in contact with the life she is leading. The child dies, but the fact of his death is concealed from the mother by the sympathetic Sisters.

NOW that the copyright laws no longer interfere with the production of Wagner's *Parsifal*, performances of the work are being arranged all over Europe. This is very curious, in view of the virulent opposition with which the opera met at the time of its initial production. Most curious of all, however, is the information that a performance of the work is to be given at Leipzig. Nowhere was Wagner more cordially disliked or more censoriously criticized than in Leipzig, which in his time, was strongly under the influence of Mendelssohn and his followers, Reinecke, Hauptmann, Richter, etc. The world of music owes these men an everlasting debt, but nevertheless, they certainly failed to realize the magnitude of Richard Wagner's genius.

LONDONERS have recently celebrated the twentieth anniversary of the Queen's Hall, and consequently the twentieth year of Mr. Newman's management. The Queen's Hall has been responsible for a tremendous increase in musical interest in England. It produced a great conductor in Sir Henry Wood; it has been the birthplace of two great symphony orchestras—the Queen's Hall Orchestra and the London Symphony Orchestra—and it has welcomed many a young composer, British and foreign, who could not obtain a hearing anywhere else. Sir Arthur Sullivan once said to Mr. Newman, "Newman, my boy, you are doing more good here than all the colleges of music put together."

ONE of the participants in the Scott Antarctic Expedition recently gave an address before the Royal Geographical Society in London, in which he said: "Every Saturday evening we held a sing-song, when every man participated to the best of his ability. It was very amusing to see the way the songs were apportioned out. For instance, Campbell, who I would have considered the gravest of our party, produced the comic songs; I, who am by far the worst sailor, was responsible for most of the sea songs; and the sailors, for the most part, confined themselves to songs of sentiment. On Sundays we managed to rake together at least a dozen hymns and a couple of psalms, and Campbell read us a chapter of the New Testament, of which we had a pocket edition."

RUSSIAN musical enthusiasm finds its outward expression in cold cash. The *Musical Courier* informs its readers that "moneys that had been contributed to placing a Tschaikowsky statue in St. Petersburg Conservatory showed an unneeded surplus of 32,211 rubles 50 kopecks. In 1911 that surplus had been turned over to the central body of the Russian Imperial Musical Society, to be bestowed upon needy and worthy composers and musical artists. The Imperial Ministry now finds the fund ample for further application to matters and objects going to the general improvement of Russian musical taste."

SIR HENRY J. WOOD has given practical demonstration of his faith in the modern feminist movement by employing six women in his famous orchestra, two in the first violins, two in the seconds and two in the violas. Symphony orchestras of excellent attainments in which the string section largely consists of women are by no means uncommon in England, nor have they been for some years, but this is the first time an orchestra of the size and prestige of the Queen's Hall Orchestra has employed them permanently. It is interesting to note, in passing, that the Philadelphia Orchestra employs a lady harplst, but this is not so unusual.

As we go to press the news arrives of the death of Stephane Raoul Pugno, who passed away while on a recital tour in Russia. Pugno, with the possible exception of Saint Säens, has been the foremost pianist of France for some years. He was born at Montronge, He de France, June 23, 1852, but spent his life almost entirely in Paris. He graduated from the Conservatoire and held several important organ appointments. Later he became professor of the piano and of harmony at the Conservatoire. He also became known as a composer. It is chiefly as a piano virtuoso, however, that he is known. He made several tours of the United States.



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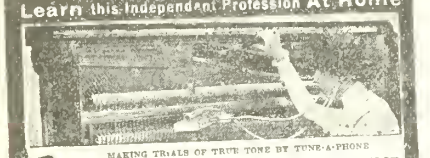
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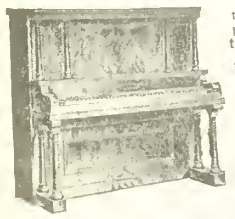
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Q. What is the correct pronunciation of violoncello?—L. D. F.

A. Occasionally certain musical words are Anglicized, as Concerto, Soprano, Scherzo, etc., and I consider "Violoncello" one of these. Therefore I consider it permissible to give either the soft "c" sound in the word (violonsello), or the Italian pronunciation, "Violonchello." There is one error that may be corrected here. Never spell the word "Violincello." It is derived, not from "violin," but from "violone," which was a species of contrabass. "Cello" means little, therefore "Violoncello" means the "little violone."

Q. What is the present status of the musical degrees Mus. Bac., Mus. Doc. in America? Is it not a fact that so many institutions have been giving these degrees in the past and in the present without sufficient preparation and examination that the whole matter has been brought into disrepute in America, so that even the honorary degrees conferred by leading Universities, such as Yale, Harvard, etc., have comparatively little significance?—TEACHER IN TEXAS.

A. In Germany they do not confer the title of "Mus. Doc." at all. In England it has some value, since all the universities demand a strict examination before conferring the title. In America it has no especial standing, since no examination is attached to it by those large colleges which confer it, and it is sometimes given by very small colleges, "Honoris Causa," without any very definite reason.

Q. Who are considered the ten greatest masters of the art song? Have we any composer to-day whose works promise the permanence and wide acceptance such as those of Schubert?—VOCALIST.

A. It is difficult to name ten great masters in this school, but we should suggest Schubert, Schumann, Robert Franz, Brahms, Hugo Wolf, Strauss, Jensen, Loewe—and there we stick, since there are no others of equal rank in this particular domain that we recall at present.

There is one name in this list that is not sufficiently appreciated, that is Carl Loewe. He was the best Art-song composer of them all. Wagner truly said of the "Erl-king," "that Schubert's setting was nearly true, but that Loewe's was entirely true." The very best model for composition of Art-songs is Carl Loewe, yet because of the length of his songs they are almost entirely neglected on the concert platform to-day.

Q. I am a singing teacher and unable to play the piano very well, but I wish to be able to devise simple accompaniments to help my pupils to sing certain exercises I have planned for them. Is it necessary for me to have a complete knowledge of harmony to do this? The exercises are very simple.—J. B. C.

A. It is always well for the accompanist to have a knowledge of harmony. It enables the player to transpose, it makes him able to improvise an accompaniment. It is also a most efficient aid in sight reading. In short, no musician can afford to be without a full knowledge of harmony. Or, to put it in other words, the man who does not understand harmony is not a musician.

Q. Recently I saw a criticism of a piano sonata in which the writer said that the work was "very good from a constructive standpoint, but not 'klaviermässig.'" What is the meaning of this?—A. J. K.

A. "Klaviermässig" means "fitted for the piano." Thus, some of Beethoven's latest sonatas are orchestral rather than really piano compositions. More than one of the modern composers, writing for the piano, gives us a work which is orchestral in character. On the other hand, Schumann often wrote orchestral compositions which were really piano compositions in disguise.

It often happens that a composer thinks in some particular tone-color. Schumann thought piano, Beethoven thought orchestra, Schubert thought voice, and one can trace this one-sided line of thought through many of their compositions.

Q. What exactly is the difference between a spinet and a harpsichord? And in what way do the instruments differ from the piano? L. W. W.

A. The Harpsichord was larger than the Spinet, exactly as the Grand Piano is larger than the Upright. But the action of Spinet and Harpsichord were practically the same. It consisted of a set of quills attached to jacks, which passed by the wires and plucked them, very much as the mandolin player plucks his strings with a pick. As a consequence the effect of Spinet and Harpsichord was an almost continuous staccato. Shading was practically impossible, although on some instruments (Double Harpsichords) there were two sets of quills, one set heavy and the other light, so that one could get loudness upon one keyboard and softness upon the other. Handel wrote much for the Harpsichord, Haydn and Mozart used the Spinet freely, but Beethoven first turned the tide of appreciation towards the Pianoforte.

It may be fitting, to make this answer more complete, to state that Bach wrote all his pieces that we now play upon the piano for the Clavichord. This instrument was very different from those described above. The key pushed a sharp tangent (like the edge of a chisel) against the wire. This push set the wire vibrating, and, as the edge of the tangent remained against the wire, it formed a bridge which ended the vibrating surface of the wire. As the edge remained against the wire one could obtain a tremolo by shaking the finger upon the key, giving the same effect as the violinist gains by shaking his finger upon the string and producing a vibrato.

The Clavichord was the most expressive instrument of the piano family, but unfortunately, its tone could scarcely be forced above a whisper. Beethoven loved the Clavichord, but soon saw that it was not fitted for public performance.

Q. Kindly give me a short biography of the following French musicians: Florent Schmitt, Albert Roussel, Rabaud.—R. W. K.

A. Florent Schmitt, although born in Lorraine, is of Alsatian parentage. He was born at Blamont (Meurthe-et-Moselle), France, September 28, 1870. He is now living in Paris. His father was a musician much interested in church music, but violently opposed to Wagner. The son early began music study. He finally studied at the Paris Conservatoire, under Dubois, Lavignac, Massenet and Faure. He won the Grand Prix de Rome, the greatest musical award in the world, in 1900. He has traveled very much.

He has been classed as a follower of Debussy, but the charge is untrue. He stands quite by himself, a modern, but not a follower of any set school.

Henri Rabaud is not yet much known even in France. His public debut was made with a four-act opera, "La Fille de Roland," which was produced at the Opera Comique in Paris in 1904.

Of Roussel we have been unable to glean any particulars.

Q. Will you kindly give me the names given to the best-known Beethoven Sonatas, and tell me why these names were chosen? I have recently learned that the so-called Moonlight Sonata is supposed to be founded upon an incident or anecdote which had no basis in fact. M. A. D.

A. The anecdote about Beethoven's "Moonlight Sonata" is all moonshine. Always distrust the sentimental anecdotes which are attached to the works of great composers. None of the great masters were sentimentalists. Beethoven's "Moonlight Sonata" is a publisher's name. So is the "Sonata Appassionata." So is the "Sonata Pastorale." But Beethoven himself gave the name of "Sonata Pathetique" to Op. 13. He also named the "Adieu, Absence and Return."

Q. What is the difference between theory and harmony? Does thorough-bass mean the same as harmony? L. U. M.

A. Theory of music consists of everything that belongs to the art that is not actual performance of an instrument or singing. Harmony, therefore, would form part of theory. In my classes in theory of music I also teach acoustics, the different musical rhythms, notation, laws of embellishments, laws of accents, fingering, metre, figure treatment, phrasing, melodic construction, musical forms, analysis of counterpoint, and a few other topics. Thorough bass is nowadays practically a study of harmony. It was originally however, the ability to play full chords from a score in which only the bass notes were given and figures attached to show the required harmony. Much of the old music was written in two voices only, the bass and the soprano, and the musician was expected to fill in his harmony from these two parts with the occasional guidance of a numeral. The art of this kind of playing was called thorough-bass.

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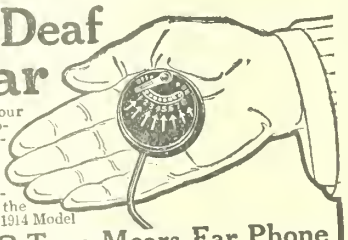
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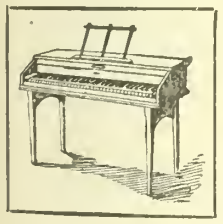
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AN ERRATIC IMPRESARIO OF COVENT GARDEN.

Sir Augustus Harris had a restless way of doing things—but he got them done—how, I could never understand. I used sometimes to go to his home early in the morning and would find half a dozen other people already waiting for him. Some of these he would see in his dressing room, then when he came down stairs he would interview the rest (and any more that had arrived in the interim) while swallowing down his breakfast. The procedure was something after this fashion:

To the costumier: "What about those new dresses for *Carmen?*" A little talk on the subject while he took a mouthful of fish. To Cecil Raleigh (between two gulps of coffee): "Have you brought the scenario for the Drury lane drama?" Another little talk. To the scene-painter (putting his spoon in an egg): "I don't like this model for the last scene. You must leave a place in the center for Harold's body, so that the light may shine on it." Talk number three. Then after this unsatisfactory sort of breakfast he would go down to Covent Garden; then he would have a fencing lesson for exercise; after which he would don his sheriff's uniform and go to the Mansion House; then back to the opera, and so on and so forth until midnight or later. It was a wearing life, and no wonder it killed him prematurely.—From *My Art and My Friends,* by Sir Frederick Cowen.

WHY NOT A PRACTICAL PIANO CHAIR.

BY MINNIE OWENS.

Any one who has ever sat for hours upon the conventional piano stool, a kind of huge revolving mushroom, realizes how uncomfortable a seat ninety per cent. of the piano students must put up with. Why cannot the furniture makers provide us with a piano chair or a bench and then induce the piano dealers to sell such a seat instead of the present one, which gives us about the same feeling of security as we would get if we were compelled to sit on a huge top?

If the modern box spring seat can be used for other chairs surely a suitable piano chair or bench can be devised without great difficulty. At present I insist upon my pupils using the ordinary dining-room chair, but a chair with a box spring that would lessen the jar upon the spine would be a great improvement. The dining-room chair gives the pupil a feeling of definite position. The little one does not feel as though he were perched upon a tottering church spire. But it is after all a dining-room chair in a parlor and if my patrons were not good natured they might object to its appearance. What is needed is a real chair—not a little spindle-legged thing that will weaken after a little wear, but a sound, well built, artistically designed piece of furniture. The back is not altogether essential, but it has been found advantageous in some cases. The difficulty of altering the height is far more satisfactorily solved with sofa cushions than by means of the squeaking screw found in the average piano stool.

Mrs. Brown went to buy a new piece for her little daughter.

"Yes, please show me a piece of music for about second grade. How much? Twenty cents? Oh, I want something harder than that, her last piece cost thirty-five cents. Haven't you something for about forty or forty-five?"—Cincinnati Conservatory *Sharps and Flats.*

New Musical Books

A Critical Study of Beethoven's Nine Symphonies. With "A few words on his Trios and Sonatas," a criticism of his *Fidelio* and an introductory essay on music. By Hector Berlioz. Translated from the French by Edwin Evans, Senr., and published by Charles Scribners' Sons. Price, $1.50.

One cannot help feeling that the world has traveled a long way since the time of Berlioz, and much that he says in his introductory essay on music has been said many times since. It must be admitted, however, that he was largely responsible for modern advances, and this is doubtless what gives the present volume much of its charm. The critical study of the Beethoven symphonies forms the chief section of the book. All musicians should read it for the sake of getting the views of Berlioz rather than for getting a closer knowledge of the symphonies. Sir George Grove's monumental work still furnishes the best analyses of the symphonies.

How the Piano Came to Be. By Ellye Howell Glover. Published by Browne & Howell Co., Chicago, Ill. Sixty pages. Well illustrated. Price, 50 cents.

A concise little history of the piano told in a very lucid way. The illustrations are exceedingly good, and the work as a whole is one that will doubtless be much in demand as a gift book. Nevertheless, the information given is sufficiently exhaustive to take the book well out of the mere gift-book class.

Opera Singers, a Pictorial Souvenir. With biographies of some of the most famous singers of the day. By Gustav Kobbé. Published by Ditson & Co. Bound in cloth, 100 pages, folio size, 200 half-tone illustrations. Price, $2.50.

This book is a greatly enlarged and improved sixth edition of a very popular work which the author modestly represents as a pictorial souvenir of the opera. In addition to being the best collection of contemporary portraits of contemporary opera stars, Mr. Kobbé has added some very interesting biographical information about the most prominent.

Chippewa Music. By Frances Densmore. Bulletins 45 and 53 of the Bureau of American Ethnology Smithsonian Institute, Volume I, 216 pages; Volume II, 340 pages. Both volumes bound in cloth and liberally illustrated. (These volumes may be secured through the Government bureau at Washington, D. C., at a price which is simply that of the cost of manufacture.)

It is a wise government which records the traditions of its primitive races. Stored in the years of experience there is bound to be a wisdom invariably valuable. The work which Miss Densmore has done is remarkable even in this age of emancipated womanhood. Her patient, scholarly methods of research are a credit to our country. The vast number of Indian melodies she has collected is splendidly arranged in these books. Since she has devoted them to one race only, it may be realized that Indian music is a truly vast subject. Miss Densmore has not forgotten to emphasize the poetry to be found in Indian folklore. Many of the songs are classed as "personal experience songs," others as "dream songs," others as "love songs." Miss Densmore's contribution to this interesting branch of ethnology should be highly prized by all students of the subject.

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Milton's Knowledge of Music. By Sigmund Gottfried Spaeth. The University Library, Princeton, N. J.

This dissertation was presented to the faculty of Princeton University in candidacy for the degree of Doctor of Philosophy. It represents a thorough inquiry into one of the most interesting moments in the history of English literature.

The Life of Ethelbert Nevin. By Vance Thompson. Published by the Boston Music Company. 247 pages. Bound in cloth. Fully illustrated. Price, $2.75.

This is the first comprehensive life of Ethelbert Nevin that has appeared. In addition to supplying the text for the biographical side of the work, the author has been fortunate in including numerous letters and extracts from Mr. Nevin's carefully kept diary. The work is especially interesting in indicating the treatment that a writer not known as a musician but as a writer of general articles, etc., chooses to give to a musical subject. There can be no doubt that this very fact has resulted in the presentation of a human side which would never have been possible had this book been prepared by another musician or a musical critic. Mr. Nevin's delightful melodic gift and subtle craftsmanship, long admired by the public, has been stupidly slighted by the musical "high brows." This book will at least show the supercilious critics that Nevin was an industrious worker and that his effects did not by any means come as the result of frivolous inspiration.

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MANY difficulties in learning to play the piano intelligently will vanish when the student learns to think out the music away from the keyboard before beginning a new piece. From the first, the student should memorize accurately every note in the new piece taken up. To accomplish this one must proceed slowly and learn thoroughly the time signature, the position of each note and its time value. The eye must be trained to form a mental picture of each staff, measure and note. Having thus fastened the facts of a measure upon his mind, the student should go to the piano and play the portion that he has grasped, be it a measure or a phrase.

If the first study of the measure was sufficient, he will have no difficulty in playing it absolutely right. This measure or phrase should be played for a few times in order to impress the music upon the mind, and to enable the mind and hands to act with greater freedom. Then another measure is studied away from the piano, thought out and played. Having two measures learned in this way, both measures may be played until smoothness is gained. The third is then learned, played and played with the measures previously learned. Then each measure is treated in the same way to the end of the composition when the same will be memorized in the only true and satisfactory method, and the impression formed will be lasting and complete.

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A lofty mind I bear-a.

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THE following puzzle will be found especially interesting for small children familiar with the musical terms. It is comparatively simple to find the letters in succession which conceal the term. For instance, the term concealed in the first sentence is "note" and is found in parts of the words "not even." In using the puzzle at club meetings the leader should have a list copied for each member and all should start at the same time. The one completing the list first wins the prize—that is, the one having the most correct answers. In the following the terms have been italicized:

1. She was *not e*ven able to sing at the church.
2. O Rob*! Are* you ever going to get that coat on?
3. Tell *me a sure* thing to remove rust without danger.
4. Short lines a*re st*raight and narrow.
5. My un*cle f*ound a nice new knife lying beside the path.
6. A mil*l in* every place adds to its prosperity.
7. His *pace* was very slow as he was old and feeble.
8. I am proud to call you my friend as I lik*e* you very much.
9. The *sign at Ur*cum, the cross roads, was misleading.
10. You must *be at* the club meeting at seven forty-five or you will be late.
11. His *cal*ender was too old to be of any use.
12. Ir*ma Jo*rden and Kate were the best of friends.
13. We had to screa*m in or*der to make her hear.
14. She always enjoyed herself when wit*h old* people.
15. The church *of La*tter Day Saints is being built.
16. The angel's *harp* was very sweet and low.
17. He wore a red coat an*d a cap, O*h he was a sight with them on.
18. The composition was very beautiful if *in* exact time.
19. The chur*ch or*der was excellent.
20. I never saw a bar*b as s*harp as that one.
21. *Æsop ran o*h so fast. You could not catch him if you tried.
22. The lil*ac, cen*turies ago, was found in every garden.

Of course, the italics are left out in the copies the class members use at the club meeting.

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My pupils ranged from the children of the trades-people in the village in which I lived to the children of parents of the highest social position, and in no case do I remember having unpleasantness about missed lessons charged for. I have been in America six years, but I have only given a few lessons. The treatment I received, principally on this point, so disheartened me I went no farther. Still I thought it only the inconsistency of the few parents in my locality, who were incapable of seeing both sides of a question, but it seems to me to be a general injustice practiced against music teachers.

Even the most sincere workers miss music lessons sometimes. Little sicknesses or special engagements must occasionally cause the music lesson to be placed on one side, but can it be thought fair to expect the music teacher to lose for her own omission and also for her pupils? Why not expect the parent to be generous enough to lose for both sides? The engaged hour is not the music teacher's, and it is worse than useless to her when she waits, expecting her pupil minute by minute, until it has passed.

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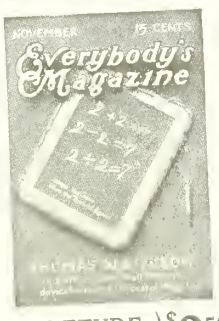
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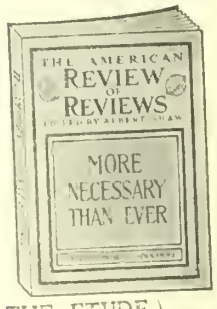
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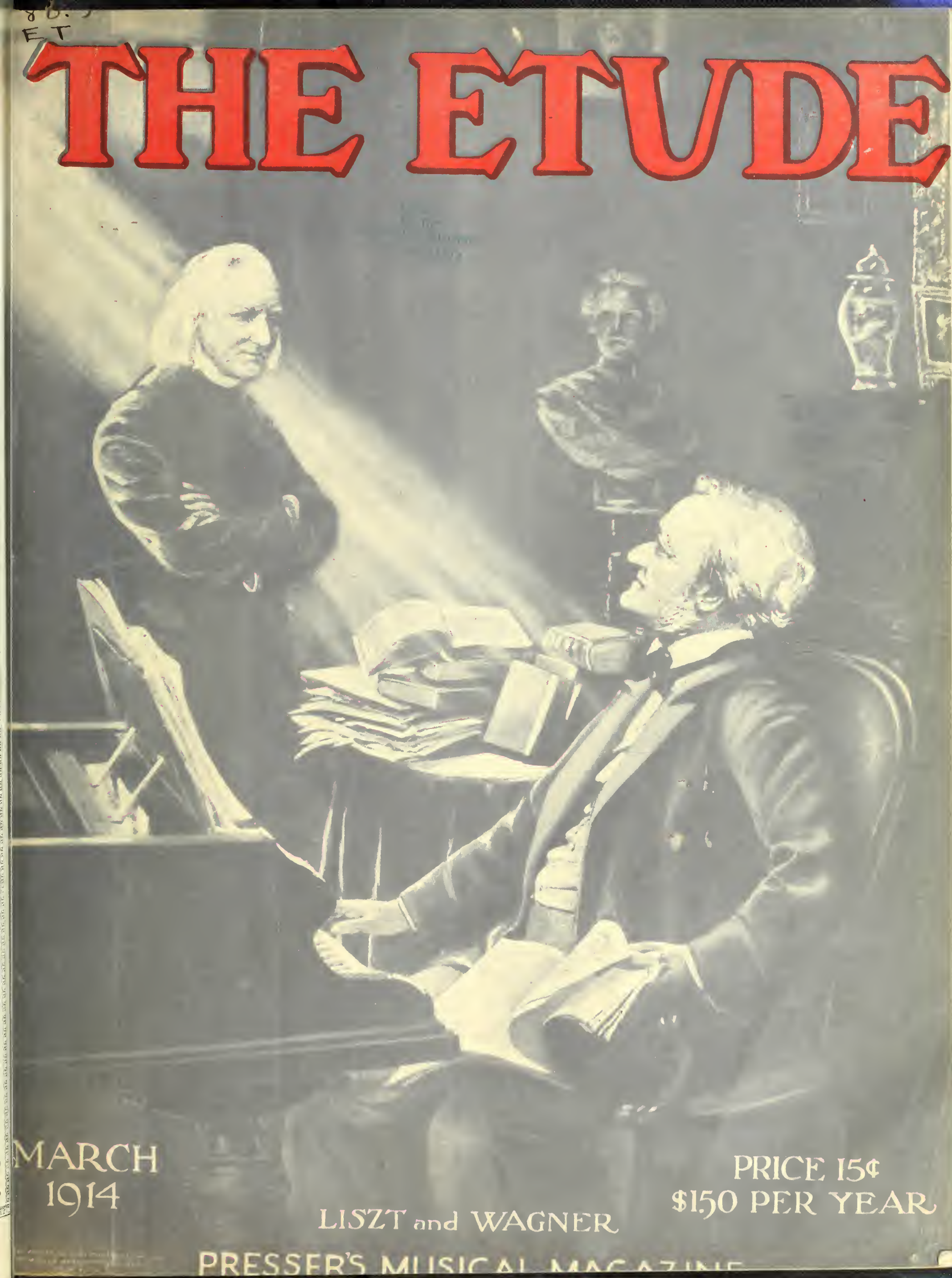
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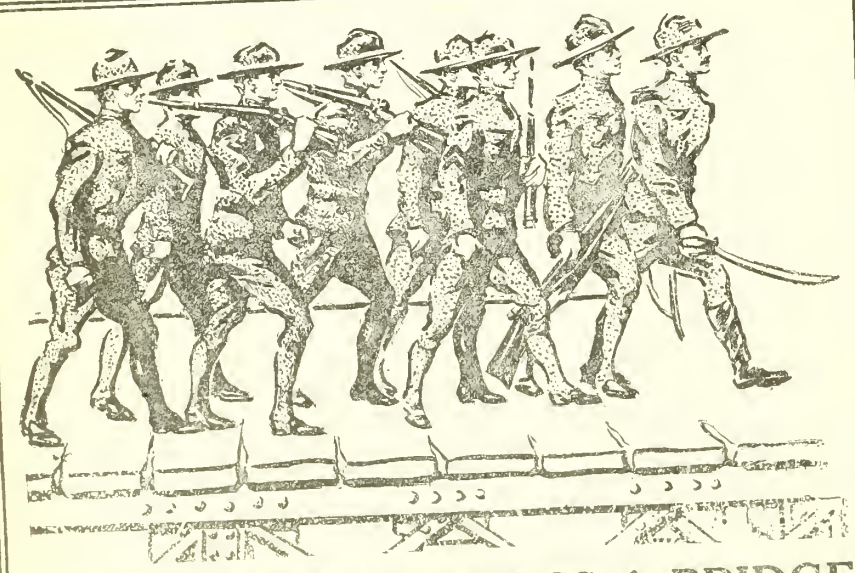
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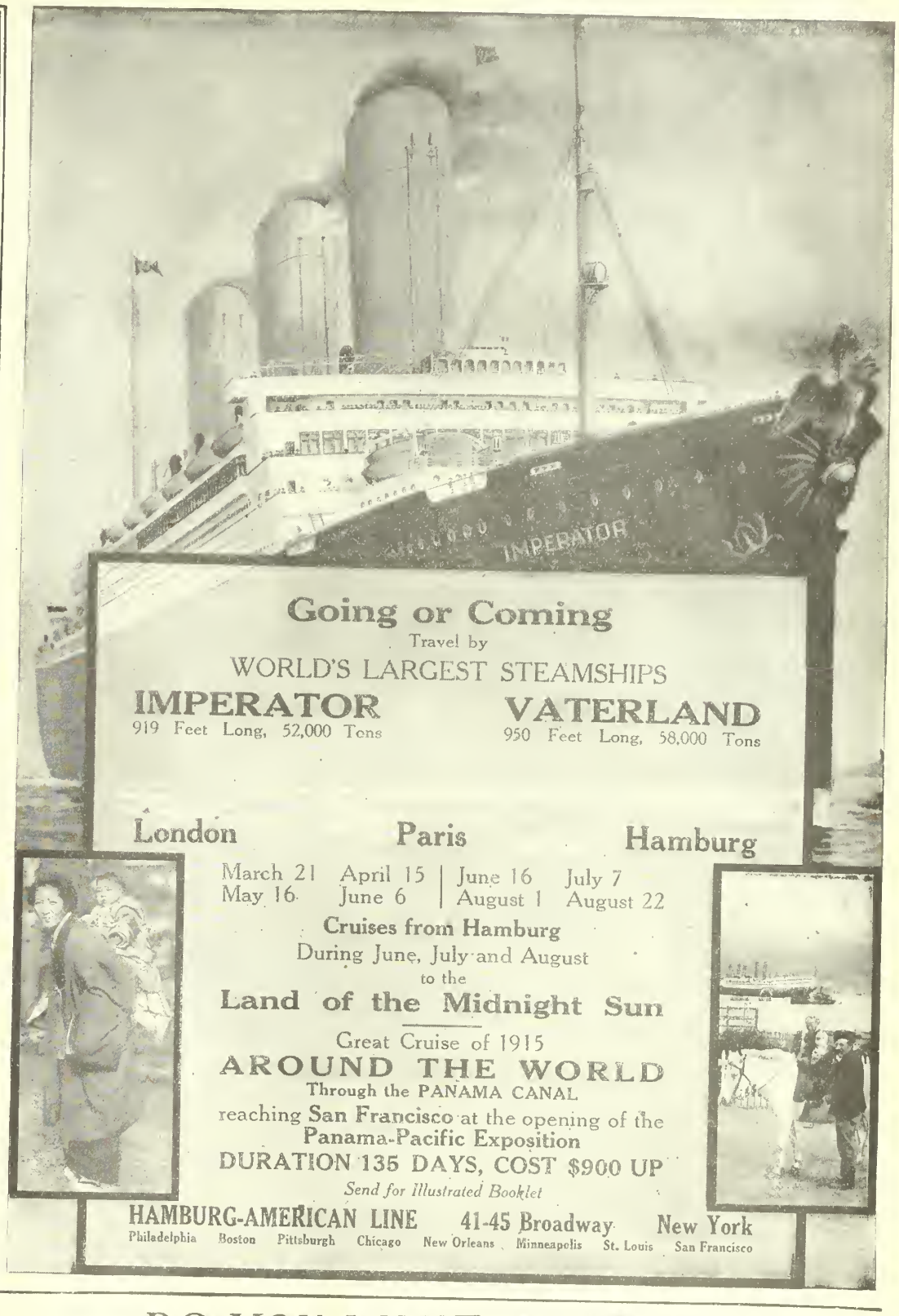
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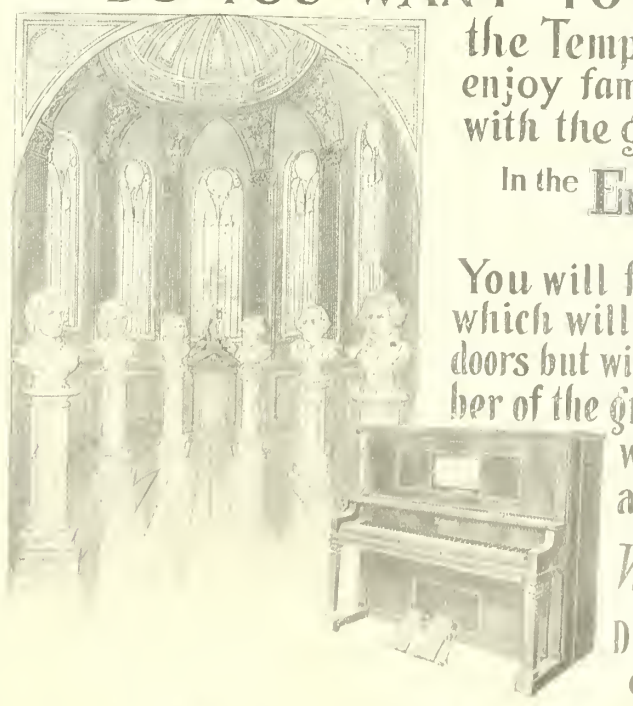
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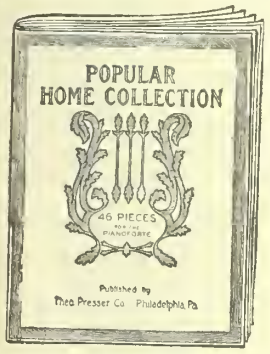
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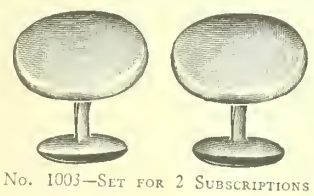
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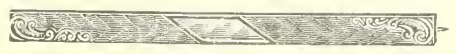
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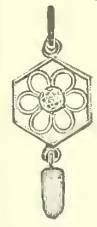

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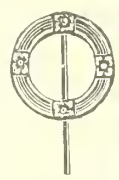
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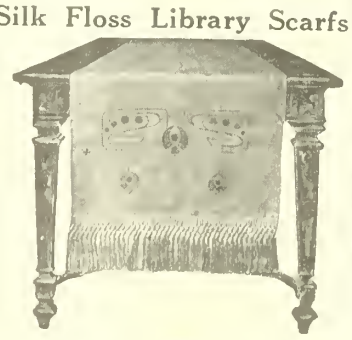
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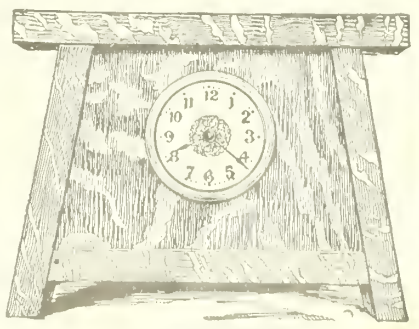
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THE ETUDE

MARCH, 1914 VOL. XXXII. No. 3.

FINDING YOUR MEASURE.

"I WOULD advise every man and every woman to undergo a thorough physical examination twice a year. This would save much suffering and might prevent death because medical men now know how to prevent many diseases if they are discovered in time—diseases which otherwise would certainly become fatal. The work of the physician seems to be drifting toward that of the Chinese doctor of other days who was paid only so long as his patients kept well." These are the words of a well-known specialist. Probably they will be read by thousands and thousands who will never give the matter a passing thought. We are so satisfied with our condition, so confident that nothing can come along to upset our regular course of success, that we ridicule any examination or an inspection of ourselves.

Music students and music teachers "getting along in years" also neglect to go over their intellectual and artistic work frequently enough. Even the greatest virtuoso may fail if he overlooks the necessary self-examination which every one should conduct every now and then. We once knew a very famous pianist who had a badly worn copy of Clementi's "Gradus ad Parnassum." He had been around the world several times and had had many triumphs, but he hung close to his old Clementi, and every two or three months he made a practice of playing through the "Gradus" several times and then going through the "Well Tempered Clavichord." "Look," he exclaimed in showing them to us, "both are fingered by Liszt with his own pencil marks, and if Liszt could use them in his old age, I think that I can afford to do so."

It is a fine thing to find one's measure before some one else discovers that your measure is far smaller than you believed it to be.

THE EDUCATION OF THE HEARING.

PEOPLE speak of ear training as lightly as they would of trimming a bull-terrier's ears. When you look at the delicate little pink shell on the side of a little child's head and think of the marvelous acoustical apparatus which telephones all sounds to the brain, do not confound this with the sense of hearing in itself. We train the sense of hearing, we develop an intellectual process, we do little to educate or improve the ear itself. The aural processes are passive, involuntary. The ear is simply the ever open receiver of a wonderful telephone system. Take apart the receiver of a telephone and you will find a comparatively simple piece of electro-magnetic apparatus. Dissect the ear and you will find between the auditory canal and the auditory nerve one of the most complicated and beautiful parts of the human mechanism.

The music teacher is wholly concerned in the training of the sense of hearing. What is the most logical, direct and simple manner of acquainting the child with the world of musical sounds and then classifying these sounds so that he will gradually acquire in his little brain a means of cataloging them in an understandable and enjoyable fashion? First of all the little one distinguishes quality—the mewing of the cat, the caw of the raven, the intonation of his "mammy." Here is a magnificent opportunity to develop a sense of beautiful quality, a sense quite as important as that of pitch, time or rhythm. This training cannot commence too young. The next sense development is that of the sense of time and rhythm. Marching, beating on a drum, swinging in the hammock, and watching a pendulum make indelible impressions upon the child mind.

Eventually we reach the training of the sense of pitch. Here the teacher may follow many methods. Some prefer to commence with rote songs learned "by heart," and then proceed to the analysis of the intervals in these songs. This seems a very sensible method, very much in line with approved pedagogical ideas. It is as if you gave the child a collection of pretty blocks and asked him to classify them according to shape, color, material and quality. Finally there is the method of training the sense of sight to recognize musical symbols and translate them into sound and then the reversal of this process "musical dictation." Every hour spent in sight-reading and "dictation" is a golden hour. There is no one method of doing this which is superior to all others. We advise the teacher to purchase many books and get to know the subject from many standpoints. Take a pride in feeling that you are an authority capable of making a little method of your own for your own use. Here are some very useful books which you may well afford to have in your library—*Ear Training,* by A. E. Heacox; *Elementary Ear Training,* by Frank J. Sawyer; *Musical Dictation,* by Hollis F. Dann.

THE JOY OF MUSIC STUDY.

WE know a man who has studied the violoncello for nearly seventeen years. That is, he has had continuous instruction for that length of time. Occasional lapses have been caused by vacations and business trips and sicknesses. But through all he has clung to that old wine-colored 'cello as a ship-wrecked cabin boy clings to a raft. Up and down, through all sorts of commercial and social vicissitudes the 'cello has been the daily companion of his leisure hours. He studied with one teacher until that teacher died. Fourteen years! Enough instruction to make a dozen virtuosi you say. But he didn't want to be a virtuoso. He simply wanted to explore new musical fields as his spare time permitted and he needed a guide. When the old teacher died our 'cellist went on with his teacher's son. Every night he saws away, and there has come something beautiful in his playing despite the predictions of his neighbors who once held their ears and who now open their windows to hear him play. He has had no other object than the joy he finds in study.

Let us relate another case. Yesterday an actor called at our offices. He was playing with a large "production" which was to remain in the city for six weeks. He wanted to hire a room with a piano where he might practice "four or five hours a day." He had no idea of becoming a professional pianist. He felt that music brought him a certain joy and mental elevation that he could find in nothing else.

There are literally thousands of people who have found that a vast amount of happiness may be gained through the avocation of music. They read every musical paper, every musical book that comes their way. They practice as much as their time permits. Sometimes they gain a proficiency which enables them to give pleasure to others. They are more real to their avocation than most men and women are to their daily work. What do you think of a string quartet which has met every Sunday with few exceptions for nearly twenty years? There's "no money in it"—merely the joy of study. "What a fool hobby," said the banker who customarily slept, smoked, drank and gorged his Sundays away. Poor little dollar-monger. If you could only experience one hour of the joy which comes to many with music study you too would try to discover some "fool hobby." Furthermore, the joy of music study is far greater than that of merely hearing music whether played by living beings or reproduced by a piano playing machine.

THE APRIL ISSUE OF THE ETUDE WILL BE A NUMBER DEVOTED TO THE MUSIC AND MUSICIANS OF FRANCE AND WILL CONTAIN AN IMMENSE AMOUNT OF ORIGINAL MATERIAL OF PERMANENT VALUE FOR REFERENCE.

SOME DEVICES THAT MAKE SIGHT READING EASY.

BY RALPH K. BUCKLAND.

THE more one's mind is fixed upon the indisputable fact that, although methods of instructing in the "ways and means" of technic are well nigh perfection, something is radically wrong in the way we start to teach the child how to read the notes upon the staff, the more it is made clear to one that something is very much awry in the way we go about showing the child how to transform the notes before his eyes into music under his finger tips. We fail to teach how to make the change from notes into music producing action directly and therefore rapidly. Except with the gifted few, sight reading lags painfully even after technic, rhythm and expression are fairly well in hand.

In primer classes of to-day direct branchless paths to knowledge are in vogue. You start that is the pupil starts—for a place and you get there without any unnecessary windings and wanderings. The child learns to recognize *cat* not according to old style alphabetical methods because it is made up of the letters *c* and *a* and *t*, but because of the form of the word in its entirety. The teacher teaches that the particular set of curved lines and dashes used in writing *cat* means just the same as would the appearance of the animal itself upon the blackboard. The child gets the *picture* of the word fixed in its mind without any reference being made to its structural qualities, and he is able, after but little practice, to recognize *cat* wherever he sees it, if written on any part of the blackboard or even if chalked on the floor, provided, of course, that the teacher writes always the same hand or uses cards with *cat* in script upon them.

Thus the child builds up a strong, easily retained vocabulary without any mention having been made of spelling. He knows words when he sees them by their *form* just as he recognizes objects and distinguishes easily and surely between a cup and a glass. After a sure, rapidly interpreted vocabulary of picture words has been established, the alphabet is brought forward, and all the picture words are broken up into their different letters so that spelling may be taught.

How different are our *modern* methods of teaching note reading! Wrist exercises and table mouldings over, the teacher begins liberally to deal out information in great measurefuls from her vast store of knowledge. She has the child learn the names of the lines, and spaces in the treble staff if she doesn't believe in starting out with the grand scale—then she sections off the keyboard into alphabetical gromps from A to G and from A to G again. Half the time she explains more ground than the pupil will have sufficient technic to get over for some time to come.

It may have taken two or three lessons to ram all this home, at least with one sham in clearness. Then says the teacher:

"Now, Carrie, attention. Where is E?" and, as there are two within the staff, one on a line, one on a space, the child is bewildered and does not answer. So the teacher, pointing to the first line, explains "Well, *this* is E, now find E on the keyboard the one near *middle* C (simplying with strange terms)."

So Carrie finds E on the staff as per instruction, then she sets her brain to hunting up E on the keyboard. The mental process goes something like this: E on the printed page. E on the keyboard. Ha! I have it! Right here it is!

Children like facts better than theories; they like direct paths rather than round about ways. Why not say this note's *home* is here; indicating the proper key on the piano without naming it and this note's home is here picking out the proper keys again and so on.

When skill in translating the staff into the language of the keyboard has been acquired, there will yet be [illegible] years before the child is ready to explain the theoretical side; the names of the lines and spaces. To [illegible] this ought not to come until actual reading [illegible] established.

[illegible] with a sharp or two or [illegible] be given before [illegible] the staff name. It will be time enough [illegible] the child [illegible] read well enough [illegible] explain not the [illegible] but [illegible] a neighbor and [illegible] own [illegible] find [illegible]

Why [illegible] pupil [illegible]

what, after all, every one of us comes to before we really learn to *read* music? Why, knowing what to do, do we not do it on the spot instead of meandering around in a maze of alphabetical signs? In driving a nail we do not first rap a compass a smart tap with the hammer to see if we are on the right track; we strike direct, without losing any time in unnecessary thinking.

Were names left out, and only mind pictures insisted upon, time, with its mathematical complexities, quite sufficient in themselves to tax a child's brain, would be more easily taught, for the number of things to think about and to puzzle over would be less.

CHOPIN'S LAST SURVIVING PUPIL GIVES RECOLLECTIONS OF HIS MASTER.

ALTHOUGH Chopin died sixty-three years ago, there is still living in Paris one of his pupils, M. Peru, who is now eighty-three years of age. In a recent interview published in the *Philadelphia Press*, M. Peru gives his recollections of Chopin, which are exceedingly interesting at this date. Chopin gave this pupil his instruction without charge.

"When Chopin first came to Paris," says M. Peru, "Kalkbrenner was the idol of the music world and it was to him that the composer first went. Kalkbrenner, who was at that time known as the 'greatest living pianist,' gave a very cold reception to this shabby looking youth who was aspiring to the honor of becoming his pupil. Chopin had left Poland because all those who had heard him had recognized his talent and had encouraged him to go at once to Paris; but his name was totally unknown in the French capital when he arrived here and Kalkbrenner haughtily informed him that he could under no circumstance consent to reduce the price of his lessons. He explained that his instruction was in so great demand that he had been compelled to place it within the reach of only a favored few by charging twenty-five francs ($5) a lesson.

"This was in 1831, and the price named seemed then exorbitant, but it did not frighten Chopin, who explained that he had saved up 100 francs before his departure for the French capital and if M. Kalkbrenner would be willing to accept this sum he would be glad to take four lessons only. Moved by this determination the pianist changed his attitude and invited his visitor to show what he already knew. Seated at the piano Chopin quietly played one of his own etudes and barely had he finished when the professor jumped from his chair and took the boy in his arms. 'You need no lessons,' he said. 'You have much to teach me.'

"Kalkbrenner at once took his young visitor under his own protection; he introduced him to Pleyel, the then famous pianomaker, who gave him an instrument and organized his first concert."

Frederic Chopin, according to M. Peru, was of a genial and happy disposition and it was only when he discovered that he was actually dying of consumption that he became irritable and worried. "He was a charming young man, but he knew he was going to die soon and the thought never ceased to worry him, for he was above everything else a lover of life. George Sand did much to keep him in good spirits during the eight years they were together. She nursed him as though he were a child and he never forgot all that she did for him. They quarreled over a chicken wing at the dinner table and separated, never to speak to each other again, but the master never referred to her in other than the most respectful terms."

As a teacher Chopin was extremely difficult to satisfy and exacted a tremendous amount of study from his pupils. He never consented to accept as a pupil any one who had not received a thorough musical training beforehand, but when he began to take interest in any of those who were studying with him he worked almost as hard as the pupil himself to make him successful. When he first heard M. Peru he offered at once to instruct him free of charge. Of these lessons M. Peru said:

"I used to go to his apartment, near the Champs-Elysees, and later on the Place Vendome, where he died and where he occupied three rooms for which he paid 300 francs ($60) a year. He generally remained in bed while I played, for he was too weak to stand any great fatigue, but whenever he disapproved of my playing he would jump from his couch and run to the piano. There, listening to him, I passed the most beautiful moments of my life."

THE CURTAIN FALLS.

The Closing of the Careers of Three Much-Loved American Music Workers.

EMIL LIEBLING.

THE growth of musical interest in America during the past thirty or forty years has been phenomenal. In a large measure it has been due to earnest workers who came from abroad in years gone by, bringing with them the ideals of the old world and mingling them with the enthusiasm of the new. Such a one was Emil Liebling, whose death occurred recently in Chicago. He was a musician of exceptional talent, born in Pless, Germany, April 12, 1851. He enjoyed a thorough course of musical preparation at the hands of Ehrlich, Theodore Kullak, Dorn, and of the great Franz Liszt himself. There was therefore no reason why he should have left his own land to come to America, and above all no need for him to settle in Chicago, which was in those days a raw, unformed city still in the making, where the highest interests of art could find little foothold. Here, nevertheless, Emil Liebling saw his opportunity. He realized that a time must come when the onward sweep of material progress must bring with it the need for the artistic progress he was so well able to direct. And among the amazing group of musical workers that Chicago has produced—such men as Theodore Thomas, George P. Upton, William H. Sherwood, W. S. B. Mathews, Dr. F. Ziegfield and a dozen others—none has stood more closely to his ideals than Emil Liebling.

He settled in Chicago in 1872, and his unusual ability and talent soon drew to him a large clientele of pupils, not only from Chicago, but from all over the country. He never lost touch with his pupils for even after they left him he kept in touch with them. He also built up a reputation as a lecturer, writer, composer and a thorough educator in the fullest sense of the word. Downright in his views and pungent in his expression of them, he nevertheless won innumerable friends by virtue of his unfailing sincerity and the innate kindliness of his disposition. Though he wrote many delightful salon pieces, perhaps his best work was done in the well-known Czerny-Liebling Studies, through which students have been enabled to dispense with the unessential portions of the vast mass of material which the prolific Czerny left behind, and to benefit by the material which is good—indeed indispensable. In this work, as in many of the articles he contributed to THE ETUDE, Emil Liebling more than justified the enormous confidence he enjoyed as a musical educator. He is survived by his wife, Florence M. Liebling, by his four daughters, all of whom are married, and by his two brothers, Max Liebling and Leonard Liebling, both of whom have won distinction as musicians.

DR. HENRY S. PERKINS.

But if Chicago has lost a sincere worker in Mr. Liebling, she has also sustained a severe loss in Dr. H. S. Perkins. Henry Southwick Perkins was born at Stockbridge, Vt., March 20, 1833. He was a graduate of the Boston Music School, but settled in Chicago in 1872—the same year as Emil Liebling. He organized and was president of the Chicago National College of Music in 1880. From 1886 to 1897 he was secretary of the Illinois Music Teachers' Association and the Music Teachers' National Association. He was an experienced musician, a man of high ideals, a fluent writer, a loyal friend.

HERVE DWIGHT WILKINS.

Another well-known musician has passed away in Herve Dwight Wilkins, for many years a prominent organist in Rochester, N. Y. He was born in Italy, N. Y., in 1848, and was the son of a clergyman who was also a musician. After studying with his father he went to Berlin, 1875-76, and studied piano under Kullak (the teacher of Emil Liebling) and Loeschhorn; he also studied organ with Haupt and singing with Sieber and Kotzolt, director of the Royal Cathedral choir. At the same time he attended lectures at the University of Berlin. Thus well equipped he returned to America and became organist at St. Peter's Presbyterian Church and director of the Mendelssohn Vocal Society in Rochester, N. Y. He became well known not only as a teacher, but also as a concert organist. Mr. Wilkins was well known to ETUDE readers on account of the excellent educational articles that emanated from his pen. He is also known as a composer for the organ, and among his works may be mentioned the *Andantino Cantabile, Quartetto, Rondeau* and *Spring Song.*

Leading the Pupil to Think While Practicing

An Interview with the Distinguished Piano Virtuoso

HAROLD BAUER

(Secured especially for THE ETUDE by G. Mark Wilson)

[EDITOR'S NOTE.—Mr. Bauer's eloquent opinions have been presented to ETUDE readers many times. Most of our friends know something of his interesting career; how he studied originally with the view of becoming a violinist; how fortune threw him with Paderewski at a time when the great Polish pianist needed someone to play the second piano parts in studying concertos; how Mr. Bauer struggled for recognition as a violinist in Paris; how he was called upon to substitute at a concert at which another famous pianist was unable to appear; and finally how the public demanded more and more of his piano playing, until he decided to let Fate have its way and become a pianist instead of a violinist. THE ETUDE takes pleasure in presenting another interview with Mr. Bauer—an interview which we are sure will interest our readers quite as much as his previous ones.]

WHILE it is impossible to study any subject without a certain amount of thought-force, it is nevertheless a fact that one is very often confronted with pupils who exhibit so little that one is not surprised that they do not make the progress they expect, and indeed have a right to expect. When a pupil complains that he cannot master this or that passage it is usually found that he is virtually admitting that the requisite mental effort has not been made.

HOW TIME IS WASTED.

If the pupil is like the average I have met it will be found that he has been going laboriously through the whole composition time after time, improving the difficult measures to some extent with each repetition, but finding himself at the end of his practice period with a work in which there are still a number of conspicuously weak spots. How much better it would have been for this student to have located his troublesome measures, and then concentrated his attention upon them. In studying a play or a history or any work, few students would think of repeating the text over and over again from beginning to end in order to understand some difficult passages.

Understanding—that is the vital thing. When the pupil really understands the nature of the difficulty it is merely a matter of patience and industry which lies between him and the attainment of artistic interpretation. The student who hopes to have his difficulties solved in the mind of the teacher, instead of applying his own intellectual forces to them until he has mastered them, is most unfortunate. The more the student has to depend upon himself, the more rapidly he will develop his own resources. This does not minimize the necessity for the right kind of a teacher, but it does point out the need for self-reliance in practice.

The pupil must understand that the conditions which surround his case may be totally different from those which surrounded the teacher while he was a student. Seneca in one of his Minor Essays (*Of a Happy Life*) points this out with his accustomed force, concluding, "Nothing, therefore, is more important than that we should not, like sheep, follow the track that has gone before us, and thus proceed not whither we ought, but whither the rest are going." One of the signs of a vigorous intellect is that of directing the mind toward the real difficulties and effecting a solution after its own fashion with as little help as possible from the teacher.

Teachers unquestionably weaken their pupils by giving them too much direct assistance rather than sufficient suggestive direction. For instance, in the matter of the bothersome measures we have been discussing, the teacher might point out that the difficulty could be solved by slow practice with each hand separately, if indeed that could be the solution. Or the teacher could indicate that the trouble was one of rhythm depending upon the proper mental conception of the passage.

THE PLEASURE OF MASTERING DIFFICULTIES.

One of the main things, perhaps, is to reveal to the pupil that a considerable part of the pleasure in music study rests in the mastery of difficulties. The most interesting measures in a piece from the study standpoint are the difficult ones. Their very complications give them the charm which comes with the solution of an interesting puzzle. If you have failed in solving a puzzle after two or three attempts your interest



HAROLD BAUER.

should increase rather than lessen. There are hundreds of measures in Liszt, Chopin, Rubinstein, that have this charm in store for you, to say nothing of the works of the modern Russian and French writers, many of whom, the student may believe, must have joined a conspiracy to throw rhythmical difficulties in their paths.

At the beginning of every practice period the student confronts two important divisions of the problem of how to play the piano beautifully. The first has to do with training the brain to comprehend all that the printed page of music was intended to imply, and the second deals with the kind of exercise demanded to bring the physical apparatus into the finest possible condition which will enable it to transmit the musical idea not merely to the keyboard but rather to the ears of the auditors. Both of these divisions are equally important and both deserve an equal amount of attention. As a matter of fact, the average student would apparently far rather give the proper part of his attention to the physical side of practice than the mental side. He finds the gymnasium much more alluring than the study hall, and often wastes hours of well-meant effort at the keyboard over ill thought out problems. He could spend his time far more profitably in taking the composition aside, reading it over a number of times and imagining the fingers actually playing the notes. In this manner the mind is trained in advance of the technical work at the keyboard. Fingerings are devised and impressed upon the memory.

THINKING OUT A NEW WORK.

Most important of all is the need for holding the musical idea of the piece in proper reverence. The composition should be thought out musically. That is, the pupil should be suffused with the musical joy of the composition which the composer found in writing it, and which his future audience demands far more than the knowledge that he has studied his fingering correctly or has practiced diligently at the keyboard. Audiences are becoming more and more exacting, and at the same time more and more sensitive. They are perhaps less amazed by show of virtuosity and more delighted with beautiful interpretations than ever before. They are quick in recognizing the pianist who has the spirit of the musician in his playing. They know whether he is singing the music which he has stored up in his musical being, or whether his mind is working his fingers as though a strip of perforated paper were passing through his mind like the records in a piano-playing-machine.

No one can indicate where intelligently directed musical effort stops and where the artist's more intuitive expression of the musical meaning of the masterpiece commences. His principal attention in study is, of course, directed to those branches in which his intellectual gifts may be employed to the greatest practical advantage. Phrasing, for instance, demands an enormous amount of consideration from the serious artist. It is by no means to be dismissed with a mechanical rendition of a few slurs marked in the music notation. Teachers should insist upon having their pupils understand that phrasing is a kind of all-important musical interpretation. As an example they might show them an illustration in punctuation copied from an old rhetoric book, "Every lady in this land has twenty nails upon each hand five and twenty on hands and feet." Ridiculous as this will appear to the pupil, he may see that the numerical proportions at least can be shown by the right punctuation, thus: "Every lady in this land has twenty nails; upon each hand five, and twenty on hands and feet." Many of the blunders made in musical punctuation are no less ludicrous than the rhetorical example given above. Phrasing should be a daily consideration—in fact, it should be a matter about which the student should concern himself very earnestly. He should not dismiss it with the perusal of an article, or a book upon phrasing—he should study every available book upon musical form, accent, etc., until he is capable of informing himself upon the reason why the composer or editor has introduced certain marks to indicate certain phrases. This may seem a distant goal to the young student, but if he is sincere he will not be content with any less lofty aim in this branch of his work.

OPPORTUNITIES FOR ORIGINAL THINKING.

The student need never let himself imagine that the fact that he is engaged in interpreting the musical ideas of others, who have at some previous time conceived these ideas and written them down upon paper, limits him in the matter of original thinking. In fact, he has a quite surprisingly large area for the development of new ideas in playing. When he takes up a new piece, whether it be a stilted but symmetrical Scarlatti sonata or the most evanescent bit of poetic

musical atmosphere from the pen of Debussy, he should first of all form his own idea as to the proper performance of the piece. The composer has given a few directions relating principally to the degrees of force to be employed and has suggested the speed.

Starting with these, the performer can find any number of things with which to busy himself for hours. The matter of touch, phrasing and contrast demand close study, and by this I mean brain work. For this reason, it is advisable for the student to have a wide range of material from which to select his work. Every piece in a new style means renewed activity. Every new composition is an interesting problem; not a problem in a mathematical sense, but an artistic enterprise which should leave the pupil enriched in experience after it has been studied. The student should thus have as broad a scope as possible. He should not be limited to any one composer. He must leave nothing undone to develop his breadth of mind. His greatest opportunity for advance does not lie in making his technic more showy, but in developing the character of his work in every possible way. Piano technic—that is, digital dexterity—long since soared to the greatest attainable heights. People have ceased to be dazzled by a great show of technic. Unless piano manufacturers provide us with a new instrument with a vastly more complicated and extended keyboard, there will be little that can be done in the way of extending technique. The world has ceased to be amazed by skyscrapers, and now demands the more enduring and sensible forms of structure which please the eye and delight the soul. Much the same condition is being manifested in music as our taste develops.

WHO SHALL SUCCEED IN MUSIC?

Every successful pianist is quite naturally beset by students who are anxious to know what chance they may have to succeed in music. Success in music cannot be calculated and anticipated as some great astronomer might determine the location of a celestial body he had never seen but which he knew must exist. Nothing is so uncertain as success in music. It depends upon so much. Certainly it will never come unless it is preceded by an immense amount of original thinking. It does not come accidentally, as so many are foolish enough to imagine. Again, it does not always come from work. It would be wrong for any one to give the impression that any student can start practicing energetically and sensibly and expect to find success at the end of a road bordered by the milestones of labor. It would be very lovely if this were so, but it is not, and it is cruel to make others think that it is. Some are marvelously gifted in music, and it is given to them to do in an hour what others may take years in doing. They have the insight. When they work and work right success usually comes to them.

How can you tell whether you are gifted in music? One of the best tests is the amount of enjoyment you find in your music. If your practicing becomes laborious; if you find that your mind is wandering while you play; if you find a greater joy in other things than your music, you are hardly destined to become great in the art. If, however, you find that you cannot keep away from the piano; if you think music, dream music, and find that you take more pleasure in working in music than in anything else, it is not unlikely that you will become more successful if you have the musical gifts we have already discussed.

In any event you will lose nothing by giving the matter a great deal of careful thought before deciding upon a musical career, and when you do decide to elect the beautiful art of music as your life work, you may save years if you will only make up your mind to let your brain do its proper share of the work by thinking all the time you are studying instead of only now and then.

It is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master's name. To-day everybody writes for the piano, and from this mania for composing there results a surplus of mediocre music, and the teacher often has a long and difficult choice for his pupil. In this matter he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality and enough independence of judgment to accept only such selections as may seem to him good and useful, even if the author be obscure and completely unknown.

COMFORT AT THE KEYBOARD.

BY ANNA HURST.

Parents often wonder and worry because students don't enjoy their practice, and are not willing to put in more than the required hour at the piano. Perhaps in many cases this is due to purely physical discomfort of a kind that may easily be remedied with a little care. In the winter time, for instance, the performer is apt to find the cold keys numbing to the fingers; hence the piano should be opened regularly each morning as early as possible before practicing commences, so that the warmth of the room will take the chill off the keys. The piano in winter time should, for its own good, as well as for the comfort of the performer, be kept in a warm, cozy room, even though this is an inconvenience in other ways.

Some pupils are seriously troubled with poor circulation. In such cases, should it be impracticable to place the piano in a warm room, the hands and clothing about the limbs of those who are going to practice should be warmed. Something warm placed upon the piano stool is good, such as a foot-warmer, or a hot-water bottle. A loose wrap about the shoulders will also add to the comfort. Holding the hands in hot water until heated through before starting work on a chilly day will cause them to remain comfortable and flexible for some time afterward. Even if the practice is in a warm room, the hands should be thoroughly warmed, as stiff hands are a decided drawback to good piano playing.

In summer time the room should be kept as cool as possible, yet it should not be darkened to such an extent that the notes on the music page are not easily distinguished. The light question, however, is an important one at all seasons, both a poor light and a brilliant glare being bad for the eyes, especially the eyes of small children. Preferably the light should come from the sides, or from above and behind, so as to throw no shadow; it should never shine directly upon the eyes. Good ventilation is at all times an important essential; it is impossible to get alert mental and physical concentration in a bad atmosphere. Should the fingers be inclined to stick to the keys in hot weather, a little cold cream applied to the tips will be found beneficial. Each family should recognize its individual needs, and plan for betterment of musical conditions in the household.

SELF-DEVELOPMENT AND PIANO PLAYING.

BY FANNIE EDGAR THOMAS.

To anyone with the desire to profit by piano study, the qualities called into play by the right kind of practice and performance are of a nature which cannot fail to be of the utmost benefit not only to the individual, but to the community. Good piano playing demands all the virtues which go to make up strong character—neatness, thoroughness, persistence, patience, endurance, sincerity, self-effacement, faith in effort, sympathy alike in sorrow and in joy—and, in fact, all the qualities dreamed of by the great tone-poets of the world. Piano playing cannot give character where none exists, but if the higher and better instincts are present in the would-be pianist, the demands of practice and performance are such that all the latent good in a student can be brought out.

Rubinstein quotes Fenelon as having said: "The piano is one of the best friends of man; sympathetic in hours of sadness, the partner in triumph and joy, and, when played on by an artist, the instrument becomes a public benefactor." And the truth of this statement becomes apparent when it is realized that when a great artist plays in public with perfect sincerity, the imaginative insight and inspiration he puts into his playing must have its effect on the audience. The influence of music on the morals is one which refuses to be exactly analysed, but it cannot be gainsaid that the noblest utterance of the great tonemaster, no less than the "winged words" of the poet, must influence the minds of all who give heed when interpreted by the master mind of a great artist.

How, then, are we to get the most out of our piano playing—or, to put it in another way—how are we to keep in view the fact that technical perfection is only a means to an end, and that the end is the development of our own characters in such a way that we can express with perfect freedom the loftiest inspirations of the masters? It may be argued that many of the great masters of music have been lacking personally in many of the most desirable moral qualities, but the answer to this is that they have merely failed to apply the lessons of their music to their daily lives.

Much of the beneficent result of piano study is lost sight of by students through lack of imaginative vision. Of course, a "complete understanding" is much to ask of young students, yet teachers can do a great deal by suggestion and influence to promote a more far-seeing comprehension of the possibilities of piano playing. Too often teachers and pupils alike are disposed to look on the acquirement of technic as the sole end of piano playing, and to lose sight of the broad horizon which stretches out before the musician in the world of imagination and inspiration. It is as if one followed the score of an opera so closely as to lose sight of the characters on the stage, and to forget to listen to the singers and the orchestra.

THE TEACHER'S DILEMMA.

Very often the fault is with the student. Many expect to obtain the highest results by paying for lessons, trusting to luck and the teacher to metamorphose them in some mysterious way into great pianists. Very often it is the fault of the teacher, who is afraid to be too exacting for fear of losing his pupils to some rival who is less insistent on intelligent, accurate practice. But in all such cases it is obvious that no great inspiration is back of the work of either pupil or teacher, and great results in music can only be obtained when pupil and teacher alike realise that in the dull routine of daily practice are the possibilities which build up force and character to be utilised in leading the world to higher ideals and to broader humanity.

MOZART'S PERSONAL APPEARANCE.

The following extract from E. J. Breakespeare's life of Mozart gives a pen portrait of Mozart in which the great composer lacks some of the ideal quality with which many fond admirers have enveloped him, and in consequence has an air of veracity which is not to be denied.

"Mozart as a youth was rather thin; but he afterwards inclined rather to stoutness. He was somewhat below medium height; what his exact stature was in feet and inches, we have not been able to ascertain; about 5 feet 5½ inches we are inclined to estimate it, upon the idea formed by the references supplied. His head, a trifle large in proportion to his height, was of goodly shape; and he had a profuse allowance of fine hair—of lightish brown shade in his early years, but which grew darker by degrees. His nose was formed upon a rather too liberal scale, and being of a somewhat Hebraic cast, the feature may have possibly been the originating cause of the question set going as to his descent. His eyes were of a clear, decided blue. Though it seems generally to have been *assumed* that this was their tint, the point needed some special investigation and inquiry before being (only recently) settled. (There are two portraits of Mozart extant wherein he appears with decidedly *brown* eyes). We are told that, as a rule, these eyes had a "languid" expression, their "gaze" being of a certain "restless" or "absent" quality; but that on their possessor becoming interested in matters claiming his notice, they immediately lost their expression, and became exceedingly bright and animated.

"In respect to Mozart's *ears*, it appears that there was an abnormality of shape in one of these members—the left ear namely; that convolution of the outer which is known as the *Concha* (or "shell") was deficient altogether; and it would further appear that this peculiar defect was inherited by Mozart's younger son, Wolfgang Amadeus. As a boy, he had a rosy, chubby face; he was, as a man, noticeable for his "fresh" color. However, altogether summed up, it would hardly seem that the master's physical beauties were sufficient, or of the order likely to impress the crowd with the idea that one of the gods—and an Apollo, to wit—stood there incarnated before their eyes. It was rather 'the other way about,' if anything; many times had the too sensitive artist cause for his mortification in some slighting remarks passed anent his lack of inches, or some other physical shortcoming as commonly estimated."

The Pioneers of American Music

By LOUIS C. ELSON

THE roots of American music lie in psalm-singing. Unpromising as this school may seem to be, it did far more for the development of music in this country than the secular concerts which took place in Virginia or South Carolina, or, a little later on, in New York. For, while these secular concerts were desultory and semi-occasional, the psalm-singing of New England was constant and unremitting. The Moravian music, in Pennsylvania, was undoubtedly the best early music in America, but this did not extend its influence to other parts of the country as the psalm-singing of New England gradually did, nor did it come into existence as early as the latter.

There is one point about this early psalm-singing that is not as thoroughly understood as it should be. It is that the old custom of having the melody in the tenor, instead of in the treble, was adhered to, which made the psalms somewhat more difficult to sing and to understand than would have been the case if the melody had been in the upper voice. We append here an example of the familiar *Old Hundred* with its melody thus treated in the tenor voice, and the student will at once see the contrapuntal style of such work.



How much of activity there was in this field can scarcely be understood by the modern reader. It was the chief, perhaps the only outlet for enjoyment, of the New Englander, and what with the innocent flirtations, the seeing the girls home after singing school, and the charm of the music itself, we can imagine the old singing-school to have been as much of a social function as the opera is to the music-lover of to-day.

The earliest pioneers of American music were, therefore, to be found among the psalm-tune composers and singing-school teachers of this epoch. Of one of the earliest of these, William Billings, we have but recently written an account in THE ETUDE. But there were many others. There was Oliver Holden, who composed *Coronation*, which is sung as much to-day as when it was first written, a century and a half ago. There was Andrew Law, a much better musician than either Holden or Billings, whose hymn, *Archdale*, is one of the few good compositions of the early type of work. There was Jacob Kimball, Jr., who deserted Law (not the aforesaid Andrew) to take up music and finally die in the poor-house. There was Samuel Holyoke, the composer of *Arnheim*.

We speak first of these men, since they were Americans, and pioneers in a very sterile field, but there were many foreigners who could be mentioned in this connection. Philadelphia had two cultivated Englishmen in Raynor Taylor and Benjamin Carr; New York had another Englishman, William Tuckey, and Boston still another, Dr. G. K. Jackson.

FIRST AMERICAN COMPOSERS.

Who was the earliest American composer? In one sense it was William Billings, since he was the first to entirely devote himself to music, and to starve by it. But there were two other Americans who preceded Billings. Francis Hopkinson and James Lyon, of whom the great American musical historian, Mr. Oscar G. Sonneck, has written so entertainingly, were certainly the first chronologically, although their influence was by no means widespread. James Lyon, born in Newark, New Jersey, in 1735, was poet, preacher, and composer. He founded a singing-school in Philadelphia, he published a collection of tunes entitled *Urania*, in which one may trace some of his harmonization and some original composition, but none of his works became as popular as those above cited by his immediate successors.

Francis Hopkinson, born in Philadelphia in 1737, was the first composer of American birth. To him belongs the honor of evolving the first musical composition which may be called distinctively American. He did not claim to be a professional composer, in the sense that Billings was. His dedication of a set of songs to General Washington may show his claim of priority of composition and disclaimer of professional musicianship very clearly. He says:

"I am neither a professed poet, nor a professed musician, and yet venture to appear in those characters united; for which, I confess, the censure of Temerity may justly be brought against me.

"However small the reputation may be that I shall derive from this Work, I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition."

These two sentences from a lengthy dedication may show both the limitations and the worth of Hopkinson's work. He was fortunate in being *first* in a very narrow field, and, while almost all his immediate successors were in the sacred school, Hopkinson's works were secular.

Many of the pioneers of American music were of foreign birth, as already intimated, yet some of them lived so long in America, and became so thoroughly identified with American music that they may almost be regarded as natives of this country. Perhaps the most important of these semi-Americans was Gottlieb Graupner, who founded the first permanent American orchestra.

THE FIRST AMERICAN ORCHESTRA.

Gottlieb Graupner was a Hanoverian by birth, and was for a time the oboeist in a regiment in that little German kingdom. He seems to have been a rolling stone, and migrated to London, where he was a member of the large orchestra which Manager Salomon gathered together to play the new symphonies of Haydn, in 1791 and 1794. Soon after this he crossed the ocean and tried to settle in Prince Edward's Island, but found the musical field so unpromising there that he soon set out for Charleston, S. C., where there was considerable musical activity in the early days. Here he married a vocalist.

Together with his young wife he made a new start in Boston, where there were then about six professional musicians. The rest of his life was passed in Boston, where he conformed to the necessity then laid upon all musicians, and used every one of his various talents. He played contrabass, piano, clarinet and oboe, and he taught all these instruments. He was also a music printer, and he opened a music store where he sold the music that he himself printed and sometimes even composed.



JONAS CHICKERING

He gathered together a number of musical amateurs (with perhaps four professionals), who formed the Philo-Harmonic Orchestra. Every Saturday night this little orchestra of about a dozen members would meet in a hall on Bedford Street (it was then Pond Street), and play at the symphonies of Gyrowetz, or Wraniszky, or even aspire as high as the works of Haydn.

Graupner was a member of the Handel and Haydn Society, when it began its career, and in the great opening concert of that society, on Christmas Eve, 1815, his Philo-Harmonic Orchestra, of less than twelve musicians, played the orchestral parts of some choruses by Haydn and by Handel, against nearly a hundred singers, ten of whom were females. A Boston newspaper said of the concert that "there never was anything like it in the world!" which may probably have been true, although not in the sense intended.

Another musical pioneer whose influence was very far-reaching was also a member of the Handel and Haydn Society in its early days. This was Jonas Chickering, the first great American piano manufacturer. We cannot claim for him the honor of having made the first American pianoforte; that must be awarded to John Behrent, of Philadelphia, who, in 1774, in his workshop on Third Street below Brown brought forth "an extraordinary instrument by the name of the Pianoforte, made of Mahogany, being of the nature of a Harpsichord, with hammers and several changes," as his advertisement runs.

OUR START IN MUSICAL MANUFACTURES.

But the first important advances in piano manufacture took place in Boston, and most of these were due to Jonas Chickering. He was born at New Ipswich, N. H., in April, 1798. He came to Boston with very little cash in his pockets, but endowed with some musical ability and considerable mechanical genius. He sang in the Park Street Church choir, that very orthodox tabernacle where they refused to have an organ, and which the heterodox nicknamed "Brimstone Corner." He became conductor and president of the Handel and Haydn Society. In 1823 we find the young man in business on his own account, and making the best upright pianos of the country.

He soon took a sea captain into partnership, and the firm became Chickering & Mackay. Captain Mackay often sailed from Boston to South or Central America, with a boatload of Chickering pianos, which he would sell for cash or trade for precious woods, and would sail back to Boston with his ship filled with mahogany or rosewood, or other valuable timber, thus making a profit at each end of the voyage. In 1841 Captain Mackay determined that he would retire from the sea after one last voyage. He sailed on that voyage, and was never heard of again.

In 1837, Chickering, now alone in his firm, patented the casting of an iron frame, to sustain much greater tension on the piano than had yet been used. This and other inventions immediately following, made the American piano the most durable of the world, and enabled it to stand in climates where other pianos went to pieces.

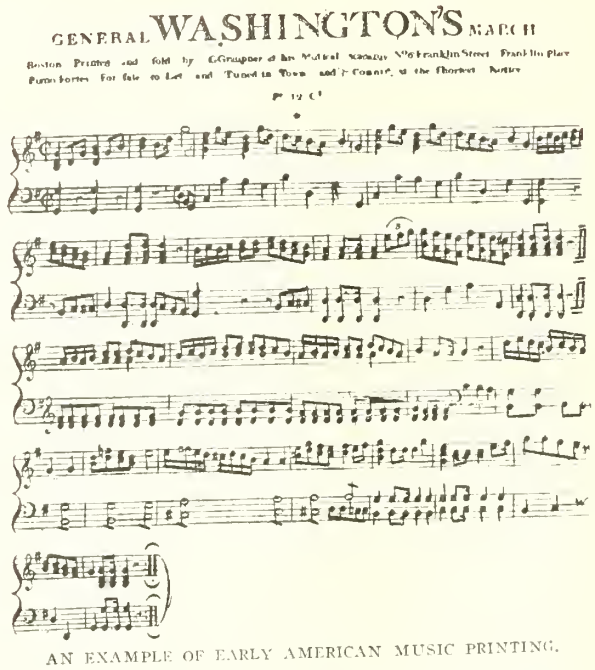
In the days of great prosperity which followed, Jonas Chickering never allowed himself to grow inflated. He was often at the workman's bench, was careless of elegant attire, and was ever a specimen of an unspoiled American. It is impossible to discuss within the limits of this article many famous makers who followed Chickering as we are here confined to pioneers.

It is likewise not our purpose to speak in these articles of each and every one who took part in the early musical uplift. That would swell this little essay to the dimensions of a history. Such men as Uriah C. Hill, who founded the Philharmonic Orchestra in New York; Hupfeldt, Carr and Raynor Taylor, who were active in the Musical Fund Society of Philadelphia, deserve grateful remembrance by all Americans. We desire rather to speak of those men who created an epoch, who were missionaries as well as pioneers. And such a man surely was Lowell Mason.

A REMARKABLE PIONEER.

Dr. Lowell Mason (he received his degree from the University of New York) was born in Medfield, Mass., January 8, 1792. In his youth he was a bank clerk in Savannah, Ga., where he employed his leisure hours in music. His studies led him gradually into composition, and he made a compilation of sacred songs and hymns, in which many of his own works appeared. But publisher after publisher in Philadelphia and Boston returned the manuscript, declining the risk of publication. It was finally undertaken by the Handel and Haydn Society, and was the best native collection that had been published up to that time. Mason went back to Savannah with five hundred dollars in his pocket, as the first fruits of his musical labors, but requested that his name be omitted from the book, lest it hurt him in his banking business. But when, in the course of five years, the royalties had swelled to over four thousand dollars, he decided that there was more for him in music than in banking, and came to Boston to enter upon a new career. Nevertheless, we find him teller in the American Bank, in the early Boston days, although the counting of bills was interspersed with the counting of measures, even then, for he was a busy musical director. In 1833 Wm. C. Woodbridge, an enthusiastic musical amateur, came back to Boston from Europe, bringing the principles of the Pestalozzi system with him, a sensible system of musical training much in advance of the plodding methods then used in New England.

The union of Woodbridge and Mason was as lively as the union of the white



AN EXAMPLE OF EARLY AMERICAN MUSIC PRINTING.

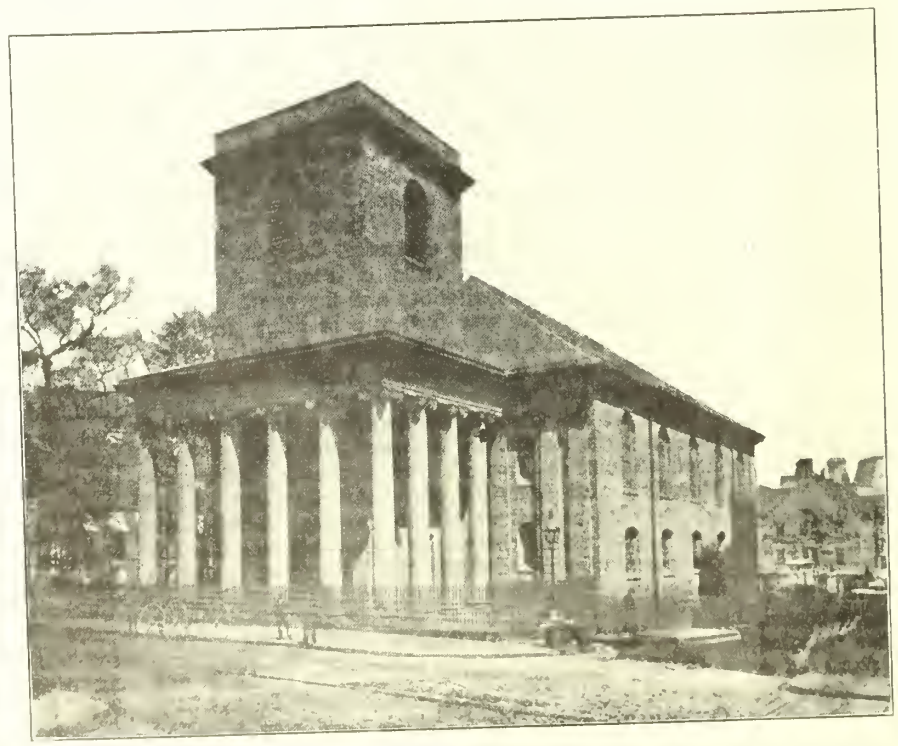
and blue papers of a seidlitz powder; there was splendid effervescence, and the pair of enthusiasts determined that the public must gain by the new system. The Academy of Music was begun in Boston and missionaries were trained to carry the new musical tidings over the land. It took full three years of active endeavor to overcome the prejudice of the Boston city fathers to the admission of a course of musical study in the public schools. But at last, in September, 1836, permission was granted to Lowell Mason to teach the school children the rudiments of music—*at his own expense!*

This did not in the least dampen the ardor of two such men as Woodbridge and Mason. Pianos, books and tuition were furnished to the city of Boston, entirely at the expense of this altruistic pair. By 1838, however, the experiment had succeeded: the city council was convinced; they made an appropriation, and music in the public schools was established for the first time on this continent as a regular branch of study. Indeed it was probably the first time in the entire world, for the slight musical instruction afforded in the schools of Germany, by underpaid teachers with whom music was generally only an avocation, could not compare with the regular course that was established in America.

Lowell Mason established Teacher's Conventions in America, and the fruits of his work were carefully garnered up by advanced students and disseminated in every part of our country. He died in 1872.

THE FIRST AMERICAN COMPOSER IN LARGER FORMS.

An American enthusiast in music is an overwhelming force, as the career of Lowell Mason well proves.



KING'S CHAPEL IN BOSTON, WHERE THE FIRST ORGAN WAS INSTALLED IN AMERICA, AND WHERE THE HANDEL AND HAYDN SOCIETY MET.

There was another native enthusiast in a very different field, who also deserves recognition among our early pioneers. This was the first American composer in the large forms of music—William H. Fry. He was born in Philadelphia, August 10, 1813, and was the son of a prominent editor and publisher of that time. He received an excellent literary training, but soon turned to music with avidity. He won a gold medal by an overture which was performed by the Philadelphia Philharmonic Society, in 1833. He had composed an orchestral overture when he was but fourteen years old.

But Fry's chief claim to a place among the notables of American musical history is in his opera *Leonora*, the first actual opera composed by an American. It was composed in 1845, to an English libretto, and was sung by the Seguin Troupe which gave light operas in the vernacular. But in 1858 it was translated into Italian and was performed by a great Italian troupe under the direction of Carl Anschuetz. The work is not great, reckoned by the standards of the present; it has many light tunes in the Balfe and Donizetti vein, but it has good harmonies, and a very effective drinking chorus, and it was the *first* in the field.

In those days there were no ten thousand dollar prizes awaiting the American composer. The symphonies, cantatas, overtures and other musical compositions of Fry brought him nothing but expense and sometimes even adverse criticisms from his less gifted journalistic brethren. For Fry was an important journalist, musical editor and editorial writer of the *New York Tribune*. What he earned in his profession he spent in his avocation. He was devoutly attached to the Donizetti, Bellini and early Verdi style of opera, and at one time, in an endeavor to convert New York to this school, he gave a set of lectures, with full illustrations, paying for the prominent Italian soloists, the chorus and the full orchestra out of his own pocket. Surely there is nothing so intense as an American enthusiast.

His music has not made a lasting impression. He was not naturally dramatic, although broadly cultured and highly educated. But he opened the path for others, and his musical criticisms were the first American ones that were at all worthy of the name. He certainly belongs in our gallery of American musical pioneers.

ORNAMENTATION IN MUSIC.

THERE are few more entertaining volumes than Sir Hubert Parry's work, *The Art of Music*. In the chapter on Folk-Music he has something to say which has a bearing on a topic more modern than the actual matter he is discussing. In speaking of the elaborate trills and turns that are found in all music of the Orient, he says, "With genuine Orientals the love of unmeaning decorative ornamentation is excessive in every department of mental activity, whether literature, art or music. This is generally a sign that the technical or manipulatory skill is far in excess of the power of intellectual concentration. When mental development and powers of intellect and perception are too backward to grasp a design of any intricacy or a conception that is not obvious and commonplace, the human creature who is blessed with facility of execution expends his powers in a profusion of superfluous flourishes. In European countries the type is most commonly met with among popular operatic singers; but it is also plentiful among showy pianists, violinists and other virtuosi, who rejoice the hearts of those members of the general public who are as unintelligent as themselves.

"Indeed, the truth is of wide application, and need not be confined merely to music; for it is noticeable that people who delight in excess of ornament and decoration are almost always of inferior intellectual power and organization. Ornament is the part of anything which makes for superficial effect. It may coexist with a great deal of force and fire, as in what is called Hungarian music, which is really a gipsy development of Hungarian substance; and it may be used as an additional means of expression, as it is in some Scotch and Irish tunes; but when it is purely a matter of display, it generally implies either undeveloped mental powers or great excess of dexterity."

The Pros and Cons of Correspondence Instruction in Music

A Far Reaching Symposium on a Much Discussed Subject

EDITORIAL

For many years we have had the pros and the cons of teaching music by mail represented to us by various readers interested in the subject. The object of the present symposium is solely that of providing Etude friends with a means for making up their own minds as to the practicability and desirability of this form of musical education.

At first we decided not to give any expression to editorial opinion upon the matter but the temptation is too great. Probably no fault is so common as that of being completely confident that one's view of any subject is absolutely right. We shall not therefore attempt to lay down the law for you but merely present our own aspect of the subject, an aspect formed after many months of earnest, disinterested and serious investigation.

One of the most noted teachers of the west (recently deceased) held such radical views upon this subject that he refused to enter the discussion in any way, claiming that all correspondence instruction in music was nothing more than a huge mail order swindle which should be immediately suppressed by the government. We feel that this eminent gentleman was mistaken in part. He failed to realize that in some branches of education, well conducted correspondence instruction has been of immense benefit in America, and that it is only fair to give ample time to an investigation of both sides. Perhaps he received his first impression of correspondence schools from the man who advertised that he would teach horse-shoeing by mail and began his announcement by claiming that the first correspondence school was conducted by St. Paul who attempted to teach the Ephesians by the epistolatory plan.

After examining hundreds of correspondence lessons, reading innumerable letters, talking with many who have taken correspondence courses, etc., the editors of The Etude have reached the following conclusions:

I. Correspondence instruction in musical theoretical subjects such as harmony, counterpoint, etc., may be conducted through the mails with reasonable expectations of uniform success. Most musicians are agreed upon this point, although it is obvious that a capable living teacher would be more inspiring than what one witty writer has called "absent treatment" in musical instruction.

II. The system of giving diplomas and degrees is one which should be severely condemned. Since the degree of Bachelor of Music, etc., is not obtained through examinations in our leading American universities (Yale, Harvard, Princeton, Columbia, Pennsylvania), but is bestowed more or less arbitrarily by the faculty, its value depends entirely upon the standing and teaching force of the institution giving it. For this reason the American degree can not be compared with the degrees in music conferred by English bodies. The idea of conferring this degree through correspondence must certainly call for justifiable ridicule from reputable institutions. Again, our investigations have made us certain that in many instances the degree and the diploma have been used as bait to allure misguided applicants to the school.

III. Probably very few people have any idea how outrageously this matter of diplomas has been abused in America. We have even heard of publishers and commercial houses granting diplomas as a means of increasing their own business. A diploma granted under such conditions is unthinkable. We have repeatedly been asked for diplomas of this kind, and we have invariably replied that a diploma that is not granted by a regularly organized educational institution, conducting a real educational work with a real faculty of able teachers with real students in the legitimate sense of the word, is worthless.

IV. We appeal to the consciences of the sincere music workers of America to uphold the dignity of the profession by looking down upon any certificate or diploma that suggests anything but the most rigorous and searching personal examination conducted wholly and entirely apart from any suggestion of commercial profit or business connivance.

THE VALUE OF A DEGREE.

V. The value of a degree depends wholly upon the standing and dignity of the body conferring that degree. For this reason it has recently become the custom to attach the initials or an abbreviation of the name of the University conferring that degree. In England this is done more or less to satisfy curiosity, as Sir C. Hubert H. Parry, Bart, C.V.O., M.A., Mus.D., Cantab., Oxon. et Dubl. (Sir C. Hubert H. Parry, baronet, Commander of the Victorian Order, Master of Arts, Doctor of Music of Cambridge University, Oxford University, and Dublin University). In America a similar course has been adopted principally for self-protection, since so many "cheap" degrees from unworthy institutions have been conferred that many "collegiate honors" have lost their original significance.

VI. A degree coming from a roll-top desk surrounded by a faculty of clerks and typewriters is so farcical that it is little wonder that our European brothers look with open-eyed amazement upon our laxness in such matters. In fact, many degrees have been conferred in America that carry no more academic weight than the blue ribbon tied around the neck of the prize pig at a country fair. When we remember the vast amount of intellectual and financial capital invested in American institutions of learning, the very existence of a few spurious or "clandestine" degrees becomes a matter deserving prompt correction. These degrees and diplomas are horrible blots upon the splendid accomplishments of serious and worthy men who have devoted their lives to raising the standard of scholarship in America.

VII. The Etude cannot express itself too emphatically in this connection. We recommend that our readers do everything in their power to discredit this disgraceful perversion of our national educational ideals. Incessant ridicule is the best weapon.

VIII. While some of the lesson papers we have examined have been surprisingly well graded and have contained excellent expository matter, they nevertheless do little more than parallel the best printed material found in the best instruction books and in the columns of the best music journals at a mere fraction of the cost.

IX. The pupil should never be misled into believing that his questions will in all cases be answered by the distinguished teacher who may have prepared the course. In nine cases out of ten the distinguished teacher never sees the written answers and his personal attention could not possibly be given in any sufficient measure when it is remembered that a successful correspondence school may receive as many as a thousand examination papers a day. All of these questions must be dealt with by a staff of a dozen or so teachers many of whom have no more or even as much claim to distinction than scores of teachers located in the neighborhood of the pupil taking the lessons.

X. That the system of giving scholarships whereby an applicant who fails to respond to the first offer of the school is informed that he or she has been awarded a scholarship is nothing more than a "come down" in price, with some possible advertising advantages for the school, but more likely a last means of "landing" the applicant.

XI. That the only difference between the correspondence school and a course of education mapped out by the pupil himself through reading standard musical magazines, the best books, and employing successful graded courses, lies in the fact that the correspondence school supplies the pupil with a progression or systematic series of printed lessons at regular intervals, and then by means of printed slips and occasional letters, an effort is made to correct the work of the pupil. This difference is an important one, for while the books, magazines and materials in one case might cost $10.00 at the outside the correspondence course is likely to run up into the hundreds of dollars. The difference is represented by whatever valuation the student places upon the corrections of the printed papers, which as we have intimated are in most cases made by teachers, no doubt sincere and capable, but with no especial distinction similar to that of the famous artist whose name brings celebrity to the course and to the school. A letter received from a patron of one of these schools after enthusiastically praising the detail with which the printed slips or lesson papers have been published says, "I do not think much of the force of clerks, who correct the papers and grade them! I have had occasion many times to call their attention to mistakes and inaccuracies; and although they nearly always gave me 100 per cent. on my papers, I found their answers to my questions lacking intelligence and care, tho' I must say that they didn't hesitate to apologize when I called their attention to their error."

XII. In considering the subject one should draw a sharp line between the practical side and the theoretical side. In music we find both a science and an art. The scientific side of music may be defined in print with great exactness. The art of music may be discussed, and from this discussion much good may arise, but nothing may be done in print that will ever take the place of the brain, the eyes and the ears of the intelligently trained teacher present in person. (The exquisite tonal effects which a Kreisler, a Sembrich, a Paderewski achieves are not the result of a mere scientific investigation of music, but rather the outcome of years of patient development of the sense of hearing under the personal sympathetic guidance of a qualified teacher, until the artistic taste is so acute that the most delicate shades of musical expression are developed.) Every teacher, worthy of being called a teacher, is good or

had according to how finitely that teacher has studied the science of music and how extensively the teacher has developed his musical artistic taste, his feeling for tone quality and the shades of expression, his aesthetic judgment, his gift of sane and helpful criticism of the actual playing of the pupil. As we have said, the science of music may be procured through books or through a good correspondence course, but what the teacher sells is not so much the science, as his practical artistic judgment, and the only way in which he can sell this is at the side of the pupil with his mental ears open every second of the lesson. (Even Bach, probably the most scientifically versed of the great masters, always played an example for his pupils and ended "So muss es klingen" ("It must sound in that way").)

XIII. That given the best correspondence instruction imaginable, there are only a very few pupils who would in any way get through letters, etc., anything more than a very small part of what an able teacher could give in a personal lesson, and that the most valuable means for correction, "the ear of the teacher," is removed from the process.

XIV. That many who have taken courses have been satisfied with both the lesson papers and the method of correction, and have been willing to go on with the course.

XV. That a correspondence course is never desirable when it is possible to obtain a capable teacher in person.

XVI. That the price charged for correspondence instruction is excessively high.

As to the practicability of the whole scheme it will be noted that we have not said one word. We prefer to leave that to the body of well-known musicians who have come to the assistance of THE ETUDE in discussing this matter.

Since this subject is one which would permit of interminable argument we have only one course open to us. No more contributions or letters upon the matter can be accepted for publication in THE ETUDE.

The following contributions to this symposium are arranged in the alphabetical order of the names of the contributors.

HARRIETTE BROWER.

Can lessons on the piano be given by mail? That is a problematic question, though it can be answered in general in the negative. Who is able to impart such illuminating instruction on paper, that "he who runs may read?" What teacher is all-seeing and intuitive enough to guess the formation and condition of the pupil's hands, arms and fingers? Who can divine the contour, flexibility and condition of the playing members, the quickness of intelligence, the mental qualifications? On the other hand, what pupil can profit by the most concise and explicit rules, without the personal explanation and demonstration?

Not the child, at all events; he would be out of the question.

Not the beginner nor some student; for if ever a pupil needs watching and careful guiding, it is at the beginning.

Not the player who has been badly taught, and has grave and [illegible] faults, which he is of course unconscious. How again the help and personal supervision of a teacher who understands technical problems and physical conditions is very essential.

Not for the person living in a large city; for if he desires to take up piano study he has no difficulty in procuring the services of a competent teacher.

Yet, living way back in the country, far from [illegible] and concerts and does not think you [illegible] instruction on paper? Why not [illegible] study? There are many [illegible] Child poem. Or [illegible] and [illegible] until such [illegible] receptions locality, [illegible] can [illegible] and if you [illegible] [illegible] piano by [illegible] [illegible]

[illegible] sible for the teacher to give that student, from time to time, some help by mail. Knowing her temperament and mentality, the teacher might plan some technical tasks for her. Or, if she is to take up certain etudes and pieces, analysis and ideas of interpretation might be suggested.

Such cases, however, are few and far between; even then it depends on the teacher, the pupil, and the urgency of the need. Indiscriminate piano lessons by mail are well-nigh impossible, and at best are but a poor makeshift for the real thing!

HAROLD BENNETT.

ENGAGED IN A CORRESPONDENCE SCHOOL.

There are two methods of teaching. By having the pupil blindly imitate the teacher and become a typical "carbon copy," or by insisting that the pupil assimilate the principles involved and by logical thinking apply them correctly. Most teachers demand that their pupils simply imitate them; most pupils are willing to do so. This is impossible when teaching or studying by correspondence, if the lessons explain every principle, psychological and physiological, and the questions in the accompanying examination paper covering these principles are honestly answered and thoroughly corrected. Obviously the pupil can not blindly imitate the teacher. He must learn the principles, when and how to apply them by clear and logical thinking. He does not copy the isolated examples of correctly applied principles. Bach, Napoleon, Beethoven, Lincoln *did* because they *knew*. They *knew* because they thought clearly. Clear thinking is the aim of education. Study by correspondence induces clear thinking.

Human acts may be divided into two classes, those which are the result of acquired knowledge and those which are instinctive. William James, the psychologist, asserts that rhythmical feeling is instinctive, also that instincts may be developed or lost altogether, but new ones can not be created spontaneously. Most music teachers agree that rhythm can not be taught, but may be developed if existing in the embryo. To develop a rhythmical feeling the pupil must play scales, exercises, etc., with a metronome and different accents. If the instructor teaches in person he explains the use of the metronome, manner of playing different exercises, etc. In teaching by correspondence the teacher explains through the printed page. What the instructor teaches in both cases is *not rhythm* but the *method of developing it*. This method is so simple that it is explained in print quite as easily as by word of mouth. Therefore rhythm can be taught by correspondence.

LeROY B. CAMPBELL.

As I think over this question, it comes home to me with great force that it is a very difficult problem to teach these subjects even with the student directly by one's side; indeed, I cannot conceive how my pupils could make much real progress even over a 'phone where they might at least ask any questions they desired. True, most any teacher could write out certain technical exercises and pupils might practice them; quite a number of pupils might even get to do them, but that would not be genuine music teaching. The more subtle, the very fine points in technic, could not be acquired through the mail by one pupil out of a hundred.

There is an incombatable fallacy in this manner of teaching, and it is this: Technic is only a means in the process; music is the end. We will grant that the student receives his letter of instruction and actually performs the technical exercise required, but now comes the application of it, we will say to *Warum?* by Schumann. Oh, what a hopeless effort! and the reason is this: There is only one brain in the circle (the circle from brain to the producing of tone and then back to the brain again through the ear). The pupil thinks, and elicits the tones, the tones reach his ear, even the inner ear, and he approves or disapproves, it makes little difference which, for he does not know; his brain, being only a beginner, is not capable of giving the needed criticism. There is lacking in this room one vital thing, and that is the brain of some experienced teacher which, by constantly breaking into this circle mentioned above, gradually leaves in the brain of the pupil the power to direct and criticise in the finer discrimination relative to the bringing out of a genuinely musical rendition.

Now that is the problem in a nutshell, and no instruction by mail can take the place of the living brain in this matter, and my dear reader, do not let any one make you think it can either.

I will say this, however, that ideas gleaned from articles in musical periodicals may be of great assistance to you through your teacher, who knows how to aid you in their application, but when you pay for instruction by mail, you isolate yourself from your only hope—a living teacher. With apologies to Lincoln, you can teach by mail some (a mighty few) of the pupils *nearly* all the things, you can teach all the pupils some of the things, but you cannot come anywhere near teaching all the pupils all the things.

CLARENCE J. EDDY.

ENGAGED IN A CORRESPONDENCE SCHOOL.

Regarding the subject of teaching music by mail, I know some of those who have presented the best courses have devoted an enormous amount of time to them to make them of practical value to the students. In one case over forty hours were spent by a noted musician in editing and analyzing a single composition especially for a correspondence school. It stands to reason that this musician would be able to give each individual pupil much more instruction by such a method than could possibly be done by personal lessons. I believe that the pupil studying such lessons will be able to derive practically as much benefit from a knowledge of the principles and the methods of such a teacher as if he had studied with that teacher personally. I thoroughly investigated the matter of teaching by correspondence, and became convinced that the principles of organ playing could be taught satisfactorily in this manner. The system of accompanying each lesson with an examination paper containing a set of questions pertaining to the lesson and to the underlying principles involved in the performance of certain compositions, is an excellent one, when these questions are prepared by the distinguished teacher who edits the course and are systematically answered by the student and corrected under the teacher's supervision.

CHARLES H. FARNSWORTH.

A good lesson at an instrument depends on two factors: ability of the teacher both as to knowing and imparting and intelligent receptivity of the pupil. I think that there would be no doubt that everyone would agree that ideal conditions for bringing these two factors into successful play is where pupil and teacher come into direct contact with each other, but it would be possible to do work with these two ideal factors even through correspondence. It is quite possible that a lesson through correspondence between an able teacher and receptive pupil would be much more effective than a direct lesson where the efficiency of both teacher and pupil were less. Hence this becomes a question of comparison; how much can an excellent teacher with a pupil who really wishes to learn accomplish through correspondence as compared with the same pupil but not so well equipped a teacher? Evidently the advantage of the correspondence is that it enables pupils at a great distance from educational centers coming more or less in touch with effective teachers. The question thus becomes purely a relative one, and must be determined by the facts in question for each case.

Is the work by an able teacher through correspondence superior to a less able teacher by means of direct communication? Of course, it has to be borne in mind that the lesson in correspondence may not be from the ablest teacher. I believe that work through correspondence has its place as a means to check up work done directly, especially with mature students, but that correspondence work is always with a handicap, and that the pupil must decide when the advantage is offered or the disadvantage experienced whether the correspondence work would be justified over the direct.

EDWIN HUGHES.

The idea that real artistic results can be achieved through the study of the piano by mail is absurd. The development of the pupil's ideals of tone-production, *nuance*, phrasing and dynamics is only possible through the living example. No method has yet been devised for the successful teaching of these things by means of the printed or written word. The attempt to establish such ideals by correspondence would be equivalent to trying to describe red, blue and yellow to a blind person.

(Owing to the extended nature of this symposium it will be necessary to print the remainder of the contributions already received next month. No new material will be received for publication. Among those participating next month are C. H. Hamilton, J. J. Hattstedt, Perley V. Jervis, A. K. Jones, E. R. Kroeger, Ethel L. Mailey, John Orth, James H. Rogers, Samuel Siegel, Mrs. F. W. Shepherd, Sumner Salter, Thomas Tapper, C. W. Wilcox, Alfred Wooler.)

Some Things the Student Should Know About Mozart's Works

By JOHN ORTH

If I could have but one volume of all the music written for the pianoforte that I know, and this means practically all that ever has been composed for the instrument, I would choose a Mozart album like Peters, Breitkopf and Hartel, and Schirmer's Library, containing the Fantasias Rondos, Adagio, Romanza, Allegro, etc., ten to twelve pieces in all.

If you ask, "Why is this volume your choice?" My answer is: Because, take it all in all, Mozart's music is not only the purest, but at the same time, to my mind, it is the most exalted and genuinely lovely of all which has been penned for the piano. I hasten to add that there is nothing sudden about this conclusion on my part, for I have arrived at it but recently, after many years of study, of teaching and of playing.

I was much pleased the other day in conversation with my friend, C. Martin Loeffler, the splendid violinist and composer, to hear him say:

"Mozart! Yes, Mozart! If only these young people would study Mozart more, become more intimate with him, learn to appreciate and love him." "Of course, you know," he continued, "I am a great admirer of Debussy, d'Indy and all the rest of the moderns, but we should cultivate the old masters, especially Mozart, more than is now the fashion in some quarters, in order to get our perspective and at the same time obtain a broader outlook over the whole field of music."

One day when the Mozart feeling seemed a little stronger within me than usual I received from the publisher, my copy of *Old Fogy* (get this book, it will do you good). I looked into it. It happened that the first words I turned to were as follows (on pages 36 and 37):

RETURNING TO MOZART.

"Suffice it to say that Bach is pedantic when compared to Mozart, and Beethoven unbeautiful. Some day the reign of beauty in art will re-assert its sway. Already the new generation is returning to Mozart, that is, to Music for Music's sake—to the beautiful."

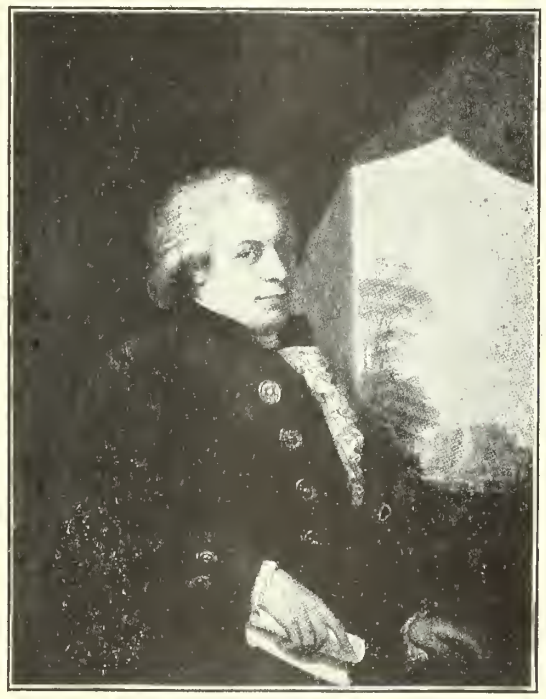
It was indeed very gratifying to me to find that so brilliant a mind as Old Fogy's had reached practically the same conclusion, the same point of view as my own, in regard to this composer of composers. Another point very much worth mentioning is the fact that Mozart means a maximum of music and a minimum of technic. By technic, in this instance, I mean speed—finger speed. It goes, therefore, almost without saying that no composer is so grateful to the player of limited technical means, or, let us say, to the average player, as Mozart.

I have been preparing an interpretation lesson on the D minor Fantasia. I wish every one, especially teachers, who may not be familiar with it, would study this number now and include it in their repertoire of playing and teaching-pieces for the coming season. I hope you teachers will teach this Fantasia as often as you find a pupil to whom it appeals. But first of all, fall in love with it yourselves. Study it until you do. You will then find that the majority of your students who have reached the fourth grade, as well as listeners, if you play it to others, will follow your lead and feel its appeal with you. I trust you will take my advice, for I feel very sure if you do so, the response you receive will make you very happy.

Don't you think that approbation won by efforts on so high a plane with such music is more satisfying, not to say inspiring, than applause received for the performance of some innocuous "piffle" or bit of saccharinity which contains neither brains nor genuine heart throbs and can only be classed as so much music "fudge," or, as some one has expressed it, "Molasses set to music?" This Fantasia in D minor is a piece that almost anyone can play as far as the notes are concerned, but that is the smallest part of it. A good technic means about eight hundred notes a minute in simple five-finger exercise work. Six hundred notes a minute will do all right for Mozart, with the possible exception of Fantasia No. II in C minor and the Fugue in C major, a satisfactory rendering of which would require a little more technic. The only composer to compare with Mozart in this respect is his great contemporary Haydn. But Haydn, with all his ingenuousness and straightforward, sweet simplicity has no such appeal for me as Mozart.

HOW BAERMANN RINSED HIS EARS WITH MOZART.

Let me add a further word on Mozart from the eminent pianist and teacher of the piano, Carl Baermann, who so recently passed on.



A RARE PORTRAIT OF MOZART IN THE POSSESSION OF MR. H. E. KREHBIEL.

To know Carl Baermann was to love him, but he was a conservative of the conservatives, ever loyal, true and steadfast to his highest ideals. When it came to the modern school of Debussy, etc., he would have none of it. "That is not music to my ears" he would say. Then he would give you one of his looks which meant "Of course you feel just as I do about it, don't you? You don't like it either, do you?" As a matter of fact I did not feel at all the way he did about it, but I hadn't the heart to let him know I had strayed so far from the "straight and narrow path" as he saw it; so I smiled benignantly as I could and changed the subject as soon as practicable. One of his friends tells the following anecdote: Prof. Baermann was at a concert one evening, the program of which was very modern. When the concert was about half through he was seen to leave the hall. A friend called out to him to know why he was leaving so soon. "Oh, yes!" he said, "It is enough. I am going home to rinse out my ears with a little Mozart." The significance of this remark lies in the fact that he said MOZART, not Beethoven, Schumann, Brahms, or even Bach. Think this over, Miss Music Teacher. Try to understand its bearing not only on your own work but on the whole relation of composers one to another, why he said Mozart.

A great favorite of Prof. Baermann was the Fantasia in C minor, No. II. He played it often in public, and of course, *con amore*, very *devoutly*. Yes, I say devoutly, for if ever music was a man's religion it was so in Prof. Baermann's case. His playing always suggested to me the attitude of prayer and supplication. This was especially true when playing his beloved Mozart or Beethoven. He was then Carl Baermann, the high priest of Art, Baermann in his pulpit, so to speak.

THE SONATAS OF MOZART.

Note that I do not include in my volume, which I would choose, the Sonatas by Mozart. I hesitate to say it, but the fact is they never did specially appeal to me, and because they did not do so, is the reason, I think, why the Fantasias, Rondos, etc., did not grip me sooner. I can only explain it in this way, and that is, that the composer of the Sonatas and the Mozart of the Fantasias and Rondos seem to me almost like two different personalities.

It is, as if in the one case, he were more conventional, lovely, sweet, polite and all that sort of thing, whereas in his Fantasias and Rondos he seems to throw conventionality to the winds and let the true, genuine and ingenuous Mozart shine forth in a free, clear light. When a bird sings you do not feel that he is singing for applause, for your applause or mine, or for you or me in any way. In other words, there is no pressure from the outside; the impulse is altogether from within. This is Mozart. I do not feel this purity and ingenuousness in the same degree with any other composer.

It is hardly fair to mention Chopin in this connection. But just think how he wails and "takes on;" how much he tells us about himself, his hopes, aspirations, fears, passions, and all, of course, as we so well know, in the loveliest, most entrancing manner. In Mozart it is music for its own sake. There is no alloy of self. It is impersonal. Whereas Chopin appears to me to be just the reverse of this. In him the personal note seems very strong; if not, in fact, its dominant feature.

Now, pianists, don't go about pluming yourselves too much with your playing of Liszt *Rhapsodies*, Chopin *Scherzi* and *Polonaises*, Debussy, etc., for if Mozart does not appeal to you the chances are altogether that your playing of these more brilliant, dazzling writers will be as "sounding brass and tinkling cymbals." I mean that if compositions so intrinsically musical as the Mozart D minor Fantasia or Rondo in A minor, for instance, do not appeal to you deeply, you are surely not 'in it," so to speak, musically, that is, from a purely musical standpoint.

Let me say, in passing, that I do not speak as an "old fogy," for I am an ardent admirer of the latest word in music as set forth by the brilliant ones of our day—Richard Strauss, Max Reger, Debussy, Cyril Scott, and all the rest. Be open-minded. Open your heart. Go out sympathetically to music whether it was composed yesterday or a hundred years ago if—it is worth while.

In this connection do not forget that even Chopin was considered erratic and affected in his harmonies and progressions when he first appeared on the scene as a composer from 1830 to 1840. Just try over the first five measures of the Nocturne in D flat and imagine if you can how musically tough the fifth measure must have sounded to ears entirely unprepared for such dissonances and progressions. Does it seem possible that his contemporary, the eminent Moscheles, could have said of Chopin's music that to him it was strained and far-fetched, but that after hearing the composer himself play some of his compositions he thought he understood him a little better.

And so it goes all the way along. As some wise man has said, "The heresy of to-day is the orthodoxy of to-morrow, whether in music, art, science or in any other department of life."

An interesting query comes into my mind at this point. Do you think you would have "turned Chopin

down" if you had belonged to that period? Most every one did, you know, for a time at least. The wiseacres were as usual the worst critics of the new and unfamiliar of their day and generation. What I say in regard to Chopin applies also to Mozart, for the treatment accorded him at first was anything but sympathetic. Emerson says, "To be great is to be misunderstood." Remember that every generation has its prophetic souls. We also have them with us now. Do not stone them. Give them the sympathy and encouragement which every human being craves just because he is a human being.

WHY NOT MOZART RECITALS.

But, to return to our Mozart: Did you know that Paderewski took the Mozart A minor Fantasia all over the world with him? I have no doubt he would play Mozart oftener than he does in public if he were not compelled to appear in such large halls. Mozart, like a string quartet, is too intimate, too delicate and refined to be heard to advantage in halls built for symphony and oratorio concerts. I believe, under the right conditions, Paderewski and others would even go so far as to give Mozart recitals, just as in the past we have had Chopin and Beethoven recitals.

If this comes to pass I would like to be present. What do you consider the best teaching pieces by Mozart? I hear the teachers ask. I am glad to answer this question, for the teachers are the ones who have the selection of music almost entirely in their hands. They don't seem to realize that they are the great factor in laying the foundation; in forming the musical taste for the future of the child, and therefore, of the state and of the nation.

Just think what it would mean if a body—say of five or six of the very best men obtainable—could guide teachers in the selection of music for even one year! Could you imagine any greater leverage than that to lift music to a higher plane? Of course, this is impossible, but I cannot help wishing something analogous to this might happen some day. If I were on such a board one of the things I would insist upon would be that every pupil should be given the Minuet in F by Mozart from *Don Giovanni*, in the second year of his study. Tell your younger pupils a great deal about Mozart. Mozart did so much as a child himself that he can be made a never-ending source of inspiration and delight to children, more so than any other composer.

SOME AVAILABLE MOZART PIECES.

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LISZT'S ORIGINAL COMPOSITIONS.

E. R. KROEGER.

One of the most interesting mysteries in musical history is: why is Liszt's original music just becoming recognized as "great music?" Here was the world's foremost pianist and an indefatigable composer. Everywhere looked up to as a sort of prince in artistic life, with a large and enthusiastic following of gifted pupils, yet but few thought of him as a great master of original composition. He lived to be seventy-five years of age, dying in July, 1886. When he died he was referred to mainly because of his prëminent position as a pianist, and also as the indispensable friend of Richard Wagner. At that time the compositions of his which were generally known were the Hungarian Rhapsodies, the operatic fantasies (*Lucia, Ernani, Rigoletto, Don Juan*, and those based upon the Wagner operas); and transcriptions of songs by Schubert. Of his songs *Loreley* was most frequently heard, and of his orchestral works, the symphonic poem *Les Préludes*.

His sacred choral works and his organ compositions are even now but seldom heard. After Liszt's death, it naturally would have been supposed that his pupils would be insistent in placing the master's original works upon their program. But no; the eternal *Second Hungarian Rhapsody* was the representative Liszt number, and was used to close the program of a recital largely because of its value as a *piece de resistance*. It remained largely for pianists who had not been pupils of the great Hungarian: Buvoni, Gauz, Godowsky, Hofmann, Lhe'vinne, etc., to start a real Liszt propaganda. The first of these gave six recitals in Berlin a couple of years ago, devoted entirely to Liszt's compositions. Naturally one inquires as to the cause for this neglect of art-works of importance. In the first place Liszt's piano pieces were considered technical monstrosities, only fit to display digital dexterity and physical endurance.

THE OBTUSENESS OF THE CRITICS.

Then there was the philistinic attitude of so-called musical authorities. The Liszt works are unusually free in form, and on this account are anathema to the conservatives. In such classic strongholds as the Leipzig and Stuttgardt Conservatories, but few of the piano instructors would teach Liszt compositions for a long time. Also, there were the critics. Seldom have critics taken kindly to anything which has violently upset tradition. They consider that their position justifies them in vigorously combating originality. The greatest of modern musical geniuses, Richard Wagner, had almost every critic of note against him and his music. We know how he considered his critics, judging from the pedantic and ridiculous Beckmesser in *Die Meistersinger*, intended to caricature his bitter opponent Eduard Hanslick. We also know what Wagner's great successor, Richard Strauss, thinks of them, for in his *Ein Heldenleben*, one part typifies the combat between the hero (Strauss himself) and his critics, in which the former emerges triumphant. In fact every great composer who has "done things differently" has been baited by critics with the utmost rancor. And so, there have been and there still are wielders of public opinion who refer to Liszt's music as "banal," "insincere," "artificial," "manneristic," "pompous," "empty," "sound and fury signifying nothing," etc. According to them there is nothing natural or beautiful. Liszt having "no gift for composition" had to resort to "strained effects" in order to secure his results. Although most of the attacks of these jaundiced critics are now forgotten, and the music lives, yet undoubtedly they prevented Liszt's music from coming into its own for many years. When the master's great Sonata in B minor was played, it was called "[illegible] rot," and "[illegible]." Now some have sufficient courage to call it a composition of the very first rank, full of the deepest significance. This Sonata was published in 1852 and was dedicated to Robert Schumann. It is only within the last fifteen years that it has become an essential number in the repertory of the great concert pianists. Many fifty years since it was presented to the world!

In the Liszt symphonic poems, it is marvelous how the characteristics of the various composers are adhered to. The Schubert [illegible] are wonderful evidences of the subtlety with which the interpretation falls in with the melody writing of the composer. In his own pieces, he has an individual [illegible]. Occasionally he seems to incline somewhat toward Chopin, as for instance in the slow movement of the E flat Concerto. But when Liszt is at his best: in the *Harmonies du Soir* and *Chasse-neige* from the *Transcendental Studies*, the *Bénédiction de Dian dans la Solitude*, the great Sonata, there is no trace visible of any other composer. He is on his own ground. His music hovers between hopeless despair, wistful longing, mystic ecstasy, and celestial triumph. All of these qualities may be found in the *Dante Symphony*, the B minor Sonata and the *Second Ballade*. These seem to represent the conflict between the baser and the spiritual sides of man's nature, with the latter victorious. From the melodic standpoint, Liszt stands well up towards the front. His *Ave Maria in E* rivals Chopin's exquisite Etude in the same key, Opus 10 No. 3; the first and third Liebesträume are melodies of the purest type; the third *Consolation*, *Ricordanza*, the first *Ballade*, the *Mignon's Song*, *Es muss ein Wunderbares Sein*, *Du bist wie eine Blume*—these might be mentioned as exquisite melodies.

His harmonization is characterized by numberless little touches which are truly Liszt's own, and his treatment of the thematic material in his larger works constantly astonishes the observant listener by its wonderful variety. His orchestral compositions reveal a remarkable mastery over instrumentation, and are most sonorous and effective.

POPULARITY OF LISZT'S PIANO PIECES.

As regards the piano compositions, the advance in technical skill during the past twenty-five years has caused those works, once thought to be only for the "elect," to become common property. The Hungarian Rhapsodies are now played by young women just finishing their course at a conservatory, and often very well, too. The two concertos are frequently to be heard, either with orchestral or second piano accompaniment. The great *Polonaise in E major*, once only played by Liszt himself, Rubinstein and von Bülow, is almost becoming commonplace. The *Tarantelle in G minor*, from his *Venezia E Napoli*, and *La Campanella*, that extraordinary transcription of Paganini's phenomenal Caprice, are no longer compositions to be admired and wondered at by the average student, but are attacked with surety and confidence. Even the great *Etudes d'Execution Transcendante* are being played by ambitious young artists. So the Liszt compositions are now coming into their own, after having been neglected for so many years.

The growing interest in Liszt's music has incited publishers to issue cheap editions of his works, and the beautiful series entitled *Années de Pelérinage* ("Years of Pilgrimage" in Switzerland and Italy), the *Consolations* and *Liebesträume*, the transcriptions of Schubert Songs, the Wagner transcriptions, the original songs, even the great Sonata, may be had for comparatively little expense. A complete edition of the master's works is now under way in Germany, and ere long will be placed upon the market. So from being a sort of mystery Liszt is gradually becoming a household word. The singular opposition and enmity which his compositions encountered is gradually disappearing, and recognition is tardily being awarded to works of art which should long since have been in the front rank.

MUSIC AND ABSTRACT IDEAS.

BY JOSEPH GODDARD.

Music has been always considered peculiarly fit to attend such ideas as eternity, immortality; allusions to that which no eye has seen—to another world; that is to say, the religious and poetic order of ideas. Now its fitness in this connection has much to do with its freedom from other sense associations. It attends the idea of the infinite with peculiar effect, because it is free from many features of the finite; it suggests the spiritual the more appropriately in that it does not present the tangible; the unseen because it does not present the visible.

Music's appropriateness for expressing abstract conception is reflected in sculpture, in which limitation is a source of power. The very unnaturalness of the cold, white medium gives to sculpture a certain spiritualistic import—renders it particularly fitted to articulate ideal conceptions in that it gives to their expression a certain chasteness and permanence; both are essential qualities of this spiritualistic import yet both involve the absence of certain natural conditions from the form or forms imitated.—*Beauty and Expression in Music.*



The Foundation Stones of Good Piano Technic

By CLARENCE G. HAMILTON

Before laying the foundation of a building, one must consider the soil in which this foundation must be placed. So, before deciding upon the essentials of a good piano technic, we must consider the materials with which we have to work. In connection with any instrument, these are of two kinds, the one residing in the physical attributes of the performer, and the other in the construction of the instrument upon which he is to perform. Any system of technic which regards exclusively only one of these factors must prove in the end illogical and inadequate: for instance, a system of finger motions, admirably adapted to the structure of the hand, might be quite imperfectly adapted to the piano, upon which they are to be exercised, unless they have been designed with reference to its special mechanism.

THE DEMAND FOR PROGRESS.

The latter condition has come about, unfortunately, many times in the history of piano technic; for while the pianoforte, during its long period of evolution, has undergone many radical changes in its constructive elements, certain accepted technical systems, hallowed through their parentage by celebrated teachers, and perhaps excellently adapted to the instrument of the time in which they were invented, have yet become entirely unfitted for its altered mechanism. Pure finger movements, for instance, well designed for the manipulation of the historic Mozartian piano with its light Viennese action and its evanescent tone, have been taught ages afterward and are still being taught as the whole aim and end of piano technic, notwithstanding the fact that they are quite powerless to deal with the depths of tone latent in the modern piano. Again, physical motions such as pressing heavily upon the key after it has been depressed or indulging in fanciful but fruitless gyrations of hand and arm are often employed as the result of regarding solely the human factor involved in tone production. Sometimes, for instance, a player gives the impression that he is performing really upon an invisible instrument, suspended in the air above his fingers, to such an extraordinary degree does he toss fingers, hand and arm continually skyward.

There is, fortunately, a growing number of teachers at the present time who are studying out the question of just how the key mechanism works, and what is the most direct and simple method of dealing with it. Among these teachers I mention especially Mr. Tobias Matthay, of the Royal Academy of Music, London, many of whose ideas I shall use in the following paragraphs, and whose books and teachings display his sane regard for both the human and the mechanical factors in pianoforte technic.

Having thus prepared the ground, let us place as the first stone in our foundation *a correct notion of the mechanism of the instrument.* Tone in the piano is produced directly by the impact of the hammer upon the string. This blow is given as the result of the depression of the front end of the key-lever by the finger of the performer. According as this depression is caused by a slow or quick movement the tone will be loud or soft. But little, if any, variation in its quality is possible, since the hammer strikes the key always in the same way and in the same place.

After its depression, the key, if allowed to do so, will immediately return to its original position, and in so doing will exert a considerable amount of lifting force. As a proof of this latter statement, place a penny on the depressed key. If released, the key will readily carry the penny to its original level. Now put an ordinary pocket knife in the same place, and it will rise with equal facility. We note, therefore, for future reference, that the keys constitute eighty-eight little elevators, each capable of carrying up a light weight placed upon it.

THE TECHNIC OF THE PEDALS.

In discussing piano mechanism, we must not forget the pedals, which require their special technic, and which, while not employed to produce tone, yet fill important functions in controlling and modifying it. The right or damper pedal lifts all the dampers from the strings, thus allowing those which have been struck to continue to vibrate and also reinforcing their tone by overtones contained in other strings, now free to vibrate in sympathy. This latter office is one of two possible means of altering the quality of the pianoforte tone, the other of which is provided by the left or "soft" pedal. The middle pedal, provided on modern pianos for the prolongation of individual tones, is growing in importance.

Let us now treat of the physical factors. Here the primal foundation stone is *relaxation:* that is, the ability to withhold activity from muscles when they are not needed. The maker of a steam-engine tries to prevent in every possible way the waste of the generated steam. Likewise the pianist should try to make every muscular movement which he puts forth effective toward its purpose. Before making use of any muscles involved in playing he should assure himself that all of these are in a plastic condition. As a test, begin with the fingers, allowing them to hang lifelessly from the hand. Next, hang each hand from the wrist, raising it by the other hand, and allowing it then to drop back again. Now drop the forearm limply from the upper arm, and afterwards the whole arm from the shoulder. Finally, sitting at the piano, hold the whole body in an easy and flexible position, not permitting a sense of strain upon any part.

If one is unaccustomed to such relaxation, it may require some time and much fixity of thought to accomplish it at first. But the principle must be pursued further, until any muscle can be relaxed instantly, at the command of its owner. Begin again with the fingers. Place the hand loosely upon the keys, and then draw back the fingers as far as possible, holding them tensely suspended for a few seconds. Suddenly let go, so that the fingers fall with a thud upon the keys. Similarly, draw back the hand from the wrist, letting this fall after a moment's tension. Sit back from the piano with hands on knees. Pull up the forearm firmly against the body. Release suddenly to former position. Now, locking hand and arm together in this position, raise all together, slowly, by the powerful shoulder muscle, until a height of three or four inches has been reached. Sustain for a short time, and suddenly release.

A PRACTICAL APPLICATION.

Now for the application. Again place the hand so that the fingers rest lightly upon the keys. No muscle should now be in use except that in the upper arm, which is holding up easily the forearm. Press down a key, and the very instant that the tone is produced, relax. The finger rises with the key, carried up by its elevating capacity of which we have spoken above. The result is that a *staccato* has been played. Note that inasmuch as the tone has been cut off at the exact instant of its inception, we have achieved *the shortest staccato possible,* and that, consequently, no nervous jerk or upward spring of the hand could make it shorter. All such motions, therefore, in the playing of staccato tones come under the head of waste energy.

With hand on the keys, again, press down a key as before, but this time retain just enough pressure to keep the key from rising. Move the wrist up and down, to insure its flexibility. The tone is now sustained, and no amount of excess pressure upon the key will affect this tone in the slightest degree; hence any such pressure is again waste effort. Allowing the key to rise, press it down again, this time firmly and quickly, producing a loud tone. Instantly relax, so that only just enough pressure remains to keep the key down. The tone is sustained as before, and the undue waste of pressure has been prevented. Hence our general axiom for sustaining a tone, whether it be played loud or soft: *when the tone has been produced, instantly release all pressure in excess of that needed to keep the key from rising.*

The third foundation stone naturally follows: *a command over touch.* This factor we have prepared for, in that a plastic condition of the muscles is a prime requisite before and after sound-production, which otherwise would be rigid and uncontrolled. Pianoforte touch may be listed under three separate heads, each of them distinct in itself, that is to say, each dealing with a specific system of muscular effort; but all are closely correlated and often interplay with each other.

For illustration of the first species of touch, place the fingers loosely on the keys, as before, taking care that all muscles are relaxed except the one which sustains the forearm in its position. Now drive down the second finger solely by pulling upon the chord which controls it, and producing a very light tone. Relax to former position, and repeat with each of the other fingers. We have now acquired the *pure finger touch,* light in action and results, and adapted only to passages which require a delicate fleeting tone, such as harp-like accompaniments, mystic runs, and all kinds of suggestive backgrounds.

The next kind of touch reinforces the finger touch to almost any required degree of brilliancy. Lock the hand and forearm together, not stiffly, at the wrist. Now with closed first upon the keys, roll the forearm from side to side as far as it will go in either direction, taking care that the motion is strictly from the elbow. After this can be done with perfect freedom, open the hand and press down C with the little finger. Using this C as pivot, throw the hand with a quick jerk like the snap of a whip, over towards the thumb so that the latter finger drives down the C an octave below, quickly relaxing so that a staccato is produced as described above. Now use the thumb as pivot, and drive down the fifth finger to its C by a similar swift rotation of the forearm in its direction.

THE ROTATION OR HAND TOUCH.

This furnishes an illustration of the *rotation,* or *hand touch,* by which spice and brilliancy is added to the tone through the quick and effective rotation of the forearm. Note again that this rotation should be strictly from the elbow, and that it should exemplify the familiar expression "as easy as turning one's hand over." It is perhaps the most useful of all the touches, striking, as it does, the happy medium between the lightest and the heaviest possible tone, and proving itself constantly useful for typically pianistic material, bright and clear runs, extending from simple scales and arpeggios up to the most intricate bravura work, with its Lisztian avalanches of notes.

In the third species of touch we employ the full arm, locked together at wrist and elbow and driven by the powerful muscles of the shoulder and back. Starting with fingers upon the keys, raise the united arm and hand by the shoulder muscle, then drive it down to the production of a powerful staccato tone. Fullness and richness of tone are thus secured by this so-called *arm touch,* which therefore becomes the normal means for the expression of a melody, for playing crashing chords or heavy basses. In actual performance the movement of the shoulder is ordinarily imperceptible, since the strong muscles employed are able to accomplish their results with but little up and down movement.

The wide range of tone which this touch involves is easily controlled by the position of the wrist. When the latter is held perpendicularly over the keys the force is exerted directly downwards, and the performer is in the position to produce the greatest body of tone of which he is capable. As the wrist is held at lower positions, nearer the level of the keyboard, the tone loses in brilliancy, but assumes added fullness and sweetness, adapted admirably to the sensuous melody of a Chopin Nocturne.

Let us name as a fourth foundation stone, *coördination.* Prepared by his understanding of these various touches and their varied applications, the pianist must now learn to coördinate them all, so that each may be used in its proper place, with sure instinct: sometimes the full-arm touch in the right hand with the

finger touch in the left, as in Chopin's E flat Nocturne; sometimes the full-arm melody touch and the finger touch both in the right hand, while the left gravitates toward the hand touch for the bass notes, as in Mendelssohn's "Consolation," and so on, through many possible and changing combinations. Just as a skillful chauffeur guides his machine smoothly along the road with instinctive movements of hand or foot, so the pianist must interweave his various muscular activities, making each serve its function in interpreting the complex thought latent in the musical composition.

COLOR IN PIANOFORTE PLAYING.

And in doing this he must constantly avail himself, especially in connection with modern music, of the light and shadow, the brilliancy and dullness, adduced by a skillful treatment of the pedals. Color is the keynote of many modernists; and color, so elusive for the pianoforte, must be suggested deftly in a variety of ways: by contrasts in tonal intensity; by dry staccatos and sensuous tonal overlappings; but most of all by the blendings and reinforcements made possible by the use of the damper pedal mingled with the shadowy mysticism peculiar to the soft pedal. So in naming *color* as an important foundation stone, we are emphasizing that factor which is peculiarly necessary in the foundation of a modern technic; that factor which takes account of all varieties of tone, from the veriest whisper to the orchestral crashes of a Concert Grand, and from the softest melodic sinuosities of the Romance to the incisive rhythmic click of the dashing Polonaise.

How shall a pianist acquire a mastery over this mass of complex material, including, as it does, a knowledge of piano mechanism, perfect relaxation, the acquirement of various touches and the final coördination of these factors, vivified by constant coloring adduced by finger hand, arm and pedal technic? Only by the well-worn path of careful thought and ceaseless work, I reply. So, in naming *concentration* as the final foundation stone, we acknowledge the futility of enticing short-cuts to technical perfection and the unavoidable necessity of long hours of unremitting, persevering technical practice, before one can gain an accurate vision of the artistic heights which he is ambitious to scale.

Moreover, in acquiring a modern technic, let us be guided by experience, and let us therefore never be satisfied with our own or anyone else's finished "method." Technic, as has been said, is a product of evolution, and it is still in the formative process. The best technic of today will be surpassed by that of twenty years hence. Let us hold on to our advancement tenaciously, but let us at the same time be eager and willing to welcome new ideas of evident value, to grapple open-mindedly with new problems as they arise, and to meet the best music of the future with an effective and rational equipment that is unfettered by the bonds of conventionalism.

MUSIC AT MEALTIMES.

In his delightful essay on what he is pleased to call "Menial Music," from the collection in *Diversions of a Music Lover*, Mr. C. L. Graves says that "people who care very much about music do not as a rule enjoy eating to the accompaniment of a band. If the music is really good, they feel it to be something of an insult to the musicians and the composers. Even if it is only light music well played it tends to distract the diner's attention from his neighbor, and impairs the flow of conversation. Some people, again, complain that in these circumstances they always want to wield knife and fork and spoon in time to the music, just as we have heard competitors at athletic sports complain that a band "put them off" by trying to make them run in step to the music. When therefore optimists expatiate on the growth of musical culture in England, it is open to objectors to adduce the increased [illegible] for music at mealtimes.

[illegible] when everybody who wishes to be any[illegible] at home, restaurant and hotel bands [illegible] and multiplied so largely that we may [illegible] the gradual development of the practice [illegible] the program to the *menu*. Handel would [illegible] with any course save the joints, just [illegible] and Gounod would synchronize with [illegible] vorous stages of a banquet."

THE TRAGIC CHARACTER OF THE MUSIC OF RUSSIA.

BY WILSON G. SMITH.

Fully to understand and appreciate the music of a country whose nationalism forms the basis of its art, it is necessary to become familiar with its intimate life. Geographic situation, social conditions, religious influences and political tendencies are potent factors in molding the trend of popular thought. Art evolution, like the cosmic forces, requires years of ceaseless working to formulate a solid basis upon which the superstructure of artistic achievement must be erected. It is a question open to argument as to the real value of distinct nationalism in creative musical art. Nationalism is circumscribed by geographical limitations, and at the best represents but a segment of the circle of universal art. It is much like a dialect as compared with a language of international import; for this reason an art that has universal significance and appeal is more far-reaching in its influence. The older classics—Bach, Beethoven, Mozart—while tinged to an extent with distinctive national tendencies, possess nevertheless a certain inspirational cosmopolitanism that appeals to all nationalities alike. This appeal of course presupposes a certain amount of artistic culture.

Racial types and customs are the outgrowth of environment, and are amenable to change when surrounding conditions change. History tells us of distinct nationalities being lost through the dominating influence of conquering hordes. Manners and customs that prevailed for centuries were so modified by invading influences that even the purity of language became lost in dialetic and mongrel types. Invading barbaric hordes out of the north at one time changed the map of Europe, and the result was the degeneracy of Rome and Greece. Moslemism at one time threatened the downfall of Christendom. Martel—the warrior hammer—was the saviour of Occidental civilization. Through exterior influences the languages of Virgil and Homer became extinct tongues—no longer spoken by men—and the art of Praxiteles a relic and survival of the once golden age of art. I mention these facts to show the uncertainty of the permanence of nationalism in art. True, it survives in historic records, but once the protecting walls of environment are shattered the mighty influences of alien forces soon disintegrate and dissipate what was once a distinct nationalism; what survives is but a shadow of former substance and grandeur. It is only another instance of the survival of the fittest.

STRONG RUSSIAN RACIAL CHARACTERISTICS.

Among existing nationalities there is none with stronger racial characteristics than Russia. With the Czech, Pole, Moravian, Serbian and Bulgarian, Russia belongs to the great Slavonic family of languages. These in turn, with the Scandinavo-Saxon and Latin families belong to the Indo-European branch of the Aryan, which had its origin in Asia Minor—the cradle of humanity. It is in Southern and Western Russia that the folk-lore with its tinge of Oriental imagery, and the folk-song with its exotic colored melodies are most dominant. Nomadic Tartars brought to the further north in fable and song the traditions of their people. Oral transmission of these, colored by local environment and tradition, worked in many modifications, but the fundamental ideas and basic elements recall their common Oriental origin. The far reaching steppes with their almost illimitable monotony of space, impress the mind with the same imaginative stimulus as did to the Oriental the trackless desert. Elemental forces suggest to the untutored mind the presence of unseen folk; and forests, streams, mountains and valleys are people with creatures of the imagination.

The Russian peasant-mind is full of images of strange things. Desolate steppes, somber pine forests, the parching sun in summer and the dread white monotony of snow and ice in winter—all these are stimulants to the imagination. Lives that pass in the empty monotony of labor—ceaseless and hopeless—days that succeed days in toilsome slavery, days without hope of betterment, and without one bright ray of aspiration. Can we wonder then that Russian literature is based upon tales of hopeless agony and that Russian music echoes the despairing cry of endless grief? This elemental life is one of mere animalism enslaved by ignorance and superstition. Little wonder then that the peasant mind is rich soil for weird and uncanny imaginings. The Russian peasant, brutalized by his animal existence and sodden with vodka, reels home to his prison hut, making, through force of habit, the sign of the cross toward off the evil influences that his imagination pictures as besetting his path. The condition of the peasant is a survival of the dark ages when feudalism made might right, and the strong arm of oppression overpowered the gentle hand of justice. This, then, is why the folk tale and song took for its theme the unutterable sorrow of the oppressed, and the impenetrable gloom of crushing and hopeless despair. For literature and song are but the reflection of prevailing conditions. Freedom of speech being denied them, the poor folk sang their grief in heart broken melodies. Siberia—that modern Nemesis—hung over their heads like a pall of darkness—a living exemplification of Dante's Inferno.

A DEATHLESS FLOWER.

There is a fable that passes current among the Russian peasantry that seems to typify the lowly life of serfdom, and permeates the life, literature and art of the great nation. It shows, too, how orientalism has penetrated the Slavic character. Somewhere, out in the illimitable steppes, there grows a flower of subtle fragrance and exotic bloom. It knows neither fading nor decay—it is deathless. Its presence is hidden by overgrowing vegetation, and it remains unseen until the sere breath of autumn, with its blight, chills all else but it. Then the seeker wanders in search of it, that he may discover this flower of wondrous beauty. Its fragrance is unlike any other flower—ineffably delicate and odorous. Its florescence is quite in harmony with its exotic perfume. To one who finds this flower and breathes of its enchanting perfume the secrets of life are open. The stars commune with him, sermons he finds in trees and running brooks, elemental forces reveal to him the secrets of unending creation, murmuring trees and singing birds tell him their secrets. He learns the mystery of good and evil, the depths of bitter woe and anguish are his; he soars on the wings of inspiration; the vanity of riches and the bitterness of poverty he knows—all the good and ills of life he understands. But the finder of this flower, although he becomes super-man when he tastes its fragrance, becomes a man or sorrow. He knows the tragedy of life, for this fragrant flower is not one of happiness—this perfumed flower of universal knowledge. It is the flower of pessimism—the national song of Russia.

THE HIGH SCHOOL AGE.

BY ARTHUR SCHUCKAI.

Those who think High School children are silly, are misinformed. It is quite true that in certain years of our life we laugh much more readily than in other years. It is also true that we grow more sedate as we grow older—less extravagant in everything, unapt to jump up and down unless for a very good reason.

To understand the High School age is not given to every one, but when it is once grasped that this seeming "silliness"—the extreme readiness to laugh over nothing—is not the sign of a weak brain but rather the expression of a nature embarrassed in growth, a big step in the right direction will have been taken. And for the teacher of music the lack of this knowledge in dealing with these children is nothing short of fatal.

For the large majority of High School children serious advanced study in music is not possible. But it is a serious mistake to give up music study entirely. By the time the student has reached the age of fourteen he should be able to read well in the third grade and to play—with study, in the fourth grade. Let it be the aim, then, during these years to learn the fourth grade well—to play readily at sight anything in that grade. Let the fifth grade go. If amateurs could all handle the fourth grade well—amateurs might well be satisfied. If the child wishes to continue music study with the view of making it a life work then it is time enough after High School to tackle the advanced grade and the child will be all the more ready and able for having spent so much time in the fourth grade.

If there is one big mistake in musical education, it is this: That too much time is spent in acquiring ability and too little in learning to use that already acquired. Teach the child to read, read, read; to explore, to begin a musical library of his own. Let it accumulate everything of importance in the third grade, then the fourth grade—and there is a wealth of material. There are a thousand ways of making this study interesting and valuable.

Recollections of Celebrated Musicians

From an Interview with the Distinguished Violinist Pedagog

HENRY SCHRADIECK

Secured Expressly for THE ETUDE

[EDITOR'S NOTE.—Among the many noted teachers of European birth who have made America their home, Henry Schradieck has always been prominent, despite his naturally retiring disposition. Born in Hamburg, April 29th, 1846, the son of a violinist, his whole life has been spent in music. In 1854 he became a pupil of Léonard at the famous Conservatory in Brussels. At the end of four years of study under the famous master he gained the first prize. In 1859 he studied with David, in Leipsic, for two years. In 1864 he became the Professor of Music at Moscow, in the Conservatory founded by Nicholas Rubinstein. In 1868 he became Auer's successor as the concertmeister of the Hamburg Philharmonic. In 1874 he went to Leipsic, where he was concertmeister of the Gewandhaus Orchestra. His next appointment was at the Cincinnati College of Music, where he remained until 1889, when he went back to teach in the Hamburg Conservatory and act as concertmeister in the Hamburg Philharmonic. But the call of the New World was too strong and Schradieck returned to America to lead hundreds of young American violinists in their educational journey, teaching in New York, and at the South Broad Street Conservatory in Philadelphia. Mr. Schradieck is probably best known for his widely used studies for violin. Among Mr. Schradieck's famous pupils are John Dunn, Maud Powell and Geraldine Morgan.]

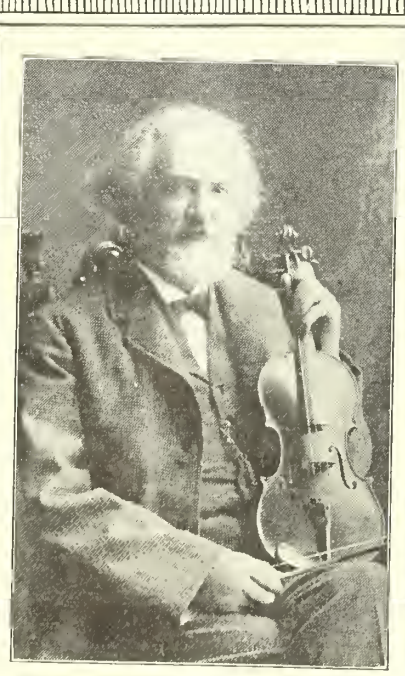
A PEEP AT SPOHR.

THE child who is born with music on all sides of him every day of his life hardly knows when his first musical experiences commence. In my case, my father was a most enthusiastic but exceptionally retiring and modest musician. I can barely remember his rejoicing when he first discovered that I possessed the faculty of absolute pitch. Walking along the street with him one day I heard a choral and was able to tell him the names of the notes being sung. Then he tried me with his violin and I responded correctly. Accordingly I was introduced to music lessons at the age of four—earlier than most children in America commence their school work. At five I gave a little concert, and at six I was able to play some of the duets for two violins by Spohr.

At that time Spohr had the importance of a deity in my little life. He was one of the great violinists and composers of the day, and his coming and going was a matter of great consequence in all musical circles. Naturally when he was announced for a concert in Hamburg my father was all excitement. Unselfish as he was, father did not think so much of meeting Spohr himself as having me meet him. One fine day we set out to go to Spohr's hotel. At the outstart my father walked very briskly with the prospect of meeting the great musician. Gradually, his natural modesty got the better of him and as we approached the hotel I noticed that he seemed to be going slower and slower. It must have taken a great deal of courage for him to go in at all. Word came out that the "General Music Director" (for that was Spohr's awe-inspiring title) was busily engaged in his room. Father led me to the door of the room and then he bent down and looked through the keyhole for a moment. After a time he bade me do the same with the remark, "There, my boy, is the great composer, violinist and General Music Director Spohr." After this he took my hand and we trudged solemnly home. We had seen Spohr.

A FORTUNATE START.

One day the celebrated violin virtuoso Teresa Milanollo visited Hamburg. At that time she was one of the great players of the day. Now, comparatively little is heard of her, but her life was one of beautiful romance. Together with her sister Maria, who unfortunately died at the age of sixteen, she became one of the sensations of musical Europe. The Milanollo sisters were born in a little Italian village near Turin. Their father was a poor carpenter, with a family of thirteen children. He was wise enough to recognize the talent of two of his daughters, and after giving them the best instruction he could obtain in and about his own home the playing of the girls was so favorably received that the father and the daughters set out on foot to journey over the Alps to Paris. Hungry, half-frozen and exhausted, they reached the city of light only to find that even there success did not rush forth to greet all who passed through the portals of the great city. But the talent of the girls was so evident that they soon attracted wide attention. The playing of Teresa was characterized by great emotional warmth, and she accordingly was known as Mademoiselle Adagio, while the playing of her sister was sparkling and bright and she accordingly was called Mademoiselle Staccato. Teresa studied for a time with Habeneck and de Bériot. She made a fortuitous marriage, and her later years were spent in charitable pursuits. She used to give concerts in Lyons charging a large fee for admission. A few days later she would give a concert at which the poor of the city were admitted without charge, and the earnings of the previous concert for the rich were handed back to the poor in the shape of needed clothing and food. One may imagine the halo that surrounded such a personality, and when she played in my native town, my father was very anxious to meet her. My father was a member of the orchestra, and after the concert I went on the stage. With the curiosity of the boy, and much to my father's dismay, I picked up the great artist's violin and commenced to play upon it. Mme. Milanollo was extremely kind and urged me to play more and more, and at the end took our breath away by saying that she would defray the cost of my lessons with the great Léonard at Brussels. We went to her hotel the next day and arrangements were completed for the trip and she took me to Léonard and paid my expenses for two years. Encouraged by her example, good friends of my father in Hamburg came to the front and paid for two additional years so that I had the wonderful good fortune to be under the great master of the violin for a sufficient time to establish correct principles and mould my career for the future.



HENRY SCHRADIECK

Fortunately this came in my most impressionable years when I was willing to lend myself to the advice of so distinguished a musician as Léonard.

Léonard was the successor of de Bériot at the Brussels Conservatoire. As is generally known, in addition to being a teacher he had been a distinguished performer. In fact he was the first to play the famous Mendelssohn violin concerto in Berlin under the direction of the composer. He was an especially painstaking teacher and remarkably thorough in certain branches of technic. He was noted for his wonderful playing of arpeggios and staccato passages. His right arm technic was nothing short of marvelous. In that day such technical studies as we know them now were practically unknown or, perhaps we should say, little used. The pupil went to the master who had a general idea of how his progress should be mapped out, and day after day he tried harder and harder to excel in more difficult passages. Léonard was like a father to me. I was constantly under his care and every day I learned something new. Although I was one of the first to introduce studies in the modern sense of the term in the literature of the violin, I nevertheless cannot help feeling that the whole matter of studies is somewhat over-done. Given a teacher of the type of Léonard—a real master—and a pupil who earnestly aspires to please that teacher in all things, and we have an ideal combination. The teacher would have the ability and the consideration which would prompt him to compose special technical studies for the deficiencies of the pupil. But there is only a Léonard here and there through the centuries, and those less gifted must of course have material prepared for them. At least, that was the kind of a teacher I found in Léonard. Later I went to Leipsic where I studied under the great David. Wilhelmj was in the same class and we lived under the same roof for a considerable time. Boyhood friends, as we then were, we dreamed of the future but saw little of what the future years had in store for us.

RUSSIAN EXPERIENCES.

My first professional engagement was at Bremen, where I was made concertmeister of the Symphony orchestra when I was eighteen years of age. At that time a rich Russian merchant was endeavoring to build up the musical life of Moscow and an opportunity was made for me in that city in the conservatory founded by Nicholas Rubinstein. I had the good fortune to be one of the very first teachers. The language spoken was French, and as I had had a long experience in that language with Léonard in Brussels I felt quite comfortable in going to that city. I lived in the home of Nicholas Rubinstein and his famous brother Anton came to visit his brother very often, as did such artists as Laub and Wieniawski. Anton Rubinstein played indefatigably every day. I can see him now with a cigarette in his mouth working industriously at the keyboard. Indeed he would play for two or three hours at a time. Nicholas Rubinstein's playing was in some ways much surer than that of Anton, but it lacked the warmth that the genius of Anton brought into everything he did. Rubinstein had a way of forming his exercises from the difficult passages in the pieces he played. These he would repeat time and again until a certain passage went right. Not every one has the inventive skill to do this, and there must of course be books of exercises for many, but for a Rubinstein any other course would have been inconceivable after the foundation work in finger exercises, scales, arpeggios and octaves had been passed.

It was at this time that Tchaikowsky came to Moscow as a very young and very talented man. How little one may look into the fnture. While we all realized that the Russian was unusual in his work there was hardly one there who would have predicted that he ever would have been ranked with the great masters. This was in a large measure due to his great modesty. Although he was very genial his whole demeanor was so quiet and retiring that far too little notice was given to him. He had just completed his studies and became the teacher of theory at the conservatory. He also lived for a time at the home of Nicholas Rubinstein. He worked day and night, and for this reason kept pretty much to himself. He had great ideals and great ideas. Generous in all other things, he was somewhat selfish with the time required to work them out. His first symphony was produced at Moscow, and while it attracted favorable attention he had yet to convince the musical world that he was a composer of first rank.

In 1868 I went to Hamburg as concert master of the Philharmonic, as the successor of Leopold Auer, who then went to St. Petersburg as the successor of Wieniawski, where he later became the teacher of Mischa Elman and other successful violinists of the present day.

I remember one incident in connection with the life of Richard Wagner which may be interesting to ETUDE readers. Wagner made numerous tours for the purpose of gaining additional support in his great project at Bayreuth. He appeared in Hamburg as a conductor. In playing the violin part of his *Magic Fire* music from *Die Walküre* I had great difficulty in keeping the violins together as a body. I thought to myself, "How can anyone write music which is next to impossible to play rightly and at the same time keep in touch with others." I evidently expressed my discomfort with a frown. Wagner turned quickly and noted my expression. Although I could barely see him I had the feeling that all people have when they are conscious of being observed. Finally Wagner broke out, "Why are you making such a hostile, angry face?" I explained the difficulty and he laughed it away with the remark, "Don't try to get it exactly as it is written. I never expected that when I wrote it I strive for effects. Play this passage with slight irregularity and it will give just the shimmering effect that I desire. It is not how it sounds to you but how it will sound at the back of the auditorium that will count."

After six years I went to Leipsic to take the place of David at the Conservatory and as Concertmeister of the Gewandhaus Orchestra under Reinecke. The great orchestra frequently played in the theatre, and with it all I was badly overworked and had to give up part of my duties at the end of the year. One of the most gratifying experiences one may have in Leipsic is the opportunity to meet distinguished musicians. Now and then I see all of the famous faces passing before me and the recollection of great personalities is certainly one of the most pleasant of all experiences.

THE PROMISE OF AMERICA.

The promise of musical America is indescribably great. I say promise, because, with all the achievements of recent years, all the fine operatic performances, symphony orchestras, schools, publishers, contributing to American musical progress we are still only at the beginning of America's musical greatness. No other country is so cosmopolitan in its scope or in its ideals. All the world looks to America for great deeds, strong men and women in all arts and professions, generous support of high ideals and constant activity in all directions. Europe is gradually being relieved of the idea that America is purely a "dollar-land." In addition to the immense contribution of money being constantly made for musical development in America there is something better. Thousands of students are devoting their lives to music, and still more thousands of amateurs are giving their time and energy to music, just for the joy they find in it. Were it not for this desire to study music, to find out more about it, to make one's self accomplished in singing or the performance of some instrument, American [illegible] could be in a sad state. Of course one takes [illegible] pride in the appearance of a new and great [illegible] a brilliant composer, but after all the musi[illegible] a nation is in the middle of skilled [illegible] who take a little time from their daily [illegible] and who will see that their [illegible] because of a thorough musical train[illegible] of the highest principles of the art. [illegible] years. It is my [illegible] to see nothing left [illegible] musical ideals.

EXERCISES THAT CONCENTRATE THE ATTENTION AND SAVE TIME.

BY LOUIS STILLMAN.

THE main object of all technical work at the keyboard is that of gaining both strength and control in the shortest possible time. Strength without control—or control without strength, are equally inadequate to cope with the difficulties of the art works in piano literature. No matter how deeply felt the rhythm may be, it requires strength and control for the accents, which bring out the rhythm. The general idea is that it is necessary to wait until full maturity is reached before such a difficult task is undertaken, yet as a matter of fact the average child of intelligence of eleven or twelve years of age can turn the trick if it is thoroughly explained. The child whose experience and development is the inspiration for this article does good work in school in all subjects, except mathematics. To keep up with her class in this one branch, she had to have private instruction, yet the first time we undertook the complex rhythm in Ex. 2, she got it straight after repeatedly beating the time, on a book, with her hands. First R.H. L.H. counting R.H. 1-2-3 one to each quarter, L.H. 1-2 and 3 playing the left hand quarter on one, and the "and" (half pulse) of two. By the third lesson she was able to count (one) to a triplet of eighths in the following manner: R L. Much drudgery and toil have been saved by mastering this rhythmic problem.

The writer has employed the following exercises daily for a number of years. Their chief virtue is that together with the effort put forth at the keyboard they compel attention of the highest order.

Exercise. I. *All keys.*

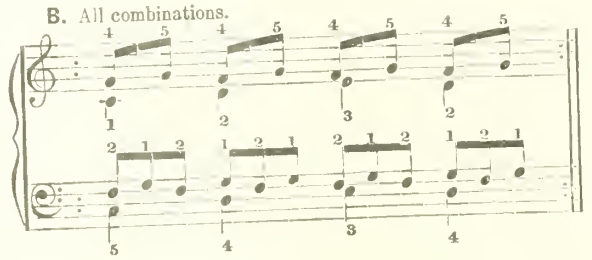
Right Hand.



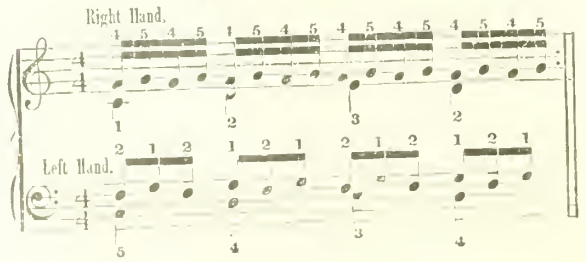
Exercise II. **A.** Play same / Chromatics / sequences as above.



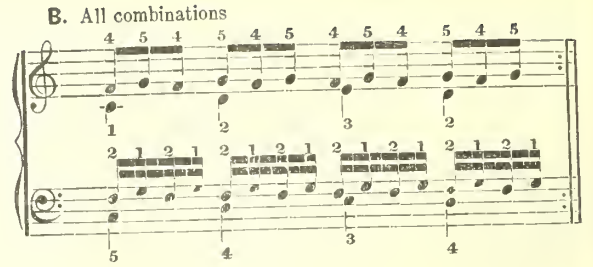
B. All combinations.



Exercise III. **A.** All combinations.



B. All combinations



Exercise IV. *All keys.*



The elements of these rhythmic exercises are contained in Ex. 1. The purpose of an exercise of this kind (Ex. 1) is twofold. At a glance the pupil learns to know the relative values of the notes employed. The sequence is so complex that the pupil is forced to concentrate. The exercise cannot be played unless the child is thinking of what he is doing. The thinking processes are active as they should be, if concentration is desired.

THE SECRETS OF SIGHT READING.

FAR too much attention seems to be paid to technique these days, and far too little to musicianship. Organists are full of complaints that young students can play Bach fugues and cannot play a simple hymn tune, and there are scores of young pianists who can play the Liszt Second Rhapsody with much dash and seeming brilliance, but who cannot read a fourth grade piece at sight. The fact is a musician is not a musician until he can read. Parents who spend much money on having their children taught music are naturally chagrined when it transpires that Helen or John cannot play a simple song accompaniment when it is placed before them. Here are a few suggestions which may help to overcome the difficulty.

A knowledge of harmony is not essential to good sight reading, but it unquestionably helps. Very frequently a work that is peppered with accidentals will absolutely fog a student who has no knowledge of harmony, while one who has will go sailing along with the utmost abandon.

Some English musicians of prominence are seriously advocating the abolition of the bar-line. It is really surprising how few musicians realize that the bar-line is only an aid to the eye. A good sight reader ignores it almost entirely and reads music phrase by phrase, not note by note.

There is a tendency these days among publishers and editors to avoid putting in too many signs of expression. This is something for which the true musician is devoutly thankful, because if he has music within him he knows what to do. The less gifted student needs some signs, but too many fluster him and he ignores them altogether. Nevertheless, it is essential when reading at sight to be careful to observe all fortes and pianos, crescendos, diminuendos, rallentandos, etc. Music which has not variety of expression has no *life*.

Playing wrong notes is a crime in a piece that has been studied, but in sight-reading a wrong note now and then can scarcely be avoided. If you play a wrong note, however, do not stop, and do not let it get you "rattled." Go on as if nothing had happened.



Exercises for Independence Taken from Famous Pieces

By LeRoy B. Campbell

MR. LEROY B. CAMPBELL is a teacher of wide experience and excellent and diversified training. After spending four years at the Oberlin Conservatory, he devoted three years to music study in Leipsic under Jadassohn, Reinecke and others. Later he studied with Wager Swayne, Isidor Philipp, MacDonald Smith and Breithaupt, and has made numerous trips abroad in quest of special information. He is now at the head of a successful conservatory in the East.—EDITOR OF THE ETUDE.

THE secret to independence in the piano playing mechanism is largely a matter of two factors: the development of the control of a direct nerve transmission; and the overcoming of the condition known as the *sympathetic muscular contraction.*

Piano technic is a training of nerve lines or tracks between nerve centers—one center the brain, and the other some muscle in the arm. Emotions that have become automatic are governed by reflex centers nearer the muscle than the brain, but all foundation training should use the whole nerve track from the brain outward. Furthermore, the foundation for the automatic action of the muscles should receive great deliberation in the initial stage; too little conscious practice may be the cause of failure; but too much will only lay in a stock of reserve power which will never be amiss.

Direct nerve transmission can easily be gained in the beginning by obeying a few natural laws. First, do not send out orders from the brain, during the first few months of study, for strenuous or high, isolated finger movements, because the nerve tracks to the more remote muscles as those operating the fingers, are not as yet ready for such transmission. (See Sully's Psychology P. 35.)

THE ORDER OF EARLY DEVELOPMENT.

Use more of arm movement and impulse, developing thereby graceful piano motion. The fingers will be used in conjunction with the arm in all such movements and will gradually awaken its nerve tracks to the point where absolute finger technic may be logically added. A gardener does not poke at a rose bud to open it; he rather works at the roots and allows the rose to take care of itself. Suppose one did add isolated finger technic at the end of two feet of awkward arm, of what real avail would it be? Put the arm in condition first and then the finger articulation may be added in half the time. Proceed from the known to the unknown, from the simple to the complex, from the wholes to the parts; put the frame-work in shape before you put on the shingles.

In the early stages, not only the nerve tracks are weak, but many of the less used and smaller muscles are unfit to be called into strenuous action. You know what happens when one sends out a nerve message to a weak muscle for a task which it is scarcely able to perform; it simply calls for help, and straightway the nerve force spreads to the neighboring muscles. With this mistake begins indirect nerve transmission, resulting in the baneful condition known as the *sympathetic muscular action,* which is so very difficult to eliminate if once allowed to gain headway.

THE DESIRABLE PRACTICE IS ONE OF QUALITY RATHER THAN QUANTITY.

For those who have not a well-ordered coördination of nerve and muscle, the exercises to follow can be of great value, provided that their practice be more mental than physical. Think much, but play softly, with plenty of buoyancy and crispness. In other words, do not make any extra efforts other than those necessary to bring the fingers with absolute accuracy over the right keys; it is an easy matter later, by means of finger articulation, to add power through weight and leverage, resulting in clarity and distinctness. As in singing the diaphragm and lungs furnish the power for tone, while the lip, tongue and smaller muscles do the articulating, so in piano-playing the larger muscles and weight of the playing mechanism furnish the power while the fingers furnish the articulation.

Remember, in setting out to conquer a difficult passage, that the principal difference between you and a master is that the master has direct nerve efforts together with a muscular system where he chooses with dispatch the right muscles and *only* the right ones for the act, while all those muscles not involved remain quiet. The chances are that you have not as yet attained this ideal condition, but the nearer you can come to it, the easier you will overcome all obstacles.

THE FUNCTION OF RELAXATION IN INDEPENDENCE.

Therefore if you find that your movements are sticky and awkward, the first thing is to pursue a course of relaxation studies. Mr. Jervis mentioned some good exercises in THE ETUDE for November, 1913. Secure the book by Anna Payson Call, entitled *Power Through Repose* and make a careful study of it. Any one essaying much progress with a rigid muscular system will make slow work of it; progress *can* be made even with these wrong conditions, for I have found many who have made some gain, but it is a great outlay of energy and prolonged practice, while the playing in such cases neither looks well nor sounds well.

Students struggling under such conditions might well be likened to a company of soldiers practicing their maneuvers in a field which is covered with a growth of brush. Of course the maneuvers are not very pleasing to anyone. Naturally the thing that should have been done was to have removed the obstacle or the brush; then the maneuvers might have been graceful and attractive. So with the piano student with a rigid muscular system, resulting from *sympathetic muscular action,* let him not decide to work up more strength, and by main force and hours of practice plough awkwardly through his obstacles, but on the contrary, let him free himself from these wrong conditions by means of a careful and thoughtful course in relaxation study. He will then be able to meet and overcome all difficulties with comparative ease. With the acquisition of relaxed conditions a great stride will have been made toward independence of the piano-playing muscles, the nerve transmission will become more direct and stronger grounded, while hours of isolated exercise can be eliminated.

PRACTICE MATERIAL IN PIECES.

We can find an abundance of passages in our pieces that will answer nearly all needs for practice material. It *may* be necessary for students to use Tausig's *Daily Exercises,* Kohler's and Czerny's *Studies for Passage Work,* but far better results can usually be obtained by working on figures adapted from actual pieces which are being studied. When a difficult passage came up, the idea formerly was to turn to Tausig or one of the other works and find a similar passage, practice it for some time, and then apply it to the passage in the piece. This passage possibly might be very nearly like the one in the piece, but as a matter of fact *there is nothing so near like a thing as the thing itself.* Why not practice the passage as found in the piece for independence as well as for acquiring mastery over the difficult phrase in question?

Often the student is required to practice one isolated technical figure after another. This plan is not as productive of results as to choose passages from pieces or good Etudes. Naturally the student will enter into the work on passages taken from his piece with far more zeal if he can see where the results of his labor are to be put into real practical use.

WHAT IS INDEPENDENCE?

There is the independence of the digits of either hand alone; but for the most part actual playing calls for an independence where one muscle or set of muscles do one thing while another muscle or set of muscles do something different.

The varieties of independence, most often required, are as follows:

1st. The independence of the fingers of each hand separately.

2d. Independence in contrary, parallel or a mixed motion; both hands involved.

3d. Independence where one note or more is sustained while the other fingers are to perform some figure.

4th. Independence where one hand plays in one rhythm and the other hand in another.

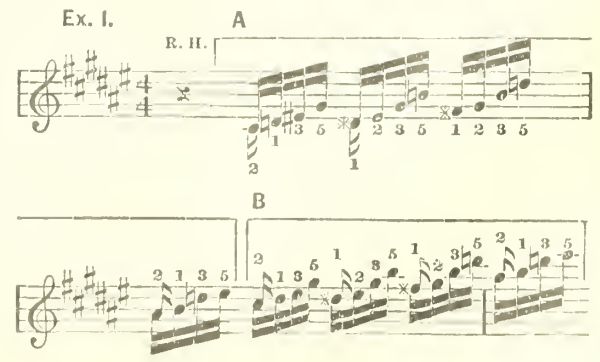
5th. Independence where certain notes are played loudly while others are played softly. This may be a melody in the left hand or right or divided between both hands, with an accompanying figure.

Note this very important fact relative to finger independence: *up and down motions are only a part of finger technic; the movements sidewise (spacing motions) must receive equal consideration.*

With the suggestions in mind relative to the conditions one should bring to the practice of independence, let us turn for a time to some practical examples taken from various standard works.

HOW TO PRACTICE A PASSAGE FOR DIGITAL INDEPENDENCE.

In *La Fileuse* by Raff we find a passage of the type where the fingers of one hand may be developed. Lateral arm motion and correct balance of arm also receive a share of training in this passage.

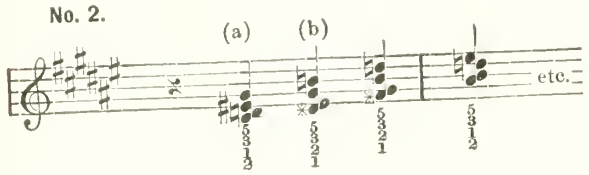


The study of any passage *ought* to be carried on in harmony with the laws of whatever is natural. The sculptor, the painter or any artist, *first,* plans mentally some procedure, *second,* outlines the work in the broader, concrete proportions and *third,* puts in the detail. Why should not the music teacher or student follow this logic?

First, take a careful mental diagnosis of the passage in question; *second,* by use of easy lateral motions of the playing mechanism bring the fingers exactly into the successive key moulds which comprise the passage and *third,* add the finger articulation necessary to make a clear musical reading. In this manner the two sets of muscle, namely, the muscles making sidewise movement, and those making the up and down motions, do not antagonize each other.

In our mental analysis of the passage above we note, *first,* that it is made up of two sections (a) and (b), which are identical, one being an octave higher than the other; *second,* that the first note of each group of four forms part of a simple diminished seventh chord, *i. e.,* the notes are exactly a step and a half or a minor third apart, and, *third,* that each group of four sixteenths is exactly alike—the first note is a half step from the second, while the 2d, 3d and 4th notes form a diminished triad. The *second step* is the perfecting of the lateral movements, *i. e.,* the bringing of the fingers over the right key groups, which is the real difficulty of the passage. Bring together each group of four sixteenths into the following form:

No. 2.



Shape the fingers for the first key group at (a), and when correctly formed tap the chord lightly and move at once over the next group (b); while poising over (b) get (c) in mind and then after playing (b) move quickly over (c), and in this manner proceed through the whole passege. Be sure to feel mentally the finger tips in touch with the key; not heavily but delicately, for finger independence comes more through sensitiveness than through any forcing. Proceed with this practice until the lateral motions bring the fingers *en masse* over the right keys with perfect ease.

Again with a gentle arm rocking motion bring the fingers over these same keys, only in another form as indicated at (a), (b), (c) and (d) in Example 3.

No. 3.



If needed, more combinations may be invented, *e. g.,* practice each group of four sixteenths, as at (a), (b) and (c).

No. 4. (a) (b) (c)



This, as will be readily seen, is excellent practical material for the lateral movements in finger independence.

The *third step* in the practice scheme has especially to do with the up and down finger articulating. Now when the finger and other movements are all perfected, the finger articulation can be added without the awkwardness and stiffness which usually accompany the practice of a complicated passage.

After mastering the light key group practice thus far, the fingers will be even at the ends—a very important factor, for it takes an even die to make an even impression—and the effort to keep the finger ends even, we will disturb them as little as possible, but that little disturbance will be audible and again very sensitive. When no strong stroke of a small muscle is required, the tendency to bring into evidence the bad habit of *sympathetic muscular action* is practically *nil,* and at the same time, of course, the nerve track becomes more direct and deeper set.

Practice therefore Example No. 1 with two light taps on each sixteenth, as in Example 5,

No. 5.



(A slight accent on the second tone of each two taps.)

after which use a light staccato with motions always quite like those to be employed in the finished product.

Now play the passage, as it is to be played in the piece, with a light, pearly legato; let a slight arm impulse assist in sounding the first tone of each group of four sixteenths, and then support and control the arm so nicely that in its pliant condition it is a slight part of each finger articulation; that is, it falls gracefully into each group, with just the merest trifle of weight from the first tone toward the top tone. The student will now be able to apply this mode of practice to any similar passages, should they appear in either the left or right hand parts.

The second part of this article will appear in THE ETUDE *for April.*

MUSIC TEACHING AND MONEY.

BY THOMAS TAPPER.

THE artist, great or small, who is above and beyond any consideration of money is no unusual individual. This same artist is again often an outspoken enemy of all that is included under the term "business." He has a wholesome disregard for any of the idols or conventionalities of what properly come under commercial life. His reason, when he has one, is generally that art and business are incompatible; that they cannot thrive together, and so on.

At the same time that this type has been speaking his disregard, it has eventuated that there is an art of business as well as a business of art. Almost every community has the former, a business man who is a thorough artist in the conduct of his affairs. And we are all aware of the artist who is equally a masterhand in managing his by-products of money and opportunity.

So the old question, or statement, about the incompatability of art and business is less boisterous. As a matter of fact, it should cease to be heard, for we have come in these days to look upon money in a new and different light. It is no longer the odorous, soiled, uncongenial looking package of bills that is handed over in payment for ten lessons in advance. A new value has been placed upon money; not a new value, either, but rather, a newer appreciation of its value.

What is this appreciation?

Nothing in the world balances more perfectly than two exactly equal weights. A pound on both sides of the scale will keep the beam exactly horizontal, just as if there were no pounds there. Now the newer opportunities of money lie in finding its equivalent; an equivalent that balances so perfectly that the beam is, again, absolutely horizontal. This equivalent is expressed best by the word Service.

Let us apply it to the music teacher. After long years of study and preparation, of building up an equipment (that has to be paid for in money), she begins her life work of instructing others. Art, and all the beauty for which it stands, appeal to her, and she devotes herself to it without question and with a careless attitude of reward.

And yet she finds she must live as she goes, and that money must come in. She teaches hour after hour, through the day, the week, and finally out into the year, always giving out and (let us hope) always receiving. After a day's hard teaching, assuming she has done the best there is in her, let us suppose—for the sake of having a concrete picture before us—that her receipts are Twenty Dollars. (I know they are often less, but one figure is as good as another.) What is this Twenty Dollars? Is it a mere collection of paper, or is it the one inartistic element in her art life? Well, as a matter of fact, it is neither. But it is this: It is the day's work, the years of preparation and experience, it is all the out-giving of many hours of work *come back to her in another form.*

ART AND BUSINESS.

All the intellectual and vital elements of her life, not alone as measured by a day's work, but by a life's preparation for that work are concentrated in that money. There is absolutely nothing about it of which she need have any feeling of a lessened artistic appreciation. It is literally the return of bread cast upon the water. In brief, the money is her art transposed into another variety of power.

The power of art, in her day of teaching, has certain limits. The power of the money she earns by transposing art into that particular factor has no limits. It can be exchanged for so many things; it can produce so many conditions that it has nothing less than a Perseus nature.

Now, a life of preparation (and of all that it implies) concentrated into a day's work, earned the money, purchased it by a transposition. What shall she do with it?

Most people having earned money feel that they can do exactly what they like with it. These are the ones who have never heard of the art of business, who probably believe there can be no such thing. But there can be, and there is. When one earns money as hardly as it comes to the music teacher, it should be spent in the perception that one is spending *its art equivalent.* For every dollar the music teacher earns, there are packed down in it years of labor that lie back of the hour or half hour that produced it to-day. Let her read in the dollar the years that have gone to make it a possibility, and let her see in it that value, and no other.

No thoroughly earnest, conscientious, and experienced teacher has ever been adequately paid. The best always deserve more than they receive. But neither they nor their humbler associates can run away from the right appreciation of the little money they do receive. It is the total of life come back in another form.

Money paid to the efficient music teacher buys more than any other money spent. For this very reason it is the money of worthiness. One can only hope that every fragment of it will fulfill the one purpose so well expressed by the American philosopher Emerson: Spend for Power, not for Pleasure.

And by this he means that as money *is the power that earns it,* so it should be expended to increase power. There is an art of business, an art value in money, and distinctly there is an art power in it; for it is art itself in another form.

WARMING THE PIANO KEYS.

BY ELIZABETH M. ROSSITER.

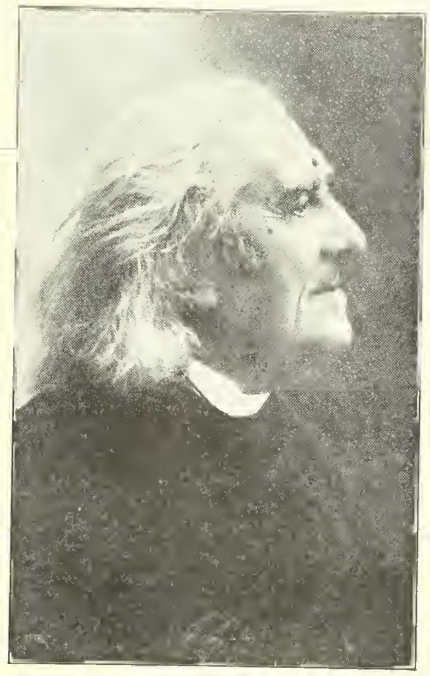
ONE of the cold weather annoyances, with which almost every piano teacher has to contend, is the missed lesson. Scarcely a week passes, without someone meeting her with the excuse, "I'm sorry, Miss, but Janey can't take a lesson to-day. It has been so cold that she couldn't practice." No doubt, in most cases this excuse is valid. And even though the room might be moderately warm, the keys of the piano would be so cold, that the child's fingers would become stiff and helpless, from contact with their icy surface. Time spent under such conditions is only wasted, as no progress can be made.

Much of this annoyance, however, can be overcome by warming the keys. A few minutes before the practice hour arrives, take a thick towel, fold it lengthwise the width of the keys; warm it thoroughly and lay it upon them. Repeat the warming, and shift along, until the keys along the space needed for practicing, are well warmed. A smooth inch board, the width of the keys, and about two feet long, well warmed, and layed upon the keys, will answer the same purpose.

Let teachers suggest this plan to the mothers of their pupils, where the cold room seems to offer an excuse for omitting the lesson, on account of lack of practice. Although the child may have to wear a wrap while at the piano, the warm keys will keep the fingers warm and nimble.

IT is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles—the creation of supernal beauty. It *may* be, indeed, that here this sublime end is now and then attained *in fact.* We are often made to feel, with a shivering delight, that from an earthly harp are stricken notes which *cannot* have been unfamiliar to the Angels.—EDGAR ALLAN POE.

The Etude Master Study Page



1811—The Real Liszt—1886

"Wer wird nun der Liszt Helfen?"

LISZT'S EPOCH.

In all the congregation of races that make up the population of Hungary, the Magyars form by far the greater part. For centuries Hungary was the borderland between Asiatic and European civilization. One might expect in Hungary just such a proud, brave, war-like generous and impassioned race as it has proved to be. Was not theirs the territory which both the Hun and the Vandal traversed time and again? Do they not to this day trace their genealogy back to sources so venerable that many of the aristocratic houses of France, Germany and England seem mere upstarts by comparison? Is not their very language simply a modified form of an Asiatic tongue of remote antiquity and great richness and expressiveness? Despite the fact of their affiliation with Austria through a royal marriage performed nearly four hundred years ago, do they not to-day preserve their national ideals, their distinctive speech and their political identity with an independence which wins the admiration of the whole world? Of such a race came Franz Liszt. Singularly enough his long residence in France, Germany and Italy gave him the habit of the cosmopolitan, but he always held the love of Hungary deep in his heart, and Hungarians point to Liszt as one of their greatest heroes as indeed they might to Zóltan, Geysa, Rakóczy, Kossuth and others.

LISZT'S ANCESTORS.

While Liszt's immediate ancestors held comparatively humble positions, it is very generally supposed that they were in some way connected by family ties with the men and women of the same name who at an earlier date were representative members of the Hungarian nobility.

His great-grandfather was a subaltern officer in the army, his grandfather was a steward to famous Prince Esterhazy, and when he died, his son, Adam Liszt, became his successor in the Esterhazy family. In this way Liszt's father and grandfather passed their days in close touch with the most stimulating musical atmosphere of the time in continental Europe. While the steward's position was little better than that of a butler, Hungarian society was in such a plastic state that it was possible for the half brother of Adam Liszt to rise to the exalted position of Imperial Austrian Procurator-General. Adam Liszt was known to have been somewhat proficient in playing the piano, flute and violin, and it is stated that he at one time came under the advice and instruction of the great Haydn when the master was the director of music at the Ezterhazy palace in Eisenstadt. In 1810 Adam Liszt removed to Raiding to superintend another estate belonging to the Esterhazy family. There he married Anna Lager, whose ancestry was German. Very little is told of her except that she was comely in appearance and an excellent housewife.

LISZT'S EVENTFUL CHILDHOOD.

Franz Liszt (Hungarian form, Liszt Ferencz) was born at Raiding, Hungary, October 22, 1811. His first instructor was his gifted father. The child soon manifested surprising talent, and when he made his first appearance in public at Oldenburg, several Hungarian noblemen readily offered to supply the means for his musical education for a period of six years. Accordingly he was taken to Vienna and after a concert in that city in 1823, the musical world soon learned that it had to look forward to a new master. Beethoven, it is said, was one of the most enthusiastic admirers of the child virtuoso. Liszt's teachers were Czerny for the piano, and Salieri and Randhartiger for composition. Through Randhartiger, Liszt met Schubert, although we have no illuminating description of the meeting. In the same year he wrote a variation upon a waltz by Diabelli which was immediately published and met with no little favor. His fame at the keyboard had already taken on meteoric brilliancy. With the assurance of this quickly-gained reputation his father decided to take the child to Paris with the hope that he might be admitted to the conservatoire, notwithstanding the restriction which excluded foreigners. The director Cherubini, himself an Italian, refused to make an exception to the rule but it is well known that his prejudice against prodigies was his main reason for keeping Liszt out of the famous school. Liszt, however, continued his training under Reicha and Paer, both of whom were very renowned in their day. During the next few years he made many tours through Switzerland and England always with the greatest success. In 1825 he found time to write a one act opera, *Don Sanche*, which was produced at the *Académie Royale* with pronounced but transient success.

A DANGEROUS ENVIRONMENT.

Picture a boy in his early teens listening to the adulation of the great men of the time and you may gain an idea of the somewhat dangerous environment which surrounded Liszt during the formative period of his life. How easy it would have been to have "turned his head" in a manner which would have ruined him in after life. Indeed there are those who delight in finding a certain superficiality in Liszt's work at various times in his life and then attributing it to the effusive praise his early efforts brought forth. Even Beethoven, according to contemporary reports, had given the boy the consecrating kiss of approbation. He became the pet of a half dozen salons in Paris, where his less important accomplishments were praised above his hard-earned attainments. When Liszt lost his father in 1827 he was really in a somewhat dangerous plight, but the serious duty of supporting his mother sobered the youth and made him work more earnestly than ever. The performances of "Master Liszt" in England and "Le Petit Liszt" in France opened the eyes of the young pianist to the large revenue which might be obtained by a virtuoso pianist and he resolved to become a famous performer on the pianoforte.

THE MAKING OF A COSMOPOLITE.

Singularly enough the Magyar language did not gain recognition as a court language or a state language until the early part of the last century. In its place German and Latin were widely used. Many of the works of the early Hungarian authors were written in Latin and the country boasted of a Latin newspaper as early as 1721. Although Liszt was born a Hungarian he was not taught the Magyar language, as at that time the language was confined largely to the peasantry. He was, however, well acquainted with the customs, society and literature of the countries through which he had passed. It is not unlikely that he was more influenced by the environment of the French Salon than by any other force. For this reason we must judge his entire life by the training he received. Liszt has been condemned for certain acts which are readily admitted as offences by those who are trained in a more severe moral school. The fact that his surroundings permitted him to look easily upon certain conventions which others hold sacred does not excuse Liszt for transgressions, but it does explain a part of his education which made him view the society of his time through totally different glasses than those worn by others. Emotional, excitable, impassioned, volatile, Liszt early made up his mind that he would enter holy orders. His father, however, persuaded him not to take this step.

LIFE IN PARIS.

After his father's death Liszt established himself in Paris as a teacher under the patronage of Erard, the famous piano manufacturer. One of his pupils was the daughter of the Count de Saint-Cric, with whom he promptly fell in love. The Count refused to consider a courtship and Liszt was heart-broken and his health suffered seriously. Indeed, his condition was so desperate that when he disappeared from the salons of the day it was thought that he was dead and an obituary notice was published.

For nearly two years Liszt remained in a convalescent state, and during that time he read exhaustively. Soon, however, we find the virtuoso spirit in the young Hungarian master returning and Parisian salons again rang with the wonders of Liszt. The appearance of Paganini in Paris was a great incentive to Liszt. The mystical Italian violinist, with his "diabolically" facile technic and his wonderful accuracy amazed Liszt, and set new standards which the youth was quick to duplicate on the piano keyboard.

Berlioz, who was only some eight years the senior of Liszt, influenced the life of the composer-pianist very strongly. His association with Victor Hugo, Lamartine, George Sand, Heine, Chopin, and other great artistic workers of the time, affected him deeply. For Chopin he had the affection of a brother. Although they had differences at times, this is not surprising when the temperaments of the two great artists are considered. Liszt's biography of Chopin is unquestionably his finest literary effort.



Rosenthal. Liszt. Mansfeldt.
Emil Liebling. Siloti. Friedheim. Sauer. Reisenauer. Gottschalg.

Liszt's life, always swaying between conventions on one hand and impassioned outbursts on the other, found in Paris just the field for its greatest happiness. One moment we find him led to the door of the abbey about to take on the gown of the priest, another we find him associating with the disciples of Saint Simon and his social hierarchy. A friend of the Abbé de Lamennais, Liszt maintained his fealty even when that priest suffered the anathema of the church. Liszt was glad enough to run to its doors in later years. We are not surprised when in 1834 we find Liszt wildly in love with the Countess D'Agoult better known by her pen name, "Daniel Stern." Of Liszt's children, Daniel died at twenty years of age, Blandine became the wife of Emile Ollivier, Napoleon's minister of war, and Cosima later became the wife of von Bülow and then Wagner.

LISZT'S SUCCESSFUL TOURS.

Between the years 1835 and 1847 Liszt made many appearances in most parts of cultured Europe. It must not be thought that he was invariably acclaimed, since his life with the Countess d'Agoult un-



LISZT PLAYING BEFORE THE EMPEROR OF AUSTRIA.

questionably won him the disfavor of many in England and in Switzerland, as well as in some other places. Liszt himself realized this. In England, for instance, his agent lost money upon his concerts which Liszt made up from his own resources. His generosity was monumental. He was continually giving with the most open handed and open hearted munificence. In this way he won the admiration of thousands and the friendship of many. Upon one occasion a fund was raised to erect a monument to Liszt in Pesth. Liszt would not accept the honor, but insisted that the money collected be given to a poor sculptor to help him during his struggle years. However, Liszt became greatly interested in the erection of a monument to Beethoven in Bonn and it was through his beneficence and activity that the statue was completed.

AT WEIMAR.

In 1849 Liszt decided to settle in Weimar, where he remained for over twelve years. At that time the peaceful German city was still alive with the interest that Goethe, Schiller and other great German poets had brought to it. The theatre and opera house had been the scene of many of the great dramatic and musical triumphs of the time and in this atmosphere Liszt found inspiration for the splendid work he was destined to do for art. His infatuation for the Princess Karolyne zu Sayn-Wittgenstein aroused antagonism among those who had criticized his former love affairs, but some small commiseration for Liszt's unconventionality was found in the fact that the Princess was of great assistance to Liszt in his literary work. Liszt's broad spirit of personal sacrifice was indicated when he gave up the career of the virtuoso, with its enormous remuneration, to become director of the Court Theatre at Weimar with a comparatively small income. He did this in order that he might help rising composers who needed such support. It was his idea to give operas lacking support their initial performances as well as helping other works too recent and too original to win wide popular favor without such assistance. In this way Wagner's *Tannhäuser*, *Lohengrin*, Raff's *King Alfred*, Schumann's *Genovera*, Schubert's *Alfonso and Estrella*, Berlioz' *Benvenuto Cellini*, were given with success. It was to Weimar that Richard Wagner turned in despair only to find that Liszt had already arranged for a performance of *Lohengrin*, which the composer had feared would never be produced. Later, when escaping arrest for participation in the revolution at Dresden, Wagner found sanctuary at Weimar, until the generous Liszt could arrange for him to go to Switzerland.

It was in Weimar that Liszt first became known as a teacher of musical celebrities. The fact that his means were such that he could teach without remuneration drew to him many worthy but impoverished students who were only too anxious to retain his patronage by hard work. Many of these became illustrious in after years not only as performers but as composers. Mr. James Huneker in his book *Franz Liszt* gives a catalog of some three hundred pupils of Liszt. When it is remembered that Liszt might easily have charged an exorbitant fee for instruction, one may gain an idea of his beneficence in giving these thousands of lessons and also his great donations to the art of the future.

THE END OF THE WEIMAR PERIOD.

Liszt's activities in Weimar were by no means confined to conducting and teaching. An atmosphere of musical progress invigorated the little Grand Ducal city as no where else. The phrase, "the music of the future," was coined and applied to all of the newer works represented by the new spirit of Weimar. Liszt himself participated in this by freeing the symphony from the rigid bonds of the established forms and developing the newer "symphonic poem" which many modern composers have accepted as the style for their own compositions. In the symphonic poem one movement supersedes the several movements of the old symphony and the development or working out of themes is done with less restriction and more liberty.

Regarding the fact that Liszt had brought a [illegible] Weimar and had done much to [illegible] fame of the placid little city, the [illegible] not appreciate this and when [illegible] made at the performance of *Tannhäuser*, Liszt decided to leave [illegible] and begged him to stay. [illegible] from place to place, followed by a constellation of famous pupils. Rome, Pesth and Weimar all shared a portion of his time. He had concluded his artistic mission in Weimar and the world of music was advanced immensely by his initiative and independence.

LISZT'S LAST YEARS.

In Rome Liszt's leanings toward the church were favored by the opportunity of meeting many devout men and women. His room was furnished with the simplicity of an ascetic and his industry was unusual. He found himself at his writing desk at four o'clock nearly every morning. He continued composing until seven o'clock. At eleven o'clock he attended mass, devoting the other hours of the morning to work. At noon he dined with the Princess Sayn-Wittgenstein, who had likewise elected to live a life of retirement and piety. On every other day he taught from two to six in the afternoons. The evenings were spent at the house of the Princess. His devotion to the church was sincere and constant. In 1866 Pope Pius IX raised him to the ecclesiastical dignity of Abbe. In 1870 he returned to Weimar to conduct a Beethoven festival. In 1875 Liszt was made president of the Academy of Music at Pesth, Hungary, and was raised to the nobility. In 1886 Liszt went to a festival conducted at Bayreuth. He was immensely interested in the performances but was able to attend only two. The last opera he saw was *Tristan and Isolde*. He was so weak that he could hardly sit through the performance. Bronchitis followed by inflammation of the lungs followed his exertion and he was confined to his bed until July 31st, when he died surrounded by his family and a few faithful friends.

SOME FAMOUS LISZT PUPILS.

Among the many illustrious names associated with that of Liszt are his pupils, Anna Mehlig, Amy Day, Julia Rivé King, Sofie Menter, Adele Aus der Ohe, Pauline Viardot-Garcia, Engen d'Albert, C. B. Alkan, Conrad Ansorge, Walter Bache, Carl Baermann, Albert Morris Bagby, Franz Bendel, Arthur Bird, Bernard Boekelmann, Alexander Borodin, Louis Brassin, Hans von Bülow Bnonamini, Richard Burmeister, Peter Cornelius, Leopold Damrosch, Felix Draeske, Henry Falcke, Arthur Friedheim, S. Jadassohn, Alfred Jaell, Josef Joachim, Rafael Joseffy, Wilhelm Kienzel, Martin Krause, Carl von Lachmund, Alexander Lambert, Frederick Lamond, Eduard Lassen, Wilhelm von Lenz, Emil Liebling, George, Liehling, Louis Mass, Hugo Mansfeldt, William Mason, Edward MacDowell, Max Meyer Olbersleben, Moritz Moszkowski, J. Vianna da Motta, Felix Mottl, Muller-Hartung, Otto Neitzel, Arthur Niklsch, Joachim Raff, Silas G. Pratt, Alfred Reisenauer, E. Remenyi, Rimsky-Korsakov, Hermann Ritter, Moriz Rosenthal, Camille Saint-Saëns, Emil Sauer, Xaver Scharwenka, Giovanni Sgambatti, William H. Sherwood, Alexander Siloti, Friedrich Smetana Bernhard Stavenhagen, Frank van der Stucken, Karl Tausig, Felix Weingartner, Van Zeyl, Geza Zichy and Constantin von Sternberg. Despite the fact that Liszt earned and gave away a fortune, very little if any of this came from teaching fees. In fact he gave so freely that his means in his old age were reduced very greatly. He used to say frequently to his friends "Wer wird nun der Liszt helfen?" ("Who will help poor Liszt now?") Probably no musician has ever lived who has done as much for others as Franz Liszt.

LISZT'S APPEARANCE.

Descriptions of Liszt add interest to his innumerable photographs, which at best can not give the full measure of the man to the eye of the keen observer. There must, however, have been something decidedly hypnotic about his appearance, for we find among the many records of his likeness such adjectives as remarkable, demoniac, lovable, animated, attractive, noble, divine expression, electric, erect, gleaming eyes, impressive, eyes flashed like diamonds, sensitive mouth, amiable, surprising youthfulness, long sensitive hands, very thin (in old age), stooped a great deal, decked himself with orders, demeanor affected, not beautiful. What a queer conglomeration of descriptive epithets! Through it all we must perceive that magnetic power which had much to do with his control over great audiences.

LISZT'S PLAYING.

Shall we content ourselves with the unlimited applause of those who were benefited by Liszt and conclude that he reached the zenith of piano playing, or shall we regard these opinions analytically and endeavor to discover what it was that made people consider Liszt the greatest of all pianists of the past and of the present? Hans Christian Anderson in a very fervid sketch of Liszt's playing gives an idea of how Liszt impressed those of his auditors who were without extended musical training. "The whole instrument appears to be changed into a great orchestra," he says. "This is accomplished by ten fingers which possess a power of execution which might be termed superhuman. I have met politicians, who at Liszt's playing, conceived that peaceful citizens at the sound of the Marseillaise might be carried away that they might seize their guns and rush forth from hearths and homes to fight for an idea! I have seen quiet Copenhageners with Danish autumnal coolness in their veins become political bacchantes at his playing. The mathematician has grown giddy at the echoing fingers and the reckoning of the sounds." Contrasted with this we may give an anecdote from Heine quoted by Mr. James Huneker, in which it would appear that Heine intended to expose Liszt in the trappings of a charlatan: "The celebrated singer (Rubini) had undertaken a tour with Franz List, sharing expenses and profits. The great pianist took Signor Belloni about with him everywhere (the entrepreneur in general of his reputation), and to him was left the whole of the business management. When, however, all accounts had been settled up, and Signor Belloni presented his little bill, what was Rubini's horror to find that among the mutual expenses there appeared sundry items for 'laurel wreaths,' 'bouquets,' 'laudatory poems' and such like 'ovation expenses.'" This, however, might easily have been an example of a none too lovely side of Heine's career since there are existing letters from Heine to Liszt and Meyerbeer which point quite clearly to nothing short of blackmail. Robert Schumann speaks with great enthusiasm of Liszt's playing, saying that he was only exceeded in tenderness by Chopin. Grieg, as a young man, marveled at the playing of Liszt. Rosenthal, always a devoted pupil, declares that he played "as no one before him and as no one probably ever will again." Rudolph Breithaupt writes, "In analyzing Liszt's command of the piano we find that it consists first and foremost in the revelation of a mighty personality rather than in the achievement of unheard of technical feats. Though his admirers will not believe it, technic has advanced since his day. Tausig excelled him in exactness and brilliancy; von Bülow was a greater master of interpretation; Rubinstein went beyond him in power and in richness of tone color, through his consummate use of the pedal. Even contemporary artists, *e. g.*, Carreño, d'Albert, Busoni, and in part, Godowsky, are technically equal to Liszt in his best days, and in certain details owing to the improved mechanism of the piano, even his superior." An opinion of Liszt's playing in his later years given by Emil Sauer, a pupil and great personal admirer of Liszt does not differ so very greatly from that of Breithaupt.

LISZT AS A COMPOSER.

The catalog of Liszt's compositions is usually a surprise to anyone who has not investigated this phase of the master's work. For orchestra, his most significant works are his symphonic poems, of which the most famous are *Les Preludes* and his *Faust* Symphony. For piano, his concertos in E flat and in A deserve first attention, although the public knows Liszt as a composer principally through his fifteen Rhapsodies. The sonata in B minor is a monumental work which should be more frequently heard, as should the very difficult but extremely beautiful *Etudes d'execution transcendante*. The Liszt *Consolations* and the three *Liebesträume* (Nocturnes) are perhaps the most played of the composer's works since they are perhaps the least difficult. Liszt's own great technical skill was no doubt responsible for the fact that he wrote so very few pieces within the grasp of the player of limited ability. His arrangements of the works of others' operas, songs, etc., to say nothing of the Beethoven symphonies, were the first to gain him popularity, and for this reason his own unusually fine original pianoforte compositions were eclipsed for a time.

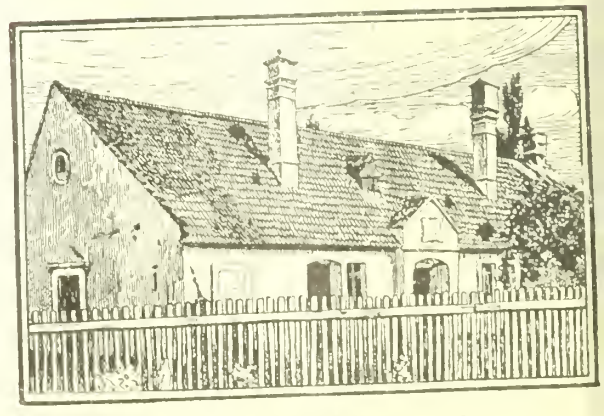
Liszt's vocal works are noteworthy, but not so much for their brilliancy as for the serious intent of the composer. *St. Elizabeth* is rich in tonal beauties and is perhaps the most frequently heard of all Liszt's choral works, although many of his other vocal works (*Graner Festival Mass, Christus,* etc.) are works of rare charm. His critical writings, while not so forceful or so deep as those of Wagner, nor as acute as those of Schumann, are valuable in the extreme.

BOOKS ABOUT LISZT.

While an immense amount of descriptive matter has been written about Liszt few completed volumes of any merit may be found outlining the work of the great musician. Among the best of these are the biographies by de Beaufort, Nohl and Arthur Hervey. It was not until the appearance of Huneker's *Franz Liszt* that anything like a good Liszt book was obtainable. In this the author has not only outlined the life of the composer but has collected a splendid amount of contemporary material which appeared at the time when Liszt was the musical sensation of the world.

A LISZT PROGRAM.

		Grade
1.	Duet—*Rhapsody March* ..... (Arranged from the Hungarian Rhapsody No. 2)	4
2.	Piano Solo—*Consolation*, No. 5.....	5
3.	Vocal Solo—*Thou Art So Like a Flower.*	4
4.	Violin Solo—*Notturno* (No. 3).	
5.	Piano Solo—*O, Thou Sublime Evening Star* ..... (Arranged by Liszt from Wagner's *Tannhäuser.*)	5
6.	Piano Solo—*Hark, Hark, the Lark* ..... (Arranged by Liszt from Schubert's song.)	6
7.	Piano Solo—*Bridal Chorus*, from Wagner's *Lohengrin* ..... (Arranged by Liszt.)	7
8.	Vocal Solo—*The Loreley*	6
9.	Piano Solo—*Hungarian Rhapsody*, No. 6	7
10.	Piano Solo—*Concert Paraphrase* on Verdi's *Rigoletto*	8
	Or *Mazurka Brillante*	7
	Or *Hongroise* (David-Liszt)	5



LISZT'S BIRTHPLACE IN RAIDING.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. This department is open to all readers without charge of any kind.

PRACTICAL ADVICE.

In a recent number of the *Round Table* we invited comment from our readers, the particularly point at issue being "Refractory Pupils." We have received two letters which we are glad to print, one brief, and one more at length. The first one reads:—

"In the Teachers' Round Table for June I noticed the complaint under the heading 'Refractory Pupils.' We all have them, but there are many methods whereby the number may be reduced. I will give you some of mine, and would be pleased to read those of other teachers. For younger grade pupils I offer a gilt star for a good lesson, and promise to give free a new piece, when ten stars are earned. The earned pieces are always well learned, and much pride shown in their possession. Others are induced to good practice by a promise of a musical picture, musician, postal card, or a Perry picture. Promise of a little musicale at some pupil's home will excite some to good work. Telling some how well others are doing will help, but, best of all, attractive music and frequent additions. Changes will keep up ambition when all else fails. Again,—praise every point you can find that is deserving, and make them all think your hope of peace and happiness depends on the good work they do, and love them all and let them know it." M. E. H. G.

The other letter gives a teacher's experience at length, and will afford many points to many teachers. It is as follows:

"I do not think myself an authority, but I have had such success with the kind of pupils mentioned, for several years, that I think it my duty to tell my mode of dealing with them and their parents, for the benefit of teachers having trouble with 'refractory pupils.'

"When I am asked to teach a child, I inquire if he or she will practice. If they are dubious about it I advise them not to spend their money on lessons, as they are useless without practice. If they insist, I answer in this way: 'Very well, I will take her for one term, but she must practice; if she does not you must let me know. If I do not succeed in the first term I will not take her for another at any price, as she will be no credit to me without practice.'

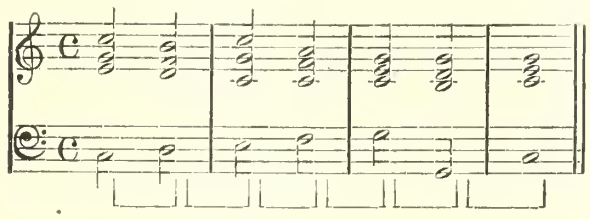
"At the first lesson I also impress this upon the pupil. In a few days the mother calls me over the phone saying she cannot make her practice. 'Very well, send her to me and I will give her some medicine,' I reply. When she arrives shamefaced and sulky, I greet her cheerfully. Astonished she says Mama sent me here saying you were 'going to give it to me for not practicing.' But I only reply to her, 'No, dear, I sent for you because I am so sorry for you and I want to help you along a little. Music is so hard and it is so tedious to be shut in again after the hours in school. I remember how hard it was for me to see the other children out playing while I was practicing, but now I am glad I did, or I should not know music and be able to teach you. You will feel the same after you have a good start, and I am going to help you to get it.' Then I go over her lesson carefully with her three times, showing her how interesting it is, and tell her to come again the next day giving her fruit or bonbons as a reward for the interest she has shown. I continue this with her until she asks how long it will be necessary to come every day. 'Only until you can prove to me that you can practice all alone; then you will only come for your regular lesson.' This works like magic. She soon wants to practice alone at home, and begins to come with her lessons well prepared. This is an actual case with a nine year old child, but I have proved it many times with other pupils. She is now half through Mathew's third grade.

"The most I have ever given in these extra lessons was twelve. If the parents are well-to-do, I charge for them in regular term rates. If they are poor, I keep them in my record book as 'advanced' to make up for 'missed' lessons, of which there are sure to be more or less later. During twenty years of teaching I have never found this plan to fail." A. F.

1. "Will you please give me some idea about the pedaling in MacDowell's *To the Sea?* I am told the pedal is employed a great deal and often in an unusual manner in his compositions. In measures 1 and 2 should the pedal be changed four times, once for each chord? In measure 13 should it be changed twice? Should it be changed with each new harmony not allowing chords to blur into one another?

2. I would also like to know how the pedal should be used in the *Gavotte* from Bach's *Second Violin Sonata,* transcribed by Saint-Saëns." B. G.

For binding chords the overlapping method of pedaling should be employed. This needs considerable practice at first in order to master. Many players seem to be only able to keep time with their pedal effects, and the overlapping effect which causes the motion to be made a little off the beat gives them trouble. It is produced as follows:



The pedal is raised immediately after the chord is struck, and as instantly depressed again. This causes one chord to blend into the next, but does not prolong it until the dissonance has time to become disagreeable to the ear. The effect is simply one of legato. In the first measure of the MacDowell the pedal is taken with the first chord and rises as soon as the third is struck, and immediately falls. The B flats in the last chord only change it to a chord of the seventh, so the pedal need not rise until the first chord in the next measure, after which it drops at once, and is changed in same manner on the third and fourth. In the ninth measure you will need the sostenuto pedal for the B flat in the bass. In measure 13 it need not be raised until the fourth beat. The effect of the quarter note in the bass must be carefully observed, and beginning in the 15th measure the sostenuto pedal will be needed. During these measures the effect of the bass is suggestive of the rhythmical inrush of the sea on the shingles. Beginning with measure 20 it is more like the steady roll of the waves far out at sea. If the sostenuto can be used here in connection with the damper pedal the effect will be better, but lacking it you will have to change pedal with each deep bass tone.

The first function of the damper pedal, often ridiculously called loud pedal, is to sustain the sounds. But you may have noted that when a tone is sounded with the dampers raised, many other wires sound in sympathy with it. These add richness and fulness to the tone. Therefore, although the effect of the Bach *Gavotte* is mainly detached and snappy, yet if the pedal is used on each accented beat and immediately released, accentual resonance will be added to these chords which will greatly improve the effect. The pedal point on the bass F sharp on the fourth page, needs the sostenuto pedal. If this is not on your piano, you will have to keep the damper pedal down throughout the passage. Be sure, however, to play the tones that clash very distinctly.

TEACHING THE BLIND.

"For the past twelve years I have had the work of teaching music to young ladies who have never seen the light of the sun, and with young men who have lost their sight from illness. I have taught them both vocal and instrumental music.

"It is not necessary to use raised notes; I do not like this system because the pupil can only play the music that has been prepared for her and nothing else. I have in mind now one of my pupils who has as large a repertoire as many open-eyed musicians; every note I have read to her, and as her other senses are remarkably developed because of the loss of one, she has been able to retain and put in practice all that I have imparted. In other words, I gave her my eyes. A. A. L."

LOW WRISTS.

"I was taught to hold my wrists a little below the level of the keyboard, but it seems to excite a good deal of unfavorable comment from other players here. Ought I to try and change my method which has become fixed?" C. T.

With the human mind so constituted that it is difficult to find absolute agreement between various minds along any line, it is not strange that there should be much difference of opinion as to the correct methods of playing the piano, especially as the determination of this has been entirely an experimental matter. There are teachers, and there have been very eminent ones, who teach the method which advocates that the wrist be depressed slightly below the level of the keyboard. They believe that a feeling of vitality can be better developed from finger joint to tip, and all the muscles thereby be brought more thoroughly into control; that in correct finger action the hand should be so placed that there could be a slight pulling tendency from the points of the fingers towards the palm, which motion would be impossible were the hand held high. They argue that a full round tone is much more easily produced in this manner, entirely free from harshness, and more easily varied from the softest pianissimo to the most sonorous fortissimo. These teachers maintain that with the hand in a high arched condition, only piano effects can be produced from the fingers, and that no strength of tone can be produced except by a sort of downward punch of the hand and arm, and that the production of accents in this manner is apt to result in a hard and unsympathetic touch. Advocates of other positions of the hand naturally refute this idea vigorously. That any agreement is ever reached between the advocates of the two systems is of course hardly to be expected, although the method that holds the wrists on a level is more universally followed than any other. If you have learned either method it will be difficult for you to change unless under the guidance of a skilful teacher. As to whether or not you should change will depend entirely upon your age, your ability to work carefully, and whether you can command the services of an expert teacher. The exponents of the low wrist method have laid much stress upon the rich production of sonorous chords free from harshness, but the truth is, few teachers employ the old-fashioned method of slapping chords. The down wrist touch is in reality a more extended application of the same idea as inculcated by the disciples of low wrist. Modern piano touch demands that one should be able to place the hand in any position desired for the production of any given effect. No longer do the best teachers insist upon the maintenance of any one rigid position to cover every kind of touch and desired tone to be produced. In fact one hears less about peculiar or individual kinds of touch to-day than twenty-five years ago, because of the all-embracing nature of modern touch.

NEURITIS.

"Please tell me what is meant by neuritis and how caused? I have noticed a number of articles lately warning teachers to be careful that children do not practice with the arm, as this may develop neuritis." S. M.

If you had only realized it, this information you could have obtained of the first doctor you met on the street. Neuritis might be caused by over practice, but more often comes from other causes. The amount of practice done by the average student is not likely to cause neuritis, unless there be some other predisposing cause. Meanwhile it is always well to keep careful watch over your pupils and see to it that they do not come to grief along any line of this sort. As for practicing without the arm, this is hardly possible.

Study Notes on Etude Music

By PRESTON WARE OREM

EVENING STAR ("TANNHAUSER")—WAGNER-LISZT.

In our last issue we had a Schubert song transcribed by Liszt. This month we have a transcription of a famous operatic number. The Liszt transcriptions of Wagner's melodies seem to have been a labor of love; all of them are so uniformly successful. Possibly, one of the most playable and the most liked by students is the *Evening Star* from *Tannhauser*. In the opera this is a beautiful solo for the baritone voice, afterwards taken up by the violoncello. In the opera it is in the key of G, but as tranposed to A flat it lies just right for the hands on the pianoforte. This number is classed in Grade V, and it is about the least difficult of all of Liszt's transcriptions. An interesting biographical and critical sketch regarding Liszt and his works will be found in another department of this issue.

ROMANZA—A. GRÜNFELD.

The distinguished concert pianist and composer, Alfred Grunfeld, was born in Prague, Bohemia, in 1852, and is still living. His published works comprise pianoforte pieces chiefly. The *Romanza* is one of his representative compositions. Originally this piece is written in the key of F sharp, but, as it presents some difficulties in this key, most players prefer to have it in the key of F, as here given. It must be played in the modern style, with much expression and with dramatic fervor. In point of difficulty it is not beyond Grade VII.

HUNGARIAN ROMANCE—R. KLEINMICHEL.

Last month we presented a Hungarian Folk Song transcribed by R. Kleinmichel; in this issue we have another one, but of entirely different type. The former composition was in the form of a *Czardas* or *Folk Dance*, while the *Romance* is of flowing, song-like character. As transcribed for the pianoforte, this number makes a very beautiful piece of music, lying well under the hands and affording abundant opportunity for beauty of tone production and expressive interpretation. There are several characteristic touches in this transcription to which attention might be drawn. For instance: The passage in thirty-second notes in which C sharp and G are repeated in alternation, is a suggestion or imitation of the characteristic Hungarian instrument known as the *Cembalo* (or Dulcimer). This passage and the other similar ones are to be played with a light and shimmering effect. Grade IV.

MAZURKA NOBLE L. J. O. FONTAINE.

This is a broad and somewhat strenuous mazurka movement affording opportunity for the display of heavy chord and octave work. The rhythm should be slightly exaggerated and strongly accented, in order to gain the best effect. The pedal should be used with care in order that the shifting harmonies may not overlap. This will make a fine recital or exhibition piece. It is not beyond Fourth Grade in point of difficulty.

MAGIC BELLS—G. D. MARTIN.

Mr. G. D. Martin has been represented frequently in our music pages, but usually by waltzes or pieces in the ballet style. *Magic Bells* is decidedly different from these. The composer wishes this number to be played as rapidly and at the same time as lightly as possible. When this is well done the effect is exceedingly satisfactory. In playing the group of five six[illegible] known as a *quintuplet* or *quintole* (five notes [illegible] the time usually allowed to four), care must [illegible] get the notes as even as possible, and then [illegible] the figure, in order to reach the octave [illegible] it will be necessary to pass the [illegible] and carry the hand over with [illegible] and a half

[illegible] VON LIFLITZ

[illegible] Leipzig, born in Leip[illegible] chiefly by his songs, [illegible] the piano, compos[illegible] and [illegible] ship.

The *Berceuse* in E flat is a gem which will well repay careful study. It must be so played as to give due import to the principal melody as well as to bring out the various inner voices. Grade IV.

AFFECTATION—TH. LACK.

The French word *Mignardise*, literally translated, means delicacy. In this bright and entertaining composition by the popular French composer, Theodore Lack, it has reference to the mincing manners and affected bearing of the French nobility of the period depicted in the paintings of the artist Watteau. This will make a very acceptable Third or Fourth Grade recital piece.

SONG OF PARADISE—H. WILDERMERE.

A brilliant and tuneful drawing-room piece somewhat in the style made popular by Gustàv Lange and others. Between Grades III and IV in point of difficulty.

REMEMBRANCE—O. M. SHOEBEL.

A tuneful waltz movement in the modern running style. Good for teaching or recreation purposes, and possibly for dancing. Grade III.

FOND RECOLLECTIONS—H. ENGELMANN.

Another graceful drawingroom piece from the pen of Mr. Hans Engelmann, somewhat in the style of his extremely popular *Melody of Love*. This composition, in addition to its melodic charm, affords good teaching material for Third Grade work, especially in the middle section.

TARANTELLE—C. GURLITT.

The composer, Cornelius Gurlitt (1820-1901), in spite of his rare musical attainments, was content to pose chiefly as a writer of educational piano pieces of easy and intermediate grade. In this particular line of musical endeavor he was almost unexcelled. All his pieces display a freshness of melodic invention, together with finished workmanship. His *Tarantelle* in A Minor is an excellent specimen, an ideal Third Grade teaching piece. It may be played as rapidly as one's fingers can get over it, consistent with clarity and evenness.

"SCHUMANN"—D. ROWE.

This clever little composition is from a new set of pieces entitled, *Souvenirs of the Masters*. Each of these pieces, after some appropriate preliminary material, with text *ad-lib*, introduces some famous melody. In this particular instance the melody is Schumann's famous *Happy Farmer*. This is a rather novel idea for a set of teaching pieces and its educational advantages are apparent. This particular number may be used in advanced Second Grade work.

HAPPY ADVENTURE—S. F. WIDENER.

A lively and interesting Second Grade piece in march form. It has three well contrasted themes and a variety of useful technical features. An excellent recital number.

SWEETHEART WALTZ—C. W. KERN.

For an easy waltz movement, this number is more than ordinarily original. When well played it will sound more difficult than it really is. This is due to the fact that the passage-work lies so well under the fingers and is adapted for small hands. This piece is suitable for Second Grade work.

RHAPSODY MARCH (FOUR HANDS)—F. LISZT

Almost since its first appearance, Liszt's *Second Hungarian Rhapsody* has been one of the most popular of concert solos. The *Rhapsody March* is taken from the theme of the finale of this piece and arranged in a brilliant manner for four hands. In this form it makes one of the best recital or exhibition pieces that we know of for players of intermediate grade. It should be played with fire and abandon.

THE VIOLIN PIECES.

The many violinists who have not as yet attained that stage of technical progress which will enable them to cope with the difficulties of the complete *Air Varie* by Vieuxtemps, will nevertheless enjoy the beautiful theme extracted from this number. It is complete in itself and makes a good recital or recreation piece.

Mr Frederic A. Franklin's compositions for the violin and piano, chiefly in the First Position, have met with great favor. The little polka here given, entitled, *The Mischief*, is one of the most successful. It is easy to play but has a brilliant and dashing effect when well rendered.

ADAGIO (PIPE ORGAN)—J. HAYDN.

This number is taken from the slow movement of the celebrated pianoforte *Sonata* in E flat. It makes a beautiful pipe organ voluntary which will admit of tasteful and effective registration. It is suitable for an organ of any size.

THE VOCAL NUMBERS.

Mendelssohn's *O Rest in the Lord*, from *Elijah*, is one of the standard alto solos, suitable also for mezzo-soprano. This is one of the numbers that never grows threadbare. It always arouses enthusiasm when well sung.

C. B. Blount's *Land of My Dreams*, is a reflective song of semi-sacred character, which will admit of a tasteful and expressive rendition, suited to a voice of intermediate compass.

D. C. Spooner's *Two Roses* is a neat and delicate little *encore* song which should meet with much favor.

HINTS TO STUDENTS DEPRIVED OF THE TEACHER'S HELP.

BY B. H. WIKE.

PRACTICE is by far the greatest factor to be considered from the viewpoint of advancement. It is the student's duty to see that his practice hours are regular and well employed. In no case should he deprive himself of less than an hour for this, and he must be his own disciplinarian and lay out his daily program beforehand. The practice hour should not include too much for justification, and the subject-matter must no' be considered "dry" nor slighted before it is thoroughly learned. An exercise, piece or etude is not mastered because you can play it fairly well without making more than one mistake. That one mistake, if not corrected, will be a great hindrance to further advancement, a great deal more than you think; play these tedious places over and over, no matter if it takes a hundred repetitions.

THE HARE AND THE TORTOISE.

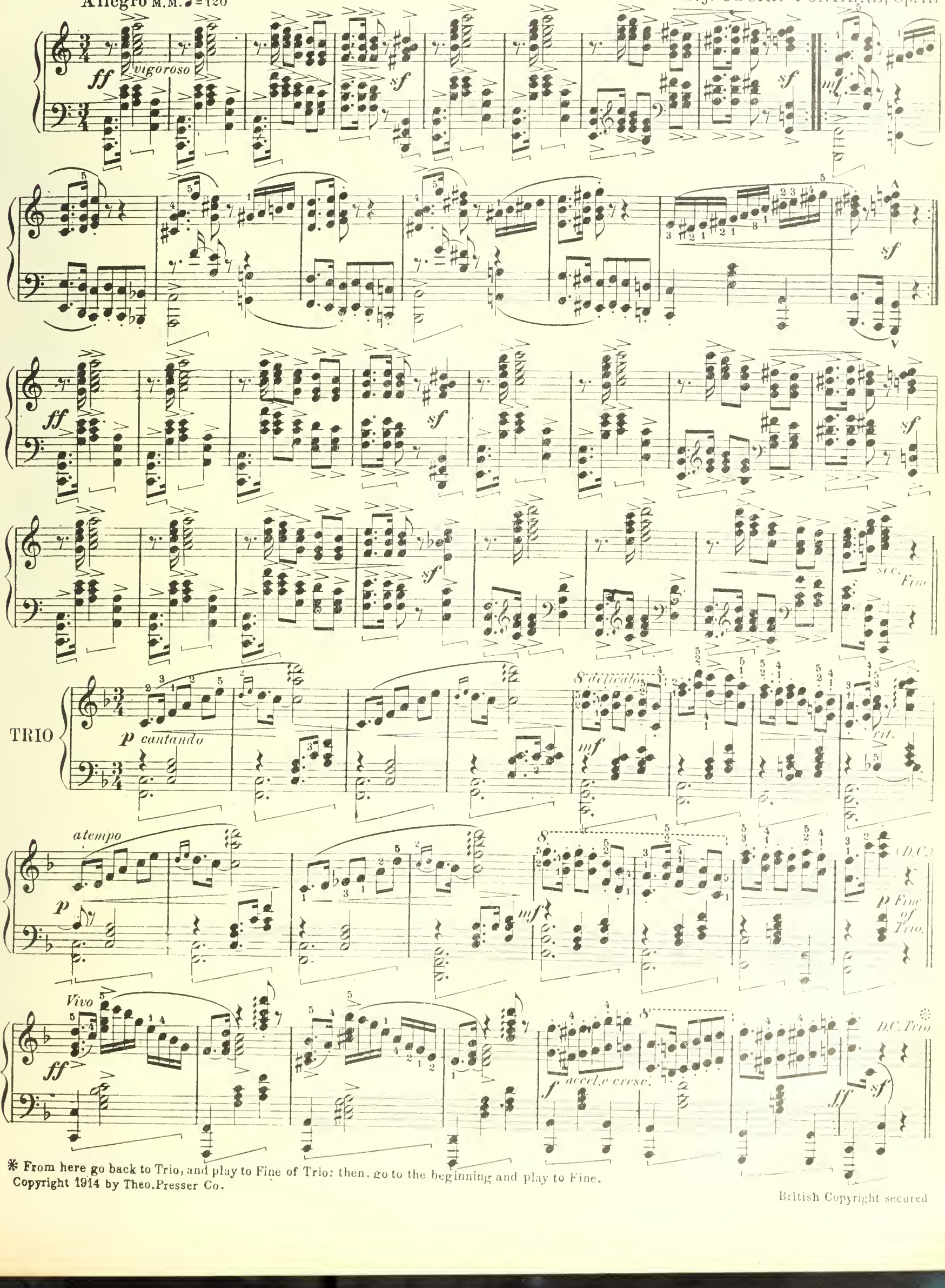
Place great emphasis on slow practice, and by "slow" I mean SLOW. Remember the fable of the Hare and the Tortoise. Our American haste has forced itself even into music, which more than one enthusiast has found out to his grief. Slow practice is the innocent musical lamb that is being sacrificed on the altar of indifference. First, play the scale slowly with strong accent, each hand separately and then both together, raising the fingers high and allowing them to fall firmly and exactly in the middle of the key. This has much to do with finger development, and is one of the very best ways to gain precision and accuracy. As to the slow practice of all exercises every conscientious player will say that it is absolutely necessary if there is to be any advancement. Exercises should be taken first very slow and loud several times for accuracy, and afterwards, when they are found to be going well, reverse the process to fast and soft for lightness and speed. Be sure to count the time so that your playing will be even; if you use a metronome, which is advisable for technical work, set it at a speed that you can follow accurately.

DON'T LIMIT YOURSELF TO A FEW KEYS.

There seems to be a strong preference among musicians of limited attainments for certain keys, and often they say they cannot manage an easy piece even in three sharps, or, perhaps, in four flats. Sharps are usually the stumbling block. They cannot give any valid reasons for this partiality. This is a deplorable fault, however strongly inclined the offenders are to think they have good reasons for the choice. If such a preference is allowed to develop it will probably be hard to eradicate. To avoid falling into such a habit he must play music in all keys regularly and impartially. I know a pianist who has a strong leaning for flats and finds it very difficult to play easy pieces in three sharps. She cannot play *Onward, Christian Soldiers* in four sharps, in which there is not one accidental, and must transpose it to three flats. I have asked her several times why her preference was for the flats and why she found the sharps so difficult, but no explanations were forthcoming except that she had allowed the preference to creep in. She is very largely self instructed, and seems to think her dislike for more than two sharps is entirely excusable. It may be well to say that hymn playing is a valuable drill in reading simply constructed pieces and forming an idea of chords and signatures, and all beginners would be benefited by playing all the hymns they can find

MAZURKA NOBLE

L. J. OSCAR FONTAINE, Op. 111



* From here go back to Trio, and play to Fine of Trio: then, go to the beginning and play to Fine.

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MAGIC BELLS

CAPRICE

GEORGE DUDLEY MARTIN

Allegretto M. M. ♩ = 108

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mp dim. mf rall. a tempo D. C.

O THOU SUBLIME! SWEET EVENING STAR!

Lento

FRANZ LISTT

dolcissimo
una corda

pp

ROMANCE

espressivo

l. h.

pp

sempre lento, ma un poco piu mosso

mf

O thou sub-

pp

lime! sweet ev' - - ning star, Joy - - ful I greet thee from a - far; With

glow-ing heart, that ne'er dis-clos'd; Greet her when she in thy light re-posed, When part - ing

from this vale, a vis - - sion, she ri - ses to an - - gel's mis - sion,

smorzando

poco rit.

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Ossia

sempre una corda
quasi Arpa

when part - - ing

poco rit.

from this

vale a

vi - - - - sion she

ri - - - - ses

cres - - - - - - cen - -

to an

poco a poco rit. do

Piu lento

Tempo I

an gels

mis - - - - - - -
perdendosi
rit.

sion.

piu rit.

sempre Ped.

poco rit.

sempre riten.

smorz.

più lento

pp

rit.

ppp

pp

espress.
un poco

marc. il basso

morendo

FOND RECOLLECTIONS

REVERIE

INTRO.

Moderato con espress. M.M. ♩=72

Andante amoroso

H. ENGELMANN

mf dolce *pp* *p* *f* *pp delicato*

Animato

rit. *Fine* *f* *calmato* *p*

f *ff* *mf* *lunga* *p* *D.C.*

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SWEETHEART WALTZ

CARL WILHELM KERN

Tempo di Valse M.M. ♩.=56

mf

mf

f *mf* *f*

mf

cresc. *Fine*

Con amore

p *mf*

calmato *a tempo*

p *cresc.*

mf

p *dim. e rit.* *D.C.*

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HAPPY ADVENTURE

STANLEY. F WIDENER

Moderato M.M. ♩=96

p

Fine

mf

D.C. ✻

Trio

mf

f

mf

D.C.

✻ From here go to the beginning and play to Fine; then, play Trio.

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SCHUMANN

(B 1810–D 1856)

Souvenir No.1

OLIVE HALL

DANIEL ROWE

Allegro M.M. ♩=126

mf

✻The sun was shin-ing on a summer day, A happy farmer boy was working in a field of hay; And as he toiled, he o'er and o'er a-gain Hummed to him-self this well known Robert Schumann strain.

(Happy Farmer)

f

✻ Text ad lib.

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RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2."

FRANZ LISZT.

SECONDO

Intro.
Vivace.



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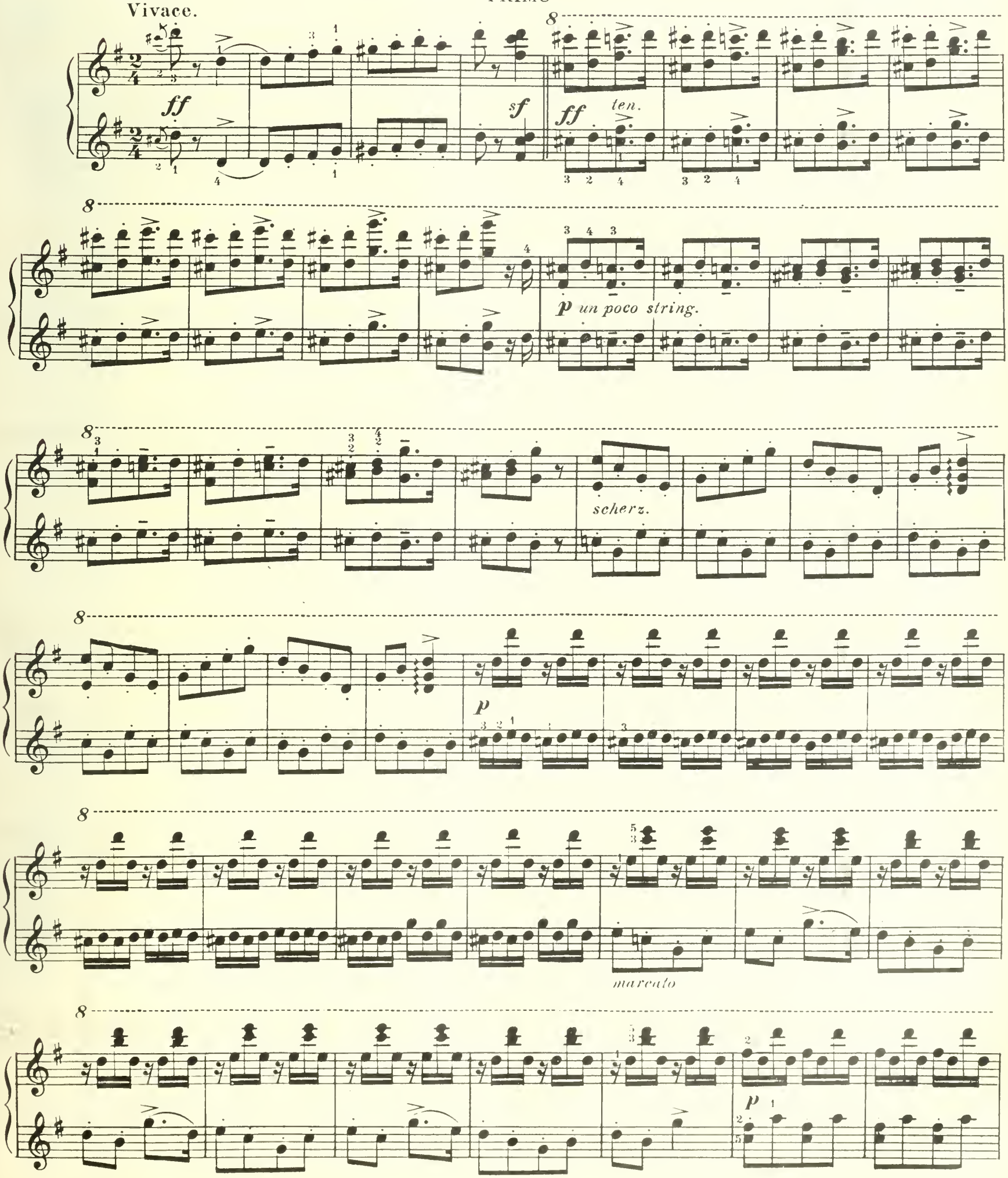
RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2."

Intro.
Vivace.

PRIMO

FRANZ LISZT.



SECONDO

p

poco rall. *a tempo* *rall.* *a tempo* *rall.* *a tempo* *rall.* *p a tempo*

molto piu mosso *staccato* *cresc.molto*

ff

PRIMO

8

8 *un poco rall.* *a tempo* *un poco rall.* *a tempo* *un poco rall.*

8 *a tempo* *un poco rall.* *a tempo*

staccato 8

8 8

sf *sf.* *molto piu mosso*

staccato *cresc. molto* 8

8 1 *ff* 8

ROMANZA

Edited and fingered by
MAURITS LEEFSON

ALFRED GRÜNFELD, Op. 45, No. 1

Andante con moto M.M. ♩=92

p

sempre legato

accel.

cresc.

appassionato

f

Last time to Finale ⊖

rit. - - -

atempo

p

cresc.

f

ff

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❊ For Finale, see next page.

ossia:

First time go to top of page 200

Finale

rit.

cresc.

accel.

a tempo

l.h.

✣ This fingering, in case the lower notes are omitted.

Allegro agitato e appassionato M.M. ♩=100-108

p leggiero *sf* *Ped.simile*

HUNGARIAN ROMANCE

Arr. by R. KLEINMICHEL

Adagio M.M. ♩=72 *rit.* *D.C.*

Poco Andante M.M. ♩.=54

p dolce *dim.* *Ped.simile*

con espressione *sf*

a tempo

mf rit.

sf

p

dim.

pp

p la melodia ben pronunziato

sf

sf

sf

mf

mf rit.

a tempo

p

Ped. simile

sf

f

rall. e dim.

pp

REMEMBRANCE

VALSE DE SALON

O.M.SCHOEBEL, Op. 71

Tempo di Valse M.M.♩.=54

mf *f* *mf*

Fine

p

D.S.al Fine then to Trio 𝄋

TRIO

p *mf*

𝄋 From here go back to 𝄋 and play to Fine; then play Trio.

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D.C. al Fine

SONG OF PARADISE

Maestoso

HENRY WILDERMERE

Lento M.M. ♩.= 100

Ped. simile

f

pp

Fine

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Poco animato

mf

f

p dim.

f

ff

ff

f

ff

D.C.

AFFECTATION

MIGNARDISE

THEODORE LACK, Op.1

Allegretto molto grazioso M.M. ♩. = 60

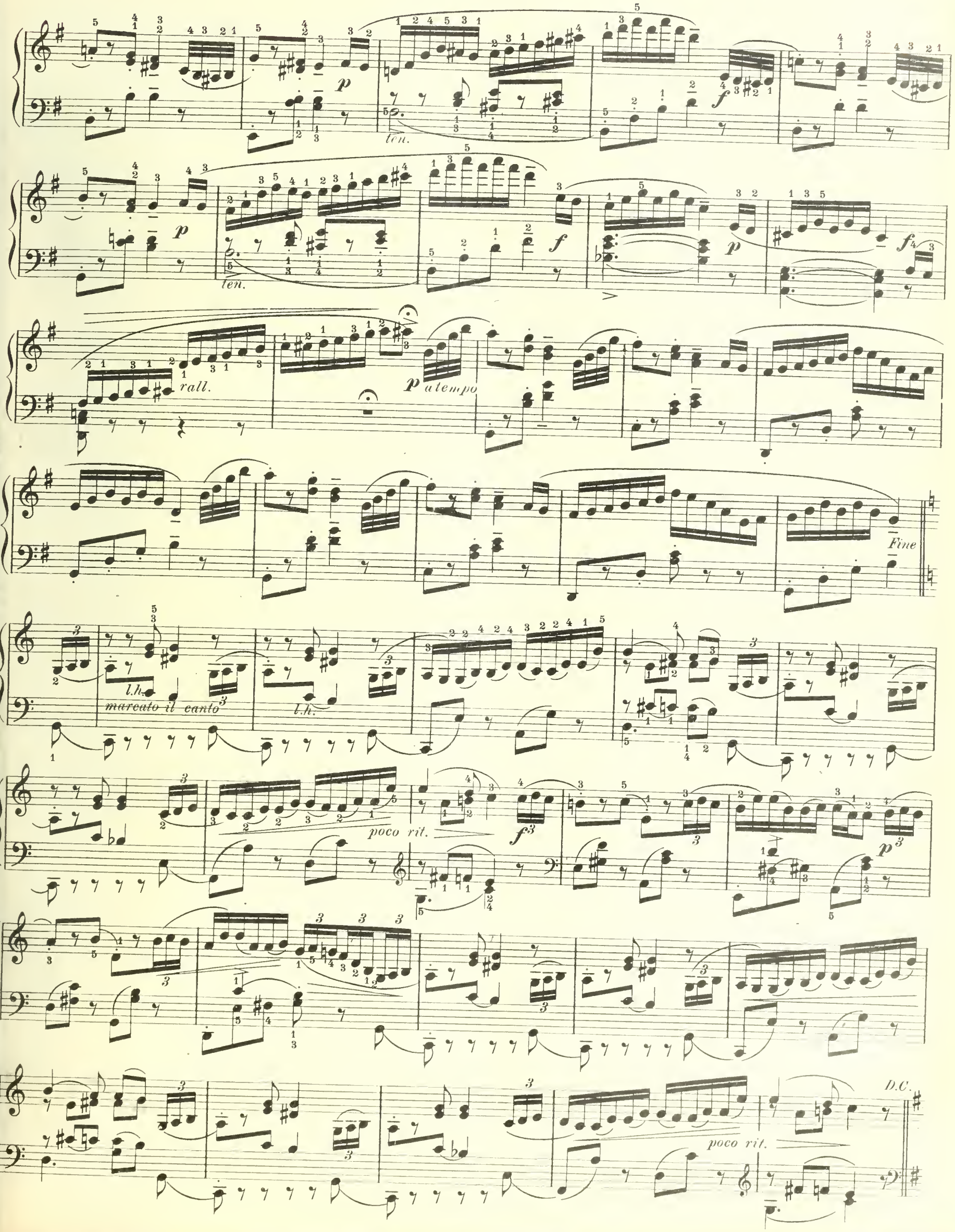
f

p legg.e spiritoso

poco rit.

f

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ten.
ten.
rall.
a tempo
Fine
l.h.
marcato il canto
l.h.
poco rit.
poco rit.
D.C.

TARANTELLE

IN A MINOR

C. GURLITT, Op. 112, No. 8

Molto vivace M.M. ♩.= 144

mf

p

sf

con fuoco

ff

cresc. molto

f

sf *Fine*

tranquillo

pp

sf

1 2

simile

cresc.

p

pp

dim.

rit.

pp

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atempo

sf

sf D.C.

BERCEUSE

Andantino M.M. ♩ = 76

ALEXANDER von FIELITZ, Op. 16, No. 1

pp

espress.

p

l.h. 8

atempo

poco rall. dim.

pp

mp espress.

espress.

rall

atempo

sempre dim. e rall.

l.h.

ppp

IN MISCHIEF

POLKA

F. A. FRANKLIN, Op. 40, No. 5

Tempo di Polka M.M. ♩ = 112

VIOLIN

PIANO

mf *p* *f* *Fine* *mf* *f* *p* *mf*

TRIO

p >D.C.* *p* *f* *f* *f*

* *From here go to the beginning and play to Fine; then, play Trio.*

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f *D. C. al Fine*

Regist. { Gt. *Gedackt* 8, and Flute, 4′
Ch. Flute, 8′ Clarinet.
Sw. Prin. 8, Bourdon, 8, Violina or Fl. of 4.
Ped. Bourdon, 16, swell coupler.

ADAGIO CANTABILE

from Sonata in E flat

J. HAYDN

Manual

Pedal

mp Sw.

f

Gt.

Sw. Oboe

mf

p

Ch.

Swell, without Oboe

Sw.

f

p

f

Ch.

p

cresc. poco a poco

ff

Gt.

Sw. add Oboe

Sw. Sw. Gt.

f

mf *ff* *mp*

Ch. Sw.

Sw. shut Oboe *p* *ff*

Sw. Ch. Sw. Ch.

Ch.

p *cresc. molto*

Gt.

Sw. Oboe

ff

THEME FROM "AIR VARIE"

Edited by F. E. Hahn

H. VIEUXTEMPS
From Op. 22, No. 2

Allegretto M. M. ♩ = 69

sul A

dolce. *sf* *sf* *cresc.* *p*

pp *mf* *un poco più mosso* *cresc.* sul G

pp *un poco più mosso*

sul D *rit.* *sf* *p* *a piacere* *poco più lento* *a tempo*

rit. *pp* *a tempo* *poco più lento*

sul A *sf* *p* *con grazia.* *f* *poco più mosso* *cresc.* sul G

poco più mosso

pesante *rit.* *sf* *a tempo* *dim.* *pp poco più lento*

rit. *a tempo* *pp* *poco più lento*

pp *lunga.* *colla parte*

TWO ROSES

D. SPOONER

J. WILL CALLAHAN

Lento con espress.

𝄋 *dolce e legato*

A wild rose bloomed in a woodland dell, And smiled at the gold-en sun; — But no one knew where the
A love rose grew like the woodland flow'r, And bloomed in a heart of gold; — But no one knew where the

rall. e dim. *mf* *pp* *mp*

rall. e dim. *pp* INTERLUDE *D.S.*

wild rose grew It fa - ded and died when the day was done.
love rose grew Life's sun went down with the tale un - told.

dim. *rall. e dim.* *pp* *Fine* *a tempo* *dim.* *rall. e dim.* *pp* *D.S.*

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BEAUTIFUL LAND OF MY DREAMS

Words and Music by Charles B. Blount

Andantino

mp con espressione

Some-times I sit in the gloam-ing, And dream of that land of
Some-times I seem to have en-tered The Heav - en - ly gates a -

p *rit.* *a tempo* *mp*

mf poco rit. *a tempo*

rest.
jar.
Some-times my fan - cies go roam - ing A - far in the glow - ing west,
And I can hear sweet-est sing - ing, Voi - ces that come from a - far,
Be-yond the sun's sink-ing
Sweet-er than all earth-ly

mf poco rit. *a tempo* *mp*

cresc. *mf* *dim. e rit.* *rit. ad lib.*

glo - ry, Drift - ing a - way in the blue,
mus - ic Naught have I heard to com-pare,
Wing - ing on high to E - ter - ni-ty The land where all dreams come
Fill - ing the skies with a - mel - o-dy, A mel - o - dy won-drous and

cresc. *mf* *dim. e rit.* *colla voce*

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p pp tenderly poco cresc.

true, Oh beau - ti - ful land of my dreams, Love - ly be-yond com - pare Wea - ry and foot - sore, the
rare,

a tempo pp p poco cresc.

cresc. poco a poco

pil - grim Shall find E - ter - ni - ty there, There are the man-sions of glo ry, There are the life giv-ing

cresc. poco a poco

f dim. prit. ad lib. pp

streams. Won - der - ful land of His prom - ise, Oh beau - ti - ful land of my dreams.

f dim. p colla voce pp

O REST IN THE LORD

from "ELIJAH"

ARIA

THE ANGEL

Andantino M.M. ♩=72

F. MENDELSSOHN

O rest in the Lord, wait pa - tient - ly for Him, and He shall give thee thy heart s de

pp

sires: O rest in the Lord, wait pa - tient - ly for Him, and He shall give thee thy heart's de -

sires, and He shall give thee thy heart's de - sires. Com-mit thy way un - to Him, and trust in Him; com-mit thy way un-

to Him and trust in Him, and fret not thy self be-cause of e - vil do - ers O rest in the Lord, wait pa-tient-ly for

p

Him wait pa-tient - ly for Him, O rest in the Lord wait pa-tient-ly for Him, and He shall give thee thy heart's de -

pp *cresc.*

sires, and He shall give thee thy heart's de - sires, and He shall give thee thy heart's de - sires O rest in the

sf *p* *cresc* *sf* *p*

Lord, O rest in the Lord, and wait, wait pa-tient-ly for Him

cresc. *p* *cresc.* *pp*

The Music Lover's Digest

The Best in Musical Literature from Everywhere

THE ETUDE's monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

he Kingly Faculty of the Soul.

THE activity of play gives the freest scope the imagination, and one very important rt of the kindergartner's work is to guide d educate this "kingly faculty of the soul." ne of the greatest of living preachers says, 'o fill the mind with beautiful images is e best mode of culture for the very young. ake snre of the imagination, and yon secure e character." The kindergartner recog-es this truth, and for this reason seeks far as possible to surround the children th beautifnl objects, and attempts con-ntly, in the games and songs, the talks and ries, and by every other possible means, to aken such thonghts and feelings as shall vate and refine. It is in these opportuni-s for seed-sowing that the true kinder-rtner finds her greatest satisfaction.—AN-LINE BROOKS, in The Theory of Froebel's ndergarten System.

hen Grieg went to Leipsic.

ONE day there arrived at the Conserva-y a small, fair, delicate-looking youth from rway, who went in for piano playing and nposition. He was very retiring and nn-suming, and although he was acknowledged redily as a talent of promise, no one would that time have foreseen in him the after-rd celebrated Norwegian composer, Ed-rd Grieg. I remember taking a trip with n and Dudley Buck to the Saxon Switzer-d, and, looking back upon these men after y years, it is strange how their respective racteristics and peculiarities stand out in ef. Buck, the cool, self-reliant Yankee, l of health, strength, and life, quite clear nt his plans; Grieg, on the other hand, ill, delicate, undecided, shy, and in a mild y apparently dissatisfied with things in eral, and himself in particular. His com itions, however, even then were full of ength and originality. I met him at a cert about fifteen or twenty years ago, the first thing he said, after recognizing was, "Let me see, you must be forty !" Strange to say, he was the only one Carl Reinecke's many pupils of whom necke had reason to complain. Grieg had tten an article, so Reinecke told me some rs ago, about his former tutor that was ill-judged and aggressive that Reinecke's ily kept it out of his sight for as long me as they could. The characters of the men were diametrically opposed, and it to be foreseen that they would not e."—MR. ALBERT PAYNE, in the *Musical rier* (New York).

ncerning Absolute Music.

OTWITHSTANDING the fact that numerous posers of the first rank have devoted nselves to the elaboration of operas, many nounce this art form as a jumble of effects, claim that abstract, absolute or unmixed ic is the only worthy species of the art ones. Undoubtedly, music, like others of divine sisterhood, should be able to ex-s herself independently, but the ultra-isans of absolute music forget that some heir favorite composer heroes were guilty nixing arts whenever they wrote for the e. Now, the moment we combine poetry music, neither art appears in its essen purity. Certain critics have censured hoven for introducing bird notes in the storal Symphony." And yet these same ers listen to the "Eroica" with satis-tion despite the fact that the first move-t may mean conflict, while the second ainly denotes the hero's passage to the e. Strictly speaking, the moment music ests definite action, emotion, or even the hological processes of a given character, s no longer absolutely absolute.—EDGAR LMAN KELLEY, in an address before the onal Institute of Arts and Letters.

y the Operatic Aspirant Should udy Abroad

EASE remember I am speaking of the ent time. Grand opera is becoming more more nearly institutional in this conn-and we Americans have a deeper appre-on than previous generations. This re- will undoubtedly lead to a stage of de-opment in which grand opera will be sung nglish. When such a time arrives it will be necessary for the American girl to broad to study because we will have ded that atmosphere to which I have pre-sly referred. At the present time, though, not think that grand opera in English ossible because we have no librettos that worthy. Personally I believe that an should be sung in the language in which is written, for the reason that a transla-be it ever so perfect, cannot convey tly the meaning expressed in the origi-text. So, until we have achieved national , the American girl aspiring to operatic ls will have to perfect herself abroad.—LINA WHITE, in *The Foyer* (Philadel-).

Pedaling and Listening.

IN the course of a long and varied experience as a teacher, I have found that while pupils may be trained to use their eyes, their fingers and their feet, giving considerable attention to the places appointed for the use of the pedal, few of them can be induced to use their ears intently for the purposes of distinguishing and attaining beautiful tonal effects. One of my common injunctions is this: "The pedal is not for the eye; it is not for the feet; it is for the ear." And I find the most suggestive reply that can be given to those pupils and teachers, who, to save themselves the trouble of severe and right training as to the proper use of the pedal, persistently ask for definite rules and indications, is: "Listen." Of course, a real explanation is offered at the same time, both of how to listen, and what to listen for.

Carelessness in listening, by the way, is by far the most common cause of failure both in pupils and teachers. Unless both the teacher and the pupil know exactly how each note to be played should sound, and definitely intend to play each note that right way, the playing will be bad.

So it is that one hears frequently a pupil confusing a most discordant succession of notes by a wrong depression of the pedal, entirely and blissfully unconscious of the result. But if the teacher immediately afterwards plays the same passage in the same way for the pupil, and bids him take notice of the result, he will usually elicit a frank expression of horror at the confusion. In the one case the pupil was not listening to his own playing; in the other, he was listening carefully to the playing of his teacher. —J. ALFRED JOHNSTONE, in the *Musical Standard*, London.

The Tragedy of Mediocrity

THE tragedy of mediocrity, the tragedy of all those aspirants for fame, not only on the musical and dramatic stage, but in art, in literature, indeed in all the various activities of life, who have the ambition, who have the determination, who are willing to make sacrifices and work from morning till night, but, unfortunately, lack the ability to "get there," and who, in their efforts to win success, consciously and sometimes even unconsciously sacrifice relatives, friends, everybody with whom they come in contact, in a vain and frantic effort to win public approval. Their tragedy is supreme!

Oh, these poor, poor people who can never be made to see that the wrong is not with the public, but with themselves, and that it is not an appreciative audience that they lack, but the power within themselves, which has not been given them and which they can never attain!

And, indeed, if some great writer wanted a subject for a book which would have a tremendous appeal he could find it among the life tragedies of those mediocrities who just have enough ability to deceive themselves and those who love them, but not enough ability to win out!—MEPHISTO, in *Musical America* (New York).

Music in the Time of the Pharaohs

WE have been excavating the ruins of the ancient Temple of Sais in Egypt for five months. Among many other interesting archeologic discoveries we have found a burial chamber of the musical celebrities of that era. It is located in the southwest corner of the imposing structure, which surpasses in its grandeur and architectonic skill the greatest cathedrals of to-day. Here, in one of the catacombs, supposed to be from the time of the Third Dynasty, we found a huge casket of stone, and within it a collection of the most unusual musical instruments. It contained also a papyrus that has not been deciphered yet, but I am of the opinion that this is a peculiar kind of Egyptian musical writing unknown to us. The heiroglyphic inscription on the sarcophagus says that the musical instruments belonged to the orchestra of the Temple of Sais, and were used for the crowning celebration of Pharaoh Amenemhat I.

A very strange custom prevailed in Egypt that every prima donna and ballerina was obliged to die at the moment of her greatest inspiration, unless she resigned as an artist and took another vocation. It therefore usually happened that great singers, dancers and musicians dropped dead while they received the greatest cheers and ovations from the audience. I shall return to this matter further on in this article and narrate a very interesting discovery we made.

The variety of discovered instruments of the old Egyptians proves that they had an orchestra of far larger scope than we do at present. We found not less than sixteen various instruments, some of which resemble our harps, violins, flutes and trumpets. But there are others which remain a mystery to the musicians of this age.—DR. PAUL SCHLIEMANN, in *The Courier* (Cincinnati).

Bach the Imitator!

A PARADOX, now a little ancient, is that the most original of the composers owe most to others; and this is as true of Bach as of any. He copied freely, seeming never to have met anything fresh without immediately trying to do something like it. The organ works of his German predecessors he first imitated until he could write as well in their style as they could themselves. He wrote songs in Keyser's manner, and went so far as to imitate Keyser's imitator, Handel, taking one of that young gentleman's airs and working it up, writing and re-writing, into the well-known church cantata "Wachet, betet." He copied the music of his own immediate relatives, as Spitta points out. He used the chorale, the folk-song of the church, as it had been used for generations. He tried what he could do in the way of "their pretty Italian songs," as he, with good natured contempt, referred to the airs of Hasse and that school. He transcribed the concertos of Vivaldi (for the orchestra) for groups of harpsichords and orchestra. He composed harpsichord music in the Italian, French, German and Dutch styles. He tried his hand in unaccompanied choral music which might, with differences, have come from Italy or the Low Countries. Though I heard this article The Art of Bach, a better title would perhaps be The Arts (not the wifes) of Bach. He assimilated all the different forms of the Art and the spirit as well as the form; he learned everything that could be learned from his predecessors and contemporaries by the simple process, that only a supreme and dominating genius could afford to indulge in, of trying to do the same thing himself. And when that genius was mature there was nothing had been attempted that he could not do and had already done: and he combined in one magnificent syntnesis all the different arts of music into his one approachable Art in which his glorious, indomitable spirit manifests itself.—JOHN F. RUNCIMAN, in *New Music Review* (New York).

Tennyson and Mendelssohn

QUITE recently I ventured a study of Mendelssohn's organ sonatas simultaneously with the poetry of Tennyson. At first these two works exhibited nothing in common; both were great, but totally dissimilar. Closer application, however, revealed many points of likeness, not only in the works themselves, but also in the methods employed for their creation. A better understanding of them must necessarily increase their reputation and bring these points out more prominently, so much so as to suggest a parallel between the geniuses which produced them.

The first characteristic of the art of the poet and of the musician is simplicity. In all they did and in their manner of doing it they were simple in the truest sense of the word. They were never concerned with mere effect; nothing was ever done contrary to the dictates of an inner being. They found the source of inspiration in that *still, small voice,* and their expression is a revelation of its message. The thing brought into being was the legitimate offspring of natural thought and natural feeling.

Clearness runs alongside this simplicity — clearness in thought, in message, and in utterance. Tennyson determined to be clear in thought and form. Nothing which did not admit of this ever claimed his consideration. Throughout he was concerned with a philosophy and a theology which would appeal to mankind, but he added to these by feeling and delicate shaping. Mendelssohn also was given to clear expression. It seems that, unlike Mozart, he thoroughly made up his mind as to what he was going to write before putting pen to paper. All his work, after much thought and mental correction, took a definite shape in his mind—indeed, virtually existed in his mind and had merely to be transferred on to the paper. Both these extraordinary intellects sought to express themselves with art that is, in perfect and beautiful form proceeding outwards from impassioned feeling; and both had the genius for self criticizing their efforts. Tennyson resented outside opinions unless appreciative, but he was a severe critic of himself. Many of his earlier poems were republished in different form, and every care taken to remove blemishes and to add those touches that achieve perfection. Mendelssohn was equally critical of his own powers. In this direction he and did Beethoven, for he continued his alterations in some cases even after publication. There are said to be two editions of the D minor Trio in circulation containing considerable and important differences a fact illustrative of his insistent effort after a right expression.—DR. JOSHUA BANNARD, in the *Musical Record* (London, England).

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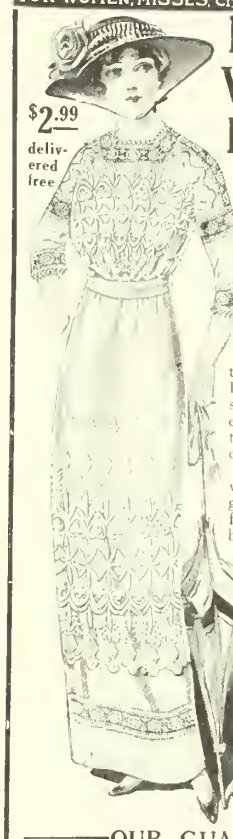
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Musical Thought and Action Abroad

By ARTHUR ELSON

THE DEVELOPMENT OF NOTATION.

In the *Monthly Journal* of the International Society, H. J. W. Tillyard writes on the deciphering of Byzantine Neumes. As the student knows, the Neumes are the signs used for music before our notation began to develop, these early signs being placed over the syllables of written words as a guide to pitch. Until the first part of the tenth century, when some unknown genius adopted a line for the pitch of F, thus starting the procedure that finally developed the staff, the Neumes were separate signs looking very much like the lines and dots and hooks of our modern shorthand systems.

There were at least two chief varieties of Neumes—the more rounded kind used in Europe, and the stroke-and-point notation of the eastern lands. The former have been investigated by Riemann, and the latter were studied by Mr. Tillyard on a trip to Athos and Sinai. Some signs are common to both systems, but sometimes the same sign has a different meaning in each. Mr. Tillyard enumerates nineteen signs in the Byzantine system, varying from repeated notes and seconds up to fifths. In the religious songs for which the Neumes were used, the music was thus a succession of intervals, the signs giving also a fairly accurate idea of the relative lengths and accents of the notes. There were occasionally certain spots where the succession of intervals was to be interrupted, and a fresh start made from the pitch of the original note. The writer is thus enabled to give the old songs in modern notation, which he does in several instances. Music was comparatively simple in those days, so the signs sufficed for it. They would be incapable, however, of doing justice to the ornamentation of a Chopin or the harmony of a Wagner.

THE BIRTH OF THE STAFF.

Once started, the progress from the Neumes to the staff was fairly rapid. The single line for F, adopted before the year 950, soon led to a second line for the C above, and a third and fourth line were soon added, giving the four-line staff that was used for many centuries. At first the Neume signs were used in connection with the lines, but they were very soon replaced by notes, as the staff-lines showed the intervals. The letters F and C gradually shaped themselves into our clefs, the latter retaining the movable nature that all the letters had at first, while the F-clef and the later G-clef have now become fixed in one position. There were early experiments along other lines, such as the large staff in which each space represented a pitch, and the syllable was written in the space corresponding to the desired pitch, but these did not flourish for any great time.

Counterpoint, or part-writing, arose gradually with the staff. The Flemish monk, Hucbald, started the ball rolling with his Organum, or system of harmonizing a melody with parallel fifths and fourths. In the eleventh century, Guido of Arezzo, besides inventing note-names and developing sight-singing, allowed the voices to start in unison, one remaining fixed until the other had moved a fourth away, when the parallel motion was resumed. This introduced what we call oblique motion. Contrary motion was adopted in England before 1100, and this led the way to the comparatively free part-writing of the first English school of counterpoint. After measured notes were introduced by Walter Odington and Franco of Cologne, and signs for even and triple rhythm adopted, notation was clear enough for all practical purposes. It took its present shape with the introduction of the bar-line, and the expression of note-length by varying stems and dots instead of varying note shapes.

CHANGES IN MUSICAL STYLE.

An article by Walter Georgii, on Beethoven's last [illegible] and another by Alfred Heuss, on Verdi and Melo[illegible] Characterization, suggest that composers have [illegible] their styles more often than the well-known [illegible] changed his spots. Beethoven, indeed, was [illegible] of development. If we accept the [illegible] as 1805, there must have been a period [illegible] published works, in which he wrote [illegible] no suggestion of the rugged vigor to come. His first few sonatas, and some of the earlier symphonic movements, still suggest Haydn; but such works as the first sonata show that the young giant was already tugging at the chains of custom. Then came the period in which Beethoven freed his own individuality, and last of all, as shown in the last five sonatas, he began to discard the form he had brought to such perfection. The ninth symphony is now recognized as a foreshadowing of the modern program symphony and symphonic poem. Beethoven must have had something like these in mind when he said, shortly before his death, that all the works he had written were as nothing to those he was planning.

Not all composers have indulged in radical changes of style. The great Bach kept to his counterpoint, and left it for his sons to experiment in the modernism of their day. Haydn kept to his melodious style, and Mozart did not radically change his methods, even in his last great works. Schumann was always a romanticist. Mendelssohn, who wrote his *Midsummer Night's Dream* Overture at the age of 16, remained always gifted with a graceful skill in handling musical form.

But there have been many who developed their powers unusually, and some who changed their styles radically. The early symphonies of Schubert are trivial beside his great work in C-major, and if he had lived to take his projected lessons in counterpoint, still greater results would have followed. Handel's *Messiah* obliterated the forgotten conventionalities of his earlier operas. But with Verdi and Wagner we find the most striking examples of actual change of style. Verdi first proceeded from the comparatively aimless *bravura* of the *Ernani* school to the appropriateness of *Il Trovatore*. The latter is by no means the commonplace affair that some hasty critics would have us believe. It is here that Verdi developed the melodic characterization mentioned above. The songs in the work seem simple at first, but they are exactly suited in style to their words; and as *Di quella pira* will show, they allow the singer to infuse into them a vast amount of real dramatic expression. Such works may be termed "Singing-Drama," Mr. Henry T. Finck once regretted that so few examples of *bel canto* are written to-day; but to be successful, they would need more than a mere *coloratcur* style, and would perhaps demand a second Verdi to give them due fitness. Verdi himself, however, took a step beyond this school, and changed to the more modern and harmonic style in his *Aida*.

STRAUSS AND WAGNER.

Wagner was about nine years old when his stepfather asked, "Has he, perhaps, a talent for music?" In his youth, the composer planned a sanguinary work in which the characters were all killed before the end, and the last act carried on by their ghosts. *The Fairies*, his first opera, was a hodge-podge of romanticism. He next gave an unblushing imitation of the earlier Rossini with *Das Liebesverbot*, a setting of *Measure for Measure*. Then, in *Rienzi*, he verged toward the bombast of Meyerbeer's style. It was only with *The Flying Dutchman* that he produced something of lasting worth, and showed signs of his later greatness in music-drama. Even this work, like *Tannhäuser* and *Lohengrin*, is counted as only a tentative progress toward the theories exemplified in *The Ring*.

Richard Strauss, after growing up in the school of Brahms, turned a musical somersault and became the leader of the modern program school. But he is not alone in this change, as many living composers have plunged into modernism after a conservative start. Schoenberg wrote melodious songs before producing works that are regarded by some as an intentional joke. Busoni, who wrote grand fugues when young, won laurels in the new style with his *Turandot*. Many of the modern works are interesting, but they produce much discussion and publicity; so it is sometimes a question whether the composer has led public taste, or public taste has misled the composer. There was no doubt in Wagner's case, for when he began *The Ring*, he had no hope of ever hearing it performed, but worked in obedience to artistic ideals.

NOVELTIES OF THE MONTH.

Wolf-Ferrari's *L'Amour Médecin* seems to have won a deserved success at Dresden. The text, as arranged, drags a little in one or two places, but the music sustains the interest well, even in these spots. Some of it is considered a trifle reminiscent in style, but the effect as a whole is completely original, duly inspired, and finely scored. The overture and an intermezzo before the second act won much applause. The voices are well handled, and join with the instruments in producing effects of true humor as well as wit and drollery. The composer has started work on another opera, *Hani Seit*, which will treat a story of the Italian colony in Paris.

Of the new operas, Richard Falk's setting of *As You Like It*, deserves mention. Another English subject was taken by Florent Alpaerts, for Antwerp heard his *Shylock, Fantazy en 3 bedrijven, near Shakespeare*. One may hope that it really is near Shakespeare, for the plot-jugglers who made *The Tempest* into a ballet scenario for Ambroise Thomas got rather far away from the real thing.

Raoul Gunsbourg's *Venice*, given at Brussels, treats of the temporary nature of love. A man and a girl fall in love in Venice; but by the time they reach Paris, she has grown cool. A friend starts for Venice, and the pair go with him in hopes that the well-remembered scenes will revive her love; but the plan fails, and the pair separate. The plot seems tame, but the work is enlivened by carnival and dance scenes. Among other operas, Messager's *Fortunio* was given at Liège, and David Knox's one-act *Giuliana* at Cheltenham.

In the orchestral field, Korngold's Symphonietta aroused great enthusiasm in Vienna. He is now but sixteen years of age. Incidentally, his new violin sonata adds to his fame, and the two works show increasing maturity of style. Max Fiedler had his manuscript overture played in Berlin, where its classical qualities received much appreciation. Dresden applauded Kurt Striegler's symphony in B-minor, while Zoellner's third symphony won much success at Cologne. A *Rustic Overture* by Dr. A. King figures among the English novelties.

Paul von Klenau's *Sulamith*, a sacred vocal work in six scenes, wins continued praise. Its lyrical richness and masterly orchestration lift it out of the common run of new works. Chamber music is represented by Nandor Zsolt's piano quintet and Darius Milhaud's string quartet. This month brings many novelties for piano, too, including Satie's *Embryons Dessechés*, Florent Schmitt's *Sylphides*, Louis Aubert's *Esquisses*, Ravel's *Pasticcios*, the *Almanach aux Images* by Gabriel Grovlez, and some new Fauré works, of which the Tenth Barcarolle is rated highest.

AN ICONOCLASTIC VIEW OF "PARSIFAL."

Mr. John F. Runciman has been such an ardent champion of Wagner all his life that it is a little strange to find him quarreling with his idol—if he can be said to have any idols. His criticism of *Parsifal*, however if harsh is not formed through lack of appreciation either of Wagner's ideals or of Wagner's place in the world of music. There has been so much sloppy adulation of Wagner among his followers that it is rather a relief to find an admirer who none the less preserves his sanity. The following extract is taken from the remarkably sympathetic work, *Richard Wagner Composer of Operas*, which Mr. Runciman has just published. It is only fair to say that the paragraph follows one containing a brief but keen appreciation of the other Wagner works. *Parsifal* is the one opera with which Mr. Runciman quarrels vituperatively.

"*Parsifal* is a denial of the value and richness and worthiness of human life; the world is pushed away and the hero attains perfect peace by shutting himself up in a monastery with no women to disturb him. John Willett recommended his son, when he went to London, to climb to the top of the Monument—'there are no young women up there, sir'—and Wagner evidently agreed with John Willett. Parsifal is left to pass his days in walking, with the most prepostorous steps ever seen on or off the stage, in idle processions from nowhere to nowhere without any object beyond walking, in making meals off invisible food, impressing his fellow-monks with puerile chemical and electrical experiments, and perhaps, for a change, going out to see trees and rocks taking a constitution.

"If to say this is flippant, well, then, I am flippant. The drama of *Parsifal* is the least intelligent, the most pretentious to intellectuality, the most absurd and ridiculous and mirth-provoking drama ever set to music. Or, if we must needs oblige the Wagnerites by regarding it as a lofty contribution to ethics and a philosophy, no words are strong enough to describe its infamy. At the moment these lines are penned eager controversy is going on in every European capital as to whether *Parsifal* can or cannot be produced this year without the permission of the Bayreuth clique; and my devout hope is that it will be given everywhere as soon as possible. Once it is seen without the quasi-religious, or rather mock-religious character of the Bayreuth performances, the hollowness, trumpery staginess and evil tendency of the work will be only too obvious, and if Bayreuth wants a monopoly of it no one will wish to say Bayreuth nay."



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EDWARD B. WARMAN

[To some people is given the faculty of making the apparently complicated problems of nature, art and science perfectly clear and understandable. These people are the teachers of the world. Few will dispute the importance of their God-given talents. It makes little difference whether these people sit at a desk and send forth their information through the printing press or whether they are brought "face to face" with the pupil. Certain things must be explained by the teacher in the flesh. Other things may be learned quite as well from newspapers or books. Prof. Edward B. Warman, M.A., has taught in both ways. He has lectured in every state and territory in the United States and in all the Canadian provinces. He was the vocal instructor at the McCormick Theological Seminary in Chicago. He has written exhaustively upon the subjects of Health, Psychic Phenomena, Magnetism, etc. He is now about sixty-six years of age and prides himself upon his unusual physical development and splendid good health, due to exercise, right eating, and right living. Our readers will find the following especially clear and to the point.—EDITOR OF THE ETUDE.]

IMPORTANT FACTS IN VOICE STUDY.

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SIX PRINCIPLES OF VOICE PRODUCTION.

1. Correct position of the body.
2. Correct breathing.
3. Correct management of the breath.
4. Supporting the tone.
5. Placing the tone.
6. Projecting the tone.

CORRECT POSITION.

The most essential of the fundamental principles is correct position, in voice production—just as it is in health; in fact, it is the very keystone of the arch. Let us prove it. You cannot control the voice unless you control the breathing; you cannot control the breathing unless you control the diaphragm; you cannot control the diaphragm unless you control the waist muscles; you cannot control the waist muscles unless you have correct position; therefore, correct position is the primary essential.

Correct position means that your body shall be perfectly poised whether the weight is upon the foot advanced (the free foot should not be placed forward) or upon both feet placed side by side. When standing correctly you will stand erectly, neither bending backward nor forward, but inclining the body sufficiently forward from the ankle until the weight is removed from the heels. There should be a direct line from the ear to the ankle, passing through the shoulder, elbow, hip and knee. For the sake of the quality and flexibility of the voice, when getting correct position, remove and further avoid all rigidity. Keep an active chest (raised and fixed muscularly and wholly independent of the breathing) which, however, cannot be done without the proper training of those muscles that support the chest. A rigid chest is undesirable if you are obliged to be conscious of any effort at the time. To produce the best results you must wait—and work while you wait—until you have reached the point where your second nature asserts itself. This cannot be until you have apparently forgotten the means whereby you learned it must now do itself in response to the needs of the moment.

CORRECT BREATHING.

There may be a diversity of opinion as to what constitutes correct breathing. No teacher is qualified to pass judgment on this question unless he has at least an experimental knowledge of the anatomy and physiology of the entire vocal apparatus. Ignorance on the part of the teacher has ruined many voices, having promulgated erroneous ideas which after years could not eradicate.

A knowledge obtained from text-books is good as far as it goes, but my experience and experiments in the dissecting-room of the Boston Medical College was very much akin to that of a man first learning to run an engine by the knowledge gained through a correspondence school and finally going up against the real thing itself. He finds many surprises; so did I. You may have a very vivid imagination, but from the best illustrations that can be made, and even from manikins, you cannot approximate a correct conception of the vocal chords nor of that great breath regulator—the diaphragm.

I am a believer in and an advocate of proper diaphragmatic breathing as opposed to clavicular breathing. The superiority of the former may be stated thus:

First, the system which will enable you to take the greatest amount of air into your lungs with the least effort must be declared the best. Of all methods of breathing, the clavicular, or high breathing, furnishes the smallest amount of air with the greatest effort.

Second, the diaphragm is the principal factor in respiration; hence the natural conclusion is that diaphragmatic breathing is in accordance with the dictates of nature.

Third, it is impossible to bring out the full abilities of the phonating and articulating mechanism unless the whole of the air-propelling and controlling apparatus is harmoniously used; and of this apparatus the diaphragm is the most important part. The clavicular type of breathing is particularly well shown in women who have constricted waists.

CORRECT MANAGEMENT OF THE BREATH.

By controlling the diaphragm you control the expenditure of breath, and this can be done only by controlling the waist muscles. Diaphragmatic breathing includes the action of the abdominal, costal and dorsal muscles; that is, front, side and back. The diaphragm separates the heart and lungs above the stomach and liver underneath. It forms a floor to the lungs and a roof to the abdomen. From a physical viewpoint its action is healthful and invigorating. Its pressure upon the stomach promotes good digestion and likewise it arouses a sluggish liver.

Every part of the lungs should be well filled. To do this there must be an expansion at the waist to allow the diaphragm to pass down and thus make room for the inflated air-cells of the lower and larger lobes of the lungs.

To *control* the breath draw around you an imaginary elastic belt. When you inhale, fill the belt to the utmost—without effort. The waist muscles, when properly taught by a master of vocalization, will momentarily check the diaphragm when it has sufficiently descended and thus control its upward tendency and relaxation. This is where the diaphragm ceases to be your master, but becomes the servant of your will and your will acts unconsciously after it has had sufficient training. It is only through such training that you can regulate the expenditure of breath with the least expenditure of vital and nervous force.

SUPPORTING THE TONE.

The tone is supported, so to speak, by the governing power of the waist muscles in their control over the diaphragm. The carrying power of the voice—the maximum power with the mimimum effort—can be had only by such control.

Place your hands at the waist line, take a deep, full inhalation expanding the waist—no movement of the upper chest—check the movement a moment, then expel the air quickly through the lips as in sighing. You will observe that the waist muscles recede rapidly, giving perfect freedom to the diaphragm.

Again inhale, check the movement a moment at the conclusion of the full inhalation, then, instead of sighing, endeavor to blow out an imaginary light some twenty feet distant—not in one quick, explosive puff of breath, but a long, steady blow, with the lips rounded and the aperture small. If you do this right you will observe that the waist muscles remain firm under the pressure of your hands. Why? Because it is the only way to control the diaphragm which in the sighing had perfect freedom. The diaphragm must of necessity relax as the air passes out, but the secret of the breath economy and the support of the tone lies in the degree of that relaxation.

PLACING THE TONE.

Aim every tone forward, the vibrations must be against the hard palate; the reverberations (causing resonance) back to the pharyngeal cavity. There are many who teach that the tone should be aimed at the bridge of the nose—"the dominant center," but the teaching is fallacious and has proved detrimental, and voices have been ruined thereby, especially in the absence of the living teacher. Many vocalists will tell you that your voice is too far back, but they do not tell you how to bring it forward and place it with a certainty. Any master of the art can teach the principle in a lesson or two, and furthermore his trained ear can tell within a thirty-second of an inch where the vibration strikes.

PROJECTING THE TONE.

When the voice has been properly supported and placed the matter of projection depends upon the distance and space to cover. In your practices, aim your tone at a distant point (increasing the distance from time to time) and keep it sustained at that point—without raising the pitch.

Be patient, persevering and hopeful. Fifteen minutes of judicious practice daily is better than an hour at haphazard. However high may be your aspirations, you must begin with low preparations.

"Heaven is not reached with a single bound,
We build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit, round by round."

MUSICIANS more than all others should be careful about enunciation. There should be music not only in our fingers but in our lips, in our speaking voice. Charles Dickens, in *Little Dorrit*, tells us how to get it: "Papa, potatoes, poultry prunes and prism, all very good words for the lips—especially prunes and prism."



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THERE are many persons, not excepting teachers of voice culture, who argue against the necessity or even the practicability of the knowledge of the instrument upon which they play. They claim that it invites attention to the mechanism and thereby detracts from the results. It is true that there will be a period during which one will consciously apply the principles, but by the continuous application the outgrowth will be spontaneous and natural—an unconscious application.

A workman should know every part of the tool he is using, in order to know when it works well or otherwise, and whether he is using it to the best advantage or is injuring it; but when he becomes an artist and is executing an artistic piece of workmanship, his attention should be directed to the effect sought from the work in hand, and not to the construction and working of his tool.

"There are hundreds of able writers," said the well-known reader, James E. Murdoch, "to one able to give forth beautiful tones in speech. The disciplined speaker becomes familiar with the tones, expressing every kind of passion or feeling, independent of the words; and this power gives confidence, ease, and that conscious strength and reserve power that commands confidence and respect, and carries conviction to the heart."

The cunning of logic and the elegance of rhetoric cannot vie with the tones of the voice in moving the human mind and heart. The powers of the voice have played a prominent part in determining the destinies of the nations; and the undying tones of the great orators, speaking in the cause of civil and religious liberty, are still echoing through the ages.

The pen does much in regard to influencing the world; but a pleasant, cultured voice, uttering the same truths, will stir many a nature to its very depths. The larynx is a wonderful instrument, more wonderful than any ever made by man. Its accompaniments—lips, palate, tongue—should be under perfect control.

THE EPIGLOTTIS.

As the larynx is often called the glottis, the lid of the larynx is called the epiglottis; the vocal chords, the lips of the glottis; the opening between the chords, the chink of the glottis; the current of air striking the chords and producing sound, the stroke of the glottis.

The epiglottis is fastened to the back of the tongue and is held in place by it as it drops upon the trachea, or air passage. This is the position of the epiglottis when the throat is closed as in swallowing. Its effect upon the voice is much the same as that produced upon the tone of an organ by a valve attached to the organ pipe. When not using the voice the epiglottis is erect, but the moment singing or speaking begins it changes constantly.

The larynx is composed of cartilages, and is situated at the top of the trachea (air passage) and fastened to it by the cricoid bone—in shape like a horseshoe, the open part to the back. The hyoid bone (commonly called Adam's apple) acts as a shield, extending half-way around and protecting the larynx.

Inside the larynx are the vocal chords, of which there are two sets—the superior and inferior, so named from their position. The superior (the false chords) lie nearest the opening and directly opposite each other; the inferior (the true chords) just beneath and also opposite each other. The vocal chords are not merely attached at the ends (as one not familiar with anatomy might suppose), but are attached all along the sides in the form of ledges or shelves.

All resonance is the reinforcement of sound by cavities. This may be illustrated by the following experiment. Prepare a row of bottles of the same size, each partially filled with water, but with a different quantity in each. Then strike a tuning-fork, and while the tines are still vibrating, pass the fork over the bottles. The vibrations will be reinforced in quantity and quality in accordance with the size of the cavity over which they pass—thus illustrating the fact stated above that all resonance is the reinforcement of sound by cavities.

When you place a sea-shell to your ear you do not hear the sound of the waves of the ocean, as some suppose (and as I was taught as a child), but you hear the result of the waves of sound that are reverberating in the cavities of the shell—the more noise, the greater the resonance.

Against the hard palate, just back and above the upper front teeth, is the reception-room of the voice. Vibration is produced when the vocal current strikes this reception-room, but no resonance is produced until it returns to the pharyngeal cavity, whence the reverberation takes place. The more complete the opening of the pharyngeal cavity the purer the tone and the greater the volume. It is not sufficient that the mouth be well opened—it is sometimes opened so wide that it narrows the pharyngeal cavity. The reverberation should be complete and uninterrupted. Any vocal artist can demonstrate this in five minutes.

PITCH, QUALITY, LOUDNESS.

Pitch is determined by the rate of vibration; quality by the shape of vibration; loudness by the extent or amplitude of the vibration. (No one can make a loud tone with the mouth closed or nearly so.) The vocal chords cannot be properly adjusted by thinking of them, but by thinking of the tone you wish to produce. In so doing the chords will adjust themselves, leaving all the muscles flexible and under perfect control. To illustrate: If you wish to lift some heavy object you do not stop to consider what muscles are brought into action—possibly you could not tell if you did. The only question is as to whether you have the necessary strength to perform the feat; if so, the muscles will respond. The same with the vocal chords, the response being in proportion to the degree of previous preparation by proper exercises.

In all vocalization there should be perfect independence of parts. Until one can lower the larynx for a low note without a desire to help it, or take a high note without feeling obliged to throw the head up, there is but little of the true artist developed. Nature gives a certain compass, but it requires careful training at the hands of a master to get that compass accurately and easily. It were better and cheaper to pay $10 for half-hour lessons to a master than 50 cents an hour to a tyro or to a pseudo "professor."

The first duty of the vocal chords is that of opening and closing the glottis—the portal to the lungs. As soon as the air is inhaled (when speaking or singing) the first act of nature is momentarily to lock the air in the lungs. As soon as this is done the vocal chords open as the first note struck, and they open so little or so much according to the sound to be emitted. As the pitch is determined by the rate of vibration, the opening and

the tension of the chords will respond accordingly. If the pitch is high the opening is small and the chords are drawn thin and tight; if the pitch is low the chords are thicker and more relaxed. If there is too little tension of the vocal ligaments, air is wasted and a good tone cannot be produced. The wider a crevice, the more freely can the wind blow through, but the sound will vary in proportion to the opening. It is one thing to train the organs by producing good tones; it is quite another to produce good tones by training the organs.

Below the larynx lies the trachea, or air passage; back of that the œsophagus, or food passage. This food passage is composed of cartilages, normally closed, which open one at a time and close as the next one below opens. The food passage is separated from the air passage by a light, thin membrane. The trachea, or air passage, branches off and forms the bronchia (bronchial tubes) which are also exceedingly sensitive parts of the vocal organism.

Bronchitis may be wholly prevented and, in the majority of cases, cured by careful and painstaking vocal gymnastics. I have seen most wonderful results from putting into practice correct teachings of the voice and all that pertains thereto.

As a health proposition for the delicate, sensitive vocal apparatus there is no exercise to compare with proper voice training, and there is no proper voice training that does not give one a complete mastery of the breathing, including all the air passages, and all the muscles closely allied with the chest, diaphragm and waist muscles.

The Eustachian tube derives its name from the discoverer, a learned Italian physician named Eustachius (pronounced U-stake-e-us) who died in Rome 1574.

It is a slender pipe, or tube, affording a passage for the air from a cavity in the ear to the back part of the mouth. It extends from the inner side of the tympanum, and opens at the back of the nostrils.

It is exceedingly delicate and sensitive; hence great caution should be observed in its care. No liquid or powder of any nature should be snuffed through the nostrils, as is often done for the cure of catarrh. While it may give temporary relief to the catarrh, it is liable to enter the Eustachian tube and, thereby, cause deafness.—Edward B. Warman.

MAKING A HIT.

BY EDNA KLAUDER.

Most every singer finds out out early in her career that it is possible to make a hit with certain songs or with certain passages in certain songs. It is gratifying to hear people "clapping their hands off" after a certain passage that has never missed fire. The trouble is that the average singer settles back comfortably and fails to realize that it is necessary to add new works to the repertoire. Why go to the bother of learning new things when the old things seem to take so well? The answer is simple. After a time the old songs seem to lose all their "go" and "dash." Audiences fail to respond as formerly and the singer wonders why. The reason is that it is impossible even for very great artists to sing the same song a very great many times without losing something of the freshness that accompanied the thinking of the song when it was a delight to sing. This is especially the case when one sings before the same audience many times as church singers are likely to do. It is the singer's duty to herself to learn new songs frequently and to work hard to make the new songs as infallible hits as the old songs.

JUST A FEW POINTS.

BY GEORGE CHADWICK STOCK.

Let no day pass in which you do not spend some time in studying songs. Learn how to read them aloud, thereby gaining intimate knowledge of inflection, pause and accent. At an early stage choose suitable songs in English, your mother-tongue, and devote some time each day to the singing of them. I believe in giving of both sacred and secular songs early in musical work, not alone for the sake of acquiring style, phrasing and a good legato, but for early development of soul-power. It is also advisable, indeed, it is imperative, that the work of attaining a clear, intelligible enunciation should be begun immediately. The various consonantal conditions that are met with in the singing of English songs, are in themselves alone formidable obstacles to the delivery of pure musical tone. It is wise, therefore, to begin at once the work of vanquishing these foes to smooth flowing tone. When they are once completely mastered they become helps rather than hindrances to the singer. The singer who does not master his own language will never get beyond mediocrity. "The quickest way to fine tone is via fine pronunciation; the way in which vowel melts into vowel, and consonants float into their places, determines the character of the tone, which results in articulate, musical and sustained song or speech." Never select a song for singing unless it has been carefully examined with reference to your own state of vocal preparedness in regard to its utterance as well as its melody.

Every young singer should be careful to keep within his vocal capacity. Never allow the voice to get tired. Never attempt to sing in public a song, the highest note of which causes you anxiety, or which makes you strain your voice in order to reach it. You know perfectly well that you yourself have no enjoyment when such a condition prevails, and you may be sure that your listeners will not like a performance which is labored or forced. There are plenty of good songs which you can sing without danger of over-taxing your voice, and which are worthy of conscientious study.

Shrill, strident, metallic and disagreeable nasal qualities invariably get into upper notes that are over-worked in the beginning of vocal training; hence, do not work too much on your high notes. Spend more time on that part of the voice which is used the most—*i. e.*, from C first added line below the treble clef, to E, fourth space. Within this range of ten notes the majority of intervals of songs lie, and there most of the emotions find adequate utterance. The high notes are comparatively few in number. Strengthen your vocal organs by proper development of the medium tones and the upper ones will come with more ease and certainty

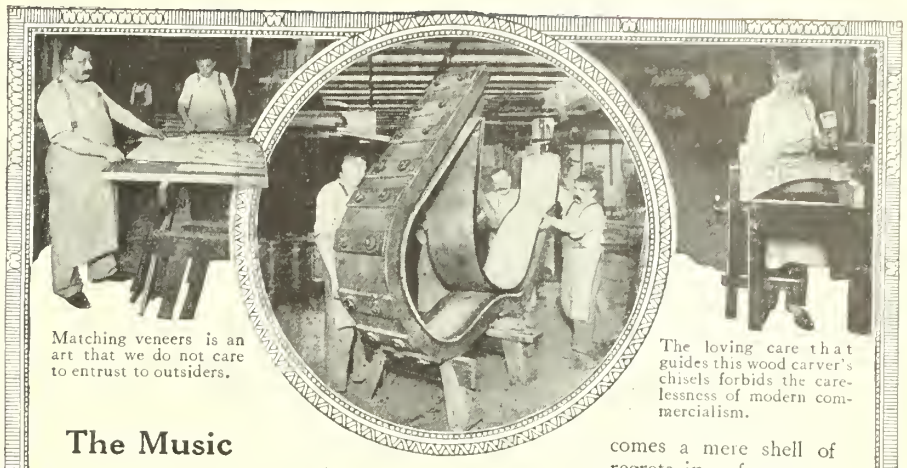
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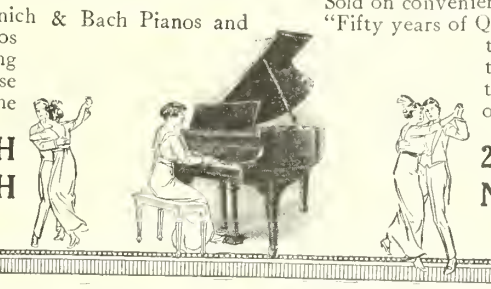
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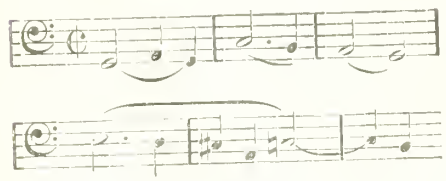
SEPARATED PEDAL NOTES IN MENDELSSOHN'S ORGAN SONATAS.

BY ORLANDO A. MANSFIELD, MUS. DOC.

If not actually the first works of their kind to be written out with a fully phrased pedal part, Mendelssohn's Organ Sonatas were amongst the first works to be so treated. The system of phrasing adopted by Mendelssohn, if not absolutely perfect, received the sanction of all the great German classics. Its chief principles were that all unslurred notes were to be executed *legato*, unless the contrary was expressly indicated. But when a passage was covered by a slur, the final note of such a passage was not to be shortened unless that note happened to be an accented note, or a note immediately following an accented note, or the last note of a melodic figure. Thus, in the following extract, the pedal entry of the fugue subject of the first movement of the 1st Sonata,—



the note at (a) would be shortened, but not that at (b), the second slur being a mere sign of *legato*. When the slur connected two notes of some considerable duration, the second note was not shortened, consequently the slurs in the following:—



the pedal entry of the fugue subject from the Finale of the 2nd Sonata,—are nothing more than *legato* signs, the notes at the end of each measure not being disconnected. But when the slur joined two short notes, or two notes of fairly quick speed of which the second was shorter than the first, the final note was shortened. Of the latter case there is no instance to be found in the pedal part of Mendelssohn's Organ Sonatas; but of the former case we have two good examples. Of these the first is taken from the concluding bars of the *Adagio* of the 2nd Sonata:



while the second



the opening measures of the
of the 6th Sonata. In
succeeding examples the slur
each slur must be
the only examples of
found in the pedal part
of Mendelssohn's Sonatas.
These notes of
than the
final, are

slightly shortened, and it retained the accent if falling upon an accented beat. Only two examples of this kind are given by Mendelssohn in his Sonatas, but they are both examples of interest. The first is found at the commencement of the 2nd Sonata:—



the greater part of the first movement of this work being founded upon the melodic figure just exhibited. The second example of the shorter note slurred to the longer is found in the first variation of the 6th Sonata, and like its predecessor imparts its rhythmic character to nearly the whole variation:—



Of disconnected notes pure and simple,—representing the separate bowings of the orchestral double bass,—Mendelssohn has given us some delightful examples. The first of these we find in the *Adagio* of the 2nd Sonata,—a work possessing a most interesting pedal part,—and run thus:—



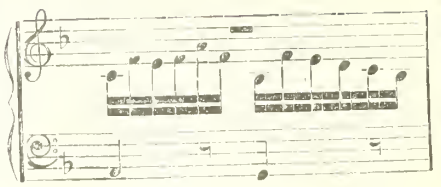
Here notice should be taken of the difference in value between the final note and the other notes. The method of pedal treatment shown in our quotation practically obtains throughout the entire movement.

Our next meeting with separated pedal notes takes place in the *Allegro* of the 4th Sonata. Here the device is presented to us in a more forceful manner, the disconnected pedal notes and manual chords throwing into strong relief the martial rhythm of the melody:—



Before long we meet with this interesting feature again, this time in the *Allegretto* of the same Sonata. We quote the opening measures, from which a general idea of the pedal treatment of the whole movement may easily be obtained:

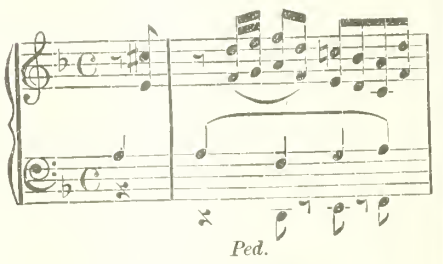






Mr. F. G. Edwards, the late Editor of the English *Musical Times* says that in measures 3, 5, 11, 13, 26, 36, 38, and 44 of this movement the original manuscript had a pedal note at the second half of the measure, "the deletion of which" says Mr. Edwards, "considerably lightens the progress of the characteristic Mendelssohnian movement."

Then, as if disconnected pedal notes were a device to which he were loth to say good-bye, Mendelssohn gives us a final presentation of this treatment in the third variation of the 6th Sonata:—





a quotation which calls for no comment except that the treatment shewn continues throughout the variation. And from the purely artistic point of view the only comment that can be offered upon Mendelssohn's treatment of separated pedal notes in general is the comment of the late Sir John Stainer, "I think it was most fortunate that Mendelssohn was ever asked to write for the organ."

THE ORGAN SPEAKS.

I am an organ—as sentient a being as a member of the human family. Have I not lungs and have I not a voice—a voice gods might envy? You say I have no sight. Well, some men are blind and many more have eyes and see not. But what, after all, is sight in comparison with feeling—feeling for sorrow—feeling for joy for triumph for despair—for every mood and passion the heart can contain. Man may have sympathy, but what man can sympathize with *every* condition of spirit? Are you a king, righteous and just? my diapasons shall be in unity with your mind. Would you lead in battle? I am still with you with my many clarion tongues. Your sadness I will share with my flutes; to my stringed tones your heart shall dance. Would you soar to the skies? I have birds of every description of color and wing to hover round you. Would you descend to the depths? my pedal pipes will shake for you their very foundations. —Alfred D.

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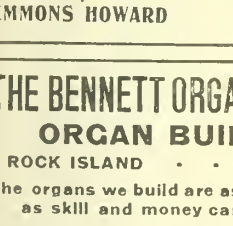
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WHOLE-HEARTED CO-OPERATION IN CONGREGATIONAL SINGING.

BY D. C. PARKER.

MUCH ink has been spilt over the vexed question of congregational singing. Church music is in a different position from that of all other music. It is not a performance in the usual sense, but it must be decent and artistic if it is to be worthy of its place. There are those who hold that the music of the church should be so good that it ought to be in the hands of professionals; that singing on the part of the congregation is an inartistic intrusion. And there are those who hold that singing being part of an act of worship, it should be participated in by all.

If one may look at the matter from the musical as distinct from the religious side, the question is still a difficult one. The best performance will be got by a rendering which is restricted to those who have rehearsed it. But congregational singing is a very valuable method of gaining musical culture. There are numberless instances of men and women who have done great musical service for the community the enthusiasm of whom was kindled by attending a weekly choir practice. This is particularly the case in small towns. In them there is no resident orchestra and there are no regular concerts. In industrial townships domestic music-makings are often lamentable exhibitions of ignorance. It is the common zeal of the choir with its united aim and its social atmosphere which brings out the best in many.

THE DEBT TO CONGREGATIONAL SINGING.

Some of our most outstanding English musicians were at an early age brought into contact with music by their association with the church, when, had conditions been otherwise, they would have been thinking only of cricket or foot-ball. There is no doubt that much of this parochial activity lays itself open to the 'scoffs of the modern musician. One might say with truth that the purely ecclesiastical tradition in music which is so firmly established in some parts of England has been a barrier to progress. But, on the other hand, we have the gain of a contact with music which would not otherwise exist. Luther knew well the value of congregational singing. To him song was one branch of that trinity which he considered was worthy of the devotion of healthy and happy men. He realized that a whole-hearted coöperation aroused enthusiasm. He saw that where religion was a family affair music was carried from kirk to home.

As a rule, an interest in music, if genuine at all, grows. It would be too much to say that every enthusiast in hymnology is thoroughly musical. But, with widening ideas of musical culture, the chances are that people who are attracted to music through the church will find their curiosity awakened to such an extent that they will wish to know more of the art in its other aspects. This extended knowledge may seem at first sight to have but little to do with the musical part of divine service. But the truth is that the increased knowledge and culture will be brought to bear upon all that concerns sacred music.

There never was a time when it was more necessary for the church to deal with music judiciously. Popular editions and cheap concerts have made the best music accessible to the humblest. And those who can hear the works of Bach or Beethoven adequately performed for a shilling or who can dwell on the heights with the great masters by buying a one-and-sixpenny album, expect to hear expressive and devotional music within the walls of the sanctuary. It is but recently that the highest authorities of the Roman Catholic Church bestowed their attentions upon the music, and took steps to purge it of all that was trumpery and unworthy. This was a wise proceeding. For, to which communion men belong matters not at all.—From the *London Musical Standard*.

IMPROVING ORGAN ACTIONS.

BY JOHN Q. EVERSON.

ALL organists as well as organ builders, know very well that, in the long ago, the only action to be found in pipe organs was the tracker form. Were we limited to that system now with our heavy wind and large pallets, organs could not be performed on. Fortunately the Barker pneumatic lever was invented, and was the greatest single invention ever made in connection with the organ. Later we have the electric action (but the pneumatic energy still retained with that). Now with both the tubular and electric actions the touch of the organ has become too light and effeminate. There is hardly the sense of having struck the keys, that was apparent in the best type of the tracker action.

I have lately placed in the organ that I play, an improvement by which one is enabled to have instantly a stronger and more elastic touch. The device is entirely at the command of organist from console, and he may have any resistance from, say the normal of 3 oz. to anything stronger. It must be emphasized that the improvement is not an interference with any existing action, nor does it change any, except when demanded by one wishing to practice on it or to play any composition that might demand a strong, precise and (if I may use such expression) more exhilarating touch, here is a way of accomplishing that desideratum. So far as my reading goes, not enough attention has been given to this matter.

CONSERVATISM OF ORGANISTS.

We are all so conservative that I find it most difficult to have organists move in any new direction. Almost without exception, those with whom I have talked about my new device get the idea that I am revolutionizing the art of organ building, but there is nothing in that surmise. We all need practice and plenty of it. By means I am suggesting, twenty minutes a day will do more than will four hours with electric action. But having had that practice, cut off the device and go on with the playing on the existing action. Pupils invariably have a weak left hand. I contend that by playing with that weak left hand on a strong action, with right hand on the weaker action, will in a surprisingly short time equalize the hands and permanently so.

Some students have been required to practice on a "tough grand piano," but that is not adjustable to varying needs and in any event is inartistic, as well as there being the sounds when playing it. On the organ action I am describing no wind or current need be on, as the device is purely mechanical.

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THE CHOIR AS A FAMILY.

ARTHUR SCHUCKAI.

Let us consider the choir as a family. Perhaps something suggestive will occur to us, something to make our relationship *closer*. There is one point already—*closeness*. Surely nothing can be closer than life in the family. Applying the idea to the choir, it would seem desirable that you be more than passing acquaintances.

That is the trouble with so many choirs—the members are not acquainted. Now it seems to me that is a great loss. People engaged in the same work, such as choir work week in and week out, ought not only to be acquainted, but intimately acquainted. Yet I know in my own choir the singers do not know each other by name. Indeed I have censured them, and threatened some day to play a game and the one who is best acquainted will receive a *lonely prize* and the one who is least acquainted will receive a *booby* prize!

There is another thing about the ideal family; the members stick together through thick and thin. They are under contract, so to speak, to make up again after they have quarreled, and John does not think of leaving home just because Mary has mislaid his shoes. So a choir should make stern resolutions (placing itself under bond) to hold together in sunshine and in rain; not to clamor for divorce nor make a desertion on every trifling occasion.

One of the pleasant traits of family life is the way in which each member will defend the honor of the house. No matter how much or how little John loves Mary at home, abroad he will defend her against the world and woe be unto the man who dare mouth her name in public. So we should be jealous of our honor. No matter how things go at the rehearsal or at the service no member should allow others to knock the choir unchallenged. And no member himself (or herself) should speak unkindly of the whole body. This should be a matter of pride and honor.

Regarding the personalities, we leave that to conjecture. If we call the altos sisters both tenors and bass will want to be brothers; if we call the sopranos cousins, the men will want to be uncles. It is a matter of no great moment. Of greater interest is the question; Who is papa—the music committee or the director?

MUSIC AND RELIGION.

"Music is, and ought to be, the very best vehicle for the religious emotions. Religious worship is the most magnificent drama performed amongst men—the most complete, the most beautiful! The thing which it expresses is upon the very verge of the imagination. The ideal of it is seldom attained, for to attain it is to lose touch with earth and mingle ourselves with mysteries. For that great journey beyond our own consciousness we need strong wings. The idea that we seek is shaped for us in words, but to lift it and us, wings of music are needed. The particular suitability of music for this purpose is that it is at once more and less articulate than any other kind of expression. Hence its inevitable place in that drama whereby man makes a supreme effort to fix heart and understanding upon eternity, divinity, infinity, or any other humanly inconceivable thing; hence its glory and honour, as the means whereby we may rise beyond our material limitations."—Filson Young.

APPROPRIATE VOLUNTARY.

BY J. CUTHBERT HADDEN.

Somebody is always writing about the "proper style" for organ voluntaries. It is an indication, presumably, of the well-known and regrettable fact that many organists have no idea of what is really fitting in this direction. Yet the matter would seem to be simple enough. It appears to me that an opening voluntary should be quiet, dignified, gradually increasing in breadth of tone, full of rich harmonic progressions, beginning and ending softly, and with no attempt at display or ear-tickling ornamentation.

As for the closing voluntary, it might be suggested that to get the proper inspiration the organist should listen to the sermon. It is very bad taste, after an impressive discourse, to hurry the congregation out with a trivial march or showpiece. Something of a quiet, dignified character would be far more appropriate. There are times when such things as fugues, oratorio choruses, joyful postludes, and lately marches would be very effective and in harmony with the service. But the organist must intelligently watch for such occasions, and adapt his voluntaries accordingly.

TONE VALUES IN ORGAN PLAYING.

BY H. WALFORD DAVIES.

Sir Walter Parratt doubtless expressed the view of many when he said that modern organs tend to grow too large. Ten fingers cannot grasp the embarrassment of riches they supply, and, worse than that, the player's imagination cannot well master the means at disposal. It seems true that a very large box of paints is a doubtful boon to the imaginative child. Similarly many modern organs are gigantic instruments of color, full-mixed, and it is hard for the ordinary mortal to resist the temptations of pouring them out, in season and out of season.

As to color, the old mounted cornet affords a useful object-lesson. Instead of the ready-made reed, there was, in those days, the ingenious combination of over-tones, which simulated—indeed actually produced—the reedy color. And just as different selections of over-tones, in themselves of but one plain color, give diversity of colors when diversely combined, so, in a far more subtle and suggestive way, differing chords on but one stop may afford color-changes and interchanges, which constitute the endless interest and loveliness of harmony.

An organist seated at a large organ needs, therefore, special restraint in registration. For this a good training is certainly to be found in a long course of friendship with the simple diapason tone.

Infinite variety and gradation is possible upon any three-manual organ with no reeds at all and with only two flue stops on each manual, especially if the choir-organ be in a box. The present writer can never forget the remarks made by a sensitive listener, praising the wonderful improvement effected in an organ under repair, when all that had actually happened was that the reeds had been taken away by the builder to be revoiced. The best stop on an organ, it has been playfully remarked, is "stop altogether." Such quips are not worth much, but they can guide the player to a rarer sense of values. When an artist like Casals plays a Bach Sonata, it is possible to feel that a single *pianissimo* crotchet was worth a journey to hear. Again, to hear Bach's favorite Clavichord causes one to wonder whether the depth of contrapuntal riches in the Forty-Eight could have been achieved without the self-denying ordnance imposed by the slender tints of the tiny instrument, over which the player has almost to lean to hear it at all.

There is, of course, no need to belittle great organs. But the organ-player who systematically deals in diapason tones and with subtle care graduates them (as between Choir, Swell and Great), is likely, the more readily, to develop the profounder musical appreciations of line-drawing in counterpoint, and of diversity of color in chords, new and old; he is likely, in short, to become a finer musician, as well as incidentally, a more sensitive accompanist.—*The Music Student.*

BACH ON A REED ORGAN.

BY INA B. HUDSON.

Suppose that you knew that you would be obliged to live upon some island remote from the so-called civilization of to-day, what music would you take along for your betterment?

One student once found herself "off in the wilderness" with only a book of technic, a copy of Bach's *Well Tempered Clavichord* and an ornately carved but very morose reed organ of the mid-Victorian vintage to foster her musical education. Instead of bewailing her forlorn fate she realized that in some ways she was far better equipped than many students in Bach's own day. The instrument was far better than she had expected.

This student had been accustomed to so much music of a lighter vein that at first Bach seemed impossibly difficult and dreadfully dry. She soon found, however, that as a daily diet Bach was far more digestible and satisfying than the music she had been playing. Gradually she became more and more attached to it and wrote for books and magazines giving the life of Bach. One was The Etude for September, 1913, with an article by Charles W. Landon on the reed organ. This gave her new inspiration and a better understanding of the possibilities of the instrument. Before the summer was over her playing of Bach had improved wonderfully. There was no piano pedal to prolong notes which should be held by the fingers and notes held too long squawked out in horrible discords—discords which the piano does not reveal to the untrained ear. What she had anticipated as a great obstacle in her career really resulted in the discovery of a master.

A LETTER FROM PUCCINI IN HIS STUDENT DAYS.

Dear Mamma:—On Thursday, at eleven o'clock, I had my second lesson from Bazzini, and I am getting on very well. To-morrow I start my theory lessons. My daily life is very simple. I get up at 8.30, and when I do not go to the school I stay indoors and play the pianoforte. For this I am trying a new technical method by Angeloni, which is very simple.

"At 10.30 I have my lunch, and a short walk afterwards. At one I return home and study Bazzini's lesson for a couple of hours; after that, from three to five, I go to the piano again and study some classic. I have been playing through Boïto's *Mefistofele*, a kind friend having given me the vocal score. Oh! how I wish I had money enough to buy all the music I want to get!

"Five is dinner time, and it is a very frugal meal—soup, cheese, and half a litre of wine. As soon as it is over I go out for a walk and stroll up and down the Galleria. Now comes the end of the chapter—bed!"—From *Giacomo Puccini* by Wakeling Dry (London).



Department for Violinists

Edited by ROBERT BRAINE

THE BUSINESS SIDE OF VIOLIN TEACHING.

Violin teaching is an art, and an art requiring very great talent and skill, but it has a business side as well, and many a talented violinist and violin teacher fails because he is hopelessly lacking in business ability. Goethe, the illustrious German poet, once went through a factory in Germany with a friend and was vastly interested. He said that it was the most "poetical thing" that he had ever seen. He referred, of course, to the ingenious machinery, the remarkable coöperation of the hundreds of men, the admirable system, and all means working to the one end that raw material should be converted into a finished product.

In the same manner the studio of every teacher is a factory in which raw human material is fashioned into artists by the skill of the teacher. The great teacher is the one who has systemized his method of teaching so as best to achieve this result. A few words of advice to teachers giving practical hints which other teachers have found effective in conducting their business will no doubt be of interest.

Establish a studio as near the center of your city as you can, and have all your pupils come to you, if you possibly can. If you give the lessons at the pupils' homes much valuable time is lost in going to and fro, and you lose the advantage of having a central location where you can be conveniently found by people who wish to arrange for lessons. In your own studio you can have your piano, your library, metronome, and a few simple tools with which you can fix a pupil's violin if some trifling accident happens to it, such as the sound post coming down, the tail-gut breaking, etc. For important repairs you will, of course, direct pupils to a good repairer, with whom you should have arrangements to repair pupils' violins at a reasonable rate. The violin repairer can often reciprocate the favor by sending pupils to you.

The teacher can also give better lessons in his own studio. He can keep the room heated to a comfortable temperature, the piano he uses for accompanying the violin can be kept tuned to the proper pitch, the music stands are in good working order, etc. A well-furnished studio, with pictures illustrating the violin art, and with portraits of the great violinists will also be found to be a source of inspiration to the pupil. A large studio where rehearsals of a pupils' orchestra can be held will be an advantage.

If you feel that you cannot afford to maintain a centrally located studio of your own, try and make arrangements with a piano or vocal teacher to use his studio for one or two days in the week, you sharing in the expense. This will give you the advantage of having some one in the studio to answer questions about your teaching when you are not occupying the studio. You can return the favor for the other teacher, and thus assist each other in getting pupils. You can also coöperate in giving recitals. If you have a talent for organizing you can establish a school, engaging other teachers of different branches, and making a profit on the lessons they give. Teachers can always be found who are glad to divide the fees if a place is furnished them where they can give the lessons, and if the business of getting new pupils, collecting the money, etc., is taken off their hands.

Pupils' schedules should be arranged by which pupils will come directly one after another. Unless the teacher has a reception room connected with the studio much time is lost while the pupil is removing his wraps, getting his violin and music out, and getting packed up when he leaves. As a rule the pupil also stays to chat awhile after the lesson if there is no pupil at hand ready to take his lesson. It often takes a teacher an hour to give a half-hour lesson on account of these delays when the pupils are not arranged in close rotation. However, the teacher need not do as I once knew a teacher to do: tell his pupils to come at times fifteen minutes apart in order to have a studio full of pupils waiting, thereby giving an air of prosperity to the place and creating the impression that the teacher was rushed to death with business. Pupils, however, might be asked to come ten minutes ahead of the time set for their lesson so as to have time to be ready, violin in hand, at the exact hour set for the lesson.

EXTRA VIOLINS.

It will be a great advantage if the teacher have several violins and bows in good playing order in the studio for the pupils to use in case a string breaks or any accident happens to their violins. Putting on a fresh string takes some little time and the lesson is all but spoiled besides on account of the frequent tuning required before the new string has become stretched sufficiently to stay at the proper pitch. These extra violins will also be available for pupils who find it difficult for some reason or other to bring their own violins, although they should be encouraged to bring their own instruments if at all possible, since the teacher, especially in the case of beginners, should see the pupil's violin once or twice a week to see if it is in proper playing order.

SELLING VIOLINS.

Some violin teachers, especially in the smaller towns and cities, add considerably to their incomes by selling violins, bows, cases, strings, etc. Many high-class teachers, in the larger cities, frown on this custom, as they consider that it commercializes the art, and would consequently injure their reputations. They object to turning their studio into a music store. However, such teachers are usually not above selecting violins for their pupils at the dealers, for which they receive a commission.

The teacher must be the judge of his own community as to whether it would injure his professional standing if he kept a stock of articles necessary for the violinist on hand. In some cities the pupils expect to buy everything they need from the teacher, while in other cities the musical public would, in the case of a teacher who worked the commercial end of his business too strong, get him mixed up with the class of teachers who sell violins, guitars, and mandolins and throw in a dozen lessons as an inducement to the purchaser. In one way the teacher who sells his own supplies loses by it, for the dealers naturally object to helping a teacher who does not patronize them. On the contrary, a dealer can send many pupils to the teacher who gives him his own trade, and that of his pupils.

A great proportion of the violin teachers buy their own music from the wholesale houses, which they sell to their pupils at a profit. Others think their interest lies in sending their music orders to a music dealer of their town who sends them pupils.

ADVERTISING.

A neat card in the music journals and in the daily papers, especially in September and January, which are the two months in which the greatest number of new pupils start, is an undoubted advantage to the teacher, but his own public work and that of his pupils is the best advertisement. If a teacher is doing good work and turning out good pupils, all his patrons and friends and all their friends are helping him to build up his business. If a teacher can do solo work in public himself it is a great help, and he should never allow himself to become so busy that he is obliged to neglect his practice to such an extent that he can no longer appear in public. Valuable articles by Allen Eastman on the subject of advertising for music teachers appeared in The Etude for October, 1913, and February, 1914.

PUPILS' ORCHESTRAS.

A pupils' orchestra is one of the best business "getters." It brings in new pupils and retains the old. Any teacher can do something in the way of ensemble work: If he cannot get up a well-balanced string orchestra, or orchestra with wind instruments, he can at least have his pupils meet once a week for playing violin duets, trios or quartets. As the work advances, string quartet work can be taken up, or work for piano and strings.

STRAIGHT BOWING.

The violin department of The Etude is often in receipt of letters similar to the following:

"What can I do to remedy a crooked bowing? My bowing is good when playing long tones slowly, but when I go fast it swerves. I hear false notes sometimes, especially when I bow fast. Is this due to pressure? What can I do to increase my speed of bowing and limber my arm?"

Our correspondent has run up against the great fundamental difficulty of violin playing—the problem of drawing the bow at right angles to the strings, no matter how fast the movement, and at the same time keeping the muscles of the bow arm elastic. The necessity for perfect accuracy in the movements of the hand and arm enters into many trades and professions. The juggler has sometimes to practice for years to get sufficient muscular precision to perform an especially difficult trick. Training the hand is the work of years for the artist or draughtsman. Take the example of a room full of children at school, how few there are who are able to produce the flowing, accurate curves which are necessary for artistic penmanship. Maybe there will be only two or three pupils in a large school building whose writing approaches the perfection of "copper-plate" writing.

So in violin bowing it is the hand and arm with perfectly working, elastic muscles, under complete control, drawing the bow at exactly a right angle to the strings, which produce the perfect, singing tone which we so much admire in the finished violinist.



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It is said that Giotti, the Italian artist, calling on a brother artist, and finding him not at home, drew a perfect circle with a pencil, free hand, on a blank card, and handing it to the servant, told him to give it to his master. When the artist returned, his servant handed him the card, informing him that the visitor had not given any name, but had simply drawn a circle on the card. "Then Giotti has been here," said the artist, "no man living but he has so sure a hand, as to draw a perfect circle free hand." So it is in violin playing; it is very difficult to bring the muscles under such perfect control that they will at all times keep the bow moving at right angles to the string. The natural movement of the bow arm is circular in form, as witness the "half moon" bowing of the beginner in violin playing. This circular motion must be reduced to a straight line by correcting it through a series of curves in the wrist, which brings the bow hair in a position at right angles with the string, throughout the entire length of the bow.

METHOD OF PRACTICE.

The theory of straight bowing is easy enough, but the practice is difficult. The trouble with most students of the violin is that they do not practice bowing sufficiently without the use of the printed notes. When one has his eyes glued to the music, and his entire attention is taken up with notes, time, expression marks, phrasing, etc., how can he watch his bowing at the same time. For this reason during the first year or two, an immense amount of practice must be done without the use of the printed page at all, with the eyes fixed on the bow at the point of contact with the string, to see that it is moving correctly. For this reason, it is an excellent plan to learn all bowing exercises from memory, so that the bowing can be watched. Bowing on open strings and scales is all the foundation work required to acquire a straight bowing. The beginner should do much open string work, learning accuracy by keeping his bow constantly parallel to and at the same distance from the bridge. Scales, both major and minor, because they can be easily memorized, may then be taken up. At first they should be played very slowly and the tempo gradually increased. If when they are practiced more rapidly it is found that the bowing is crooked, the student should drop back to his slow practice again. By constant practice, with the entire attention fixed on a perfectly straight bowing, the muscles sooner or later learn to do their work unconsciously—automatically, in fact, just like the beating of the heart or any bodily function. Some students acquire a straight bowing much quicker than others, but almost any intelligent pupil can acquire a reasonably accurate bowing if he will but practice it as outlined above.

The problem of rendering the arm and wrist muscles limber and elastic is attacked very much the same way. How many violin students we find who can play long, singing tones on the open strings or the notes of the scale, with excellent effect, but when they attack difficult passages or double stops, their muscles stiffen up and produce rough, grating tones without a trace of quality. This "limbering" practice, as with that for learning to bow straight, should also be done without the use of the printed page. The bow should attack the string in the preliminary practice, without pressure, as if it were breathing on the string. It is an excellent plan to lay the bow down every few minutes, and let the arm drop at the side as limp as if it were a piece of rope. Then take up the bow and draw it across the strings, trying to preserve the limp, "devitalized" feeling which the arm had when it was dropped at the side. Learning to apply pressure, without at the same time stiffening the muscles, will be acquired by degrees. Playing with limber elastic muscles can be acquired as a habit, if it is practiced sufficiently on open notes and slow scales, where the entire attention can be directed to keeping the muscles devitalized. Vocalists do an immense amount of practice on long, slow tones as a matter of course, and it is strange that more violinists do not follow their example. The average violin student after the first few weeks does all his practicing from the printed page, letting his bowing take care of itself, and then expresses surprise that his bowing is crooked and his muscles stiff. Let our correspondent set apart fifteen minutes practice (by the clock) for straight, devitalized bowing, with the whole attention concentrated on these two points and he will note a wonderful improvement.

RESTORING OLD VIOLINS.

THE owner of a very old violin, one to two hundred years old, must count on a certain amount of expense in keeping it in condition, especially where it has not been thoroughly restored by a good repairer. Unless the violin is in exceptionally good state of preservation and has never known any hard usage, cracks are liable to open in the top. The only way these cracks can be repaired is by taking the top off the violin and inlaying little discs of pine on the underside of the top, where the crack is glued, so as to hold the wood together. Where this is skillfully done, the violin sounds about as well as ever. Where the instrument is very old and valuable, the work should be done by an expert workman, well versed in the lore of violin repairing, which has been handed down for two hundred years or more. Many a valuable instrument has been all but ruined by a bungling carpenter or cabinet maker, who can repair a bookcase or rocking chair, but who is sadly at sea when it comes to restoring an old violin.

Many other repairs are sometimes necessary also. The top or back sometimes has to be re-edged, new linings on, blocks supplied, or the top or back properly glued. The pegs have often worn such large holes in the sides of the head that these holes must be plugged up, and new holes bored and pegs fitted. Sometimes the neck is too short, and a new neck must be supplied and grafted into the old scroll, which must always be retained, as the absence of the original scroll always detracts from the value of a fine old violin in the eyes of collectors. The belly of the violin frequently sags as a result of the sound post being in the wrong place or not being the right length, the bass bar not properly set, or from some other cause. The top then has to be removed and ironed to get it in proper shape again. Worm-eaten and decayed parts must be restored, and there are numerous other defects that must be remedied before the violin can be pronounced in the pink of condition. All this is expensive, for it must be done by workmen of the highest intelligence and broadest experience. It is almost incredible how much improvement can be made in the tone of a violin which is in bad condition, by an artist violin repairer.

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Answers to Violin Correspondents

L. H. M.—It is difficult to advise you without knowing you personally and hearing you play; however at your age, twenty-three, together with the other disadvantages which your letter describes, I am afraid the outlook is rather discouraging for your being able to fit yourself for symphony work. It all depends on your talent, however. If you have a very great talent for music and for the violin, I think the other disadvantages might be overcome. If your fingers are supple and elastic, although, according to the diagram you send me your hand is quite small, I think you could stretch the intervals of a seven-eighths, or possibly a full sized violin. Your small stature would not necessarily prevent you winning a position in the professional ranks, if you could do the work required. As you are at present almost a beginner, you would have to drop the heavy work you are at present doing, and study for four or five years under good teachers. This would take time and money, with the risk of failure in the end. 2. Unless your fingers have been permanently injured by the hard work you mention, they would no doubt become more supple if you abandoned the work and devoted yourself to violin practice. 3. A thoroughly competent teacher would be the person to advise you as to the size of violin and bow which would be best for you. 4. Most of the American symphony orchestras give a series of two concerts (one afternoon and one night) every two weeks for a season of five or six months. Many of these orchestras have a rehearsal every day, lasting for two or three hours. 5. Very few professional violinists use violins less than the full size, although occasionally a seven-eighths is found. Full-sized violins are often found which finger like those of seven-eighths, owing to the necks being slightly shorter. Pablo Sarasate, the late famous Spanish violinist, played a great deal on a Stradivarius violin, with a neck slightly shorter than normal, and which 'fingered short." The body of the violin was full-sized, and the tone had full volume. The Cremona violin makers made their necks shorter than those in use at the present day, and new and longer necks have been grafted in most of these violins. 6. The violins of the Cremona makers varied slightly in size, as we have "small pattern," "grand pattern," etc. They also made small-sized instruments occasionally, but not often. 7. The tone of a seven-eighths violin is naturally somewhat reduced from that of a full-sized instrument, but the difference is not so noticeable as one might think. 8. Giofreddo Cappa was a famous violin maker of the Cremona school. He made violins of both the large and small Amati patterns. These are both classed as full-sized violins. I have never seen any seven-eighths or three-quarters instruments by this maker, although he may have made some.

EARNEST STUDENT.—Your best course would be to give an hour a day to the study of the piano, if you can possibly spare the time in addition to your violin practice. As you are fifteen years of age, you have no time to lose if you wish to accomplish anything on the piano, for it is a very difficult instrument to play well, and should be begun in early youth. At the same time, you can devote what time you can spare to studies in theory and harmony. 2. While it is much better to study any branch in music under the personal direction of a good teacher, a good deal of theory and harmony can be learned by correspondence, or you might get a very elementary work on harmony and learn what you can by yourself, until you have the opportunity of studying with a teacher.

N. D.—If you have a good knowledge of the violin and are intelligent, there is no reason why you could not learn to play the viola without a teacher. Mechanically the method of playing the viola is the same as the violin. All you have to learn is how to read in the viola clef. The higher notes for the viola are written in the G clef the same as for the violin. Every professional violinist should know how to play the viola, for in this way he will have "two strings to his bow," and can often get an engagement for the viola when there is none offering for the violin.

Many beautiful solos for the viola with an accompaniment for the piano can be obtained, which always make a good impression on audiences, for the novelty if for nothing else.

P. C.—*The First Position*, by Henry Schradieck, is a violin method for beginners which begins in the key of G. 2. Any music dealer will supply you with a very elementary work on harmony, suitable for teaching young children.

J. R. D.—It is likely that the numbers stamped on your violin were placed there by a dealer or a collector for purposes of identification. It would be a good deal like hunting for a needle in a haystack to try and locate the dealer or collector if there is no other mark of identification besides the number.

H. C. S.—Never be guilty of putting rosin on your pegs to keep them from slipping. If the pegs are coated with rosin, instead of turning smoothly and gradually in the hole, they turn with a series of jerks, which makes it almost impossible to tune the string to the proper pitch, as the peg continually carries the pitch of the string too high or low, and it is only an accident if it "jerk" to the proper pitch. Use common blackboard chalk.

Y. L.—A simplified edition of Dvorak's *Humoresque* for violin and piano can be had. The arrangement by Wilhelmj is rather hard except for an experienced violinist. This piece is usually played at a slower tempo than indicated by the metronome mark.

G. W. J.—Silk A and D violin strings can be obtained as well as E's, however it is the silk E which is used for the most part because they are less affected by the perspiration of the fingers, and are somewhat more durable than gut. The tone is not nearly so brilliant as that of the gut.

N. J. Are you not mistaken in your statement that your daughter's present teacher instructs her to "keep the bowing wrist as rigid as possible," as you state in your letter? I know of no school of violin playing, which inculcates such an absurd method. Playing with a rigid wrist is contrary to common-sense, and all the different schools teach that the wrist must be elastic. Good right arm technic would be impossible with a rigid wrist. 2. The first and third positions are the ones most used in violin playing. As scale passages advance most commonly by the first, third, fifth, seventh positions, etc., it follows that these positions are used more than others in violin playing. However, it is of the highest importance to know all the positions, since passages are constantly met which would be impossible without a knowledge of the second, fourth, sixth positions, etc. It often happens also that a passage which would be extremely difficult in the third position would be very easy in the second, or a passage which would be all but unplayable in the fifth position could be easily executed in the sixth. It is an important part of the knowledge of the violinist to know what positions to use in playing various passages, and for this reason publishers of violin music engage competent violinists to mark the fingering, bowing, etc., of their editions of violin music so that the music may be played the most easily and effectively. The violinist who would really play his instrument well must have a thorough working knowledge of all the positions.

J. A. G.—The correct name of the maker you name is Paolo Giovani Maggini. This celebrated maker worked in Brescia, a town in Italy, from 1581 to 1632. Whether your violin is a genuine Maggini or not is a matter for an expert to determine. The mere fact that it has been handed down for several generations in a family has no bearing on the fact of whether it is genuine or not, since we often meet with imitation violins which are themselves very old.

G. A. W.—Just as the open strings of the violin make a clearer and more sonorous tone than tones which are stopped with the fingers, so natural harmonics which are produced from the open strings are more sonorous than artificial harmonics, in which the action of two fingers is involved, one pressing the string tightly to the fingerboard, and the other touching the string lightly at the point above required to produce the correct sound. Still, if artificial harmonics are played with an elastic bowing, with sufficient force, they can be made to sound with enough volume for practical purposes. The quality of the violin has much to do with the volume of artificial harmonics. They will sound much better on a violin of exceptionally sonorous and pure singing quality of tone.

Miss J. C.—If your pupil can play through Wichtl's Method really well, he may be ready for position work. You will find very good material for teaching the positions in Herrman's Violin School, Vol. 2d. If your pupil is deficient in first position work after having played through Wichtl, it would be an excellent plan to have him study Kaysers' Studies, Op. 20, Book 1.

Miss N. B. M.—After Schubert's Violin School, you might take up the Kayser Studies, Op 20, and Herrman's Violin School, Vol. 2d for positions. At this stage your pupil would no doubt like, and profit by, Dancla's *Twelve Easy Fantasias*, Op. 86, for violin and piano. As a violin teacher you would be interested in *Advice to Pupils and Teachers of the Violin*, by Althouse, and *Child Violinist*, and *Violin Talks*, by Winn.

F. F. S.—If you are at present doing artistic violin playing in a professional capacity, I would not advise you to spend much of your time practicing on the violincello, since after practicing on the 'cello, your violin playing would likely be rough. If, however, you wish to study the violincello for a while, for your own amusement, there is nothing in the practice of that instrument which would permanently injure your violin playing.

V. A.—Your letter describes the action of the bow in making a swell correctly. As the pressure of the fore-finger on the stick increases, the hair must gradually approach the bridge, and when the tone diminishes the stick of the bow gradually recedes from the bridge. In loud tones the hair of the bow must be near the bridge and in soft tones near the fingerboard.

O. J. F.—By all means have the boy take up the study of the violin at once. If he is to make the violin his principal instrument, his age, ten years, is late, rather than early, to commence his violin studies. The year he has already spent on the piano will be an advantage to him in studying the violin. It would be an excellent plan, if he has the time, to have him continue his studies on the piano, even for so limited a time as a half hour daily. If, however, his piano practice would cut down the time given to the violin too much, his entire time had best be given to the violin. At his age, if he goes to school, he should practice not less than one hour to one hour and a half on the violin alone.

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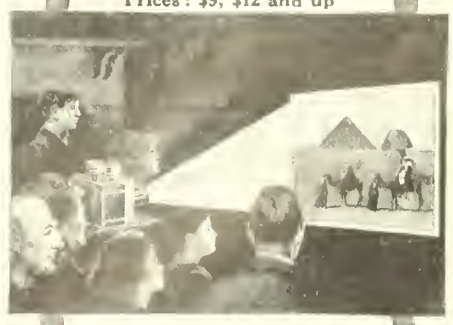
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WHY WILLIAM SUCCEEDED

A STORY FOR MUSICAL CHILDREN.

I HAD assured his father that I would teach him myself. "Certainly," said I over the telephone, "be assured I will not turn him over to any one else," and I heard a sigh of relief go out at the other end of the line.

I dreaded William. I had just weeded out all the boys from my class, and it was settled in my own mind that never again would I take boys. "No more boys," I had said it aloud that very morning, and here was William on his way to the studio that moment. What could I do with him?

Wilhelmina's lesson was about over when William burst in unannounced, a little fat figure in a red sweater and a reassuring smile that reached all over his peeked face.

"Really," said I to myself, "Is this the formidable William?" I continued to take mental notes of him as Wilhelmina rolled up her music, and when she closed the door I turned to William and said "Well?"

"Well," he answered back stoutly, "I'm here." Indeed he was, every inch of him was alive to the event of a first music lesson. He was awaiting a great occasion, and shamed by his ardor I determined it should be an event in his life, if I could make it so. As William climbed to the stool to interview the fifty-two white keys and the thirty-six blacks, he said, "Now I'm going to learn something."

And the first thing we did was to divide this huge black and white family into groups consisting of five blacks and seven whites. We did this by beginning with the first white key to the left of the group of two blacks. Placing a card in every corresponding position, we discovered seven compartments or octaves and we found besides one white key left over at the top and two white keys with a black between left at the bottom. Then we named the octaves as they are named in harmony books. Upward they go like this: one line, two line, three line, four line and the last lonely white key is the beginning of the five line octave. Downward they are called small, great, contra and those below contra are subcontra. These tones which sound so deep are "in the basement;" at least that is where William put them.

A GAME OF PITCH.

For some time William was much interested in discovering that the tones in the same position in each octave sounded the same, only some were higher in pitch and some were lower. This discovery was so exciting that we played a "game of pitch" on the strength of our new found knowledge. As I played William was to guess in which octave the tones were located, and this he did extremely well, and if you care to try this game you may. One thing you will find out very quickly, that the three and four line octave and the small and large are often mixed in the ear of the guesser. For every failure we marked a zero. It is a fortunate thing for a teacher to discover that the new pupil has an accurate ear. This helps in many ways and may be cultivated in any pupil.

Before we removed the cards from the octaves we learned our first piece, it is so simple any one can try it; but to William it seemed more difficult than crossing mountains. First we chose some words we wished to set to music, and as it was near the Christmas season I suggested "Ring, Sweet Bells, Ring." You never can guess how interested William became at the idea that he was to set words to music and all by himself.

[illegible] said to him [illegible] in the one line octave. [illegible] key with your thumb as we all [illegible] first note; play the fifth above [illegible] the third note [illegible] and back again to the first white key with the fifth finger. On and on we went with the little melody, first with the right hand and then in the left, until we had played it in every octave on the piano.

GLAD MODES AND SAD MODES.

After this was all finished I explained to William that we had played it in a glad mode, and in music study a glad mode was called a major mode and then I said, "Would you like to put it in a sad mode?" "What is the sad mode called?" asked William quick as a flash. "The sad mode in music is called the minor mode." "Well let's make them ring sad then," and we did.

Taking William's third finger I slipped it over to the second black key and then I asked him to play as before only in place of playing the third finger on the third white key, play the second black key and listen. He listened very intently and decided that it sounded "sad" or minor. So the bells rang in minor all up and down the keyboard.

One piece didn't seem half enough for William. "Let's play another," he said. So we selected these words to set to music: "Buttercups come up, shake your yellow heads."

"Oh how do you do that one?" William asked excitedly.

"That is easy," I answered. "Much easier than the bells."

I told William to place his five fingers over the first five white keys and he did this immediately. "Now play straight up from the first to fifth and sing as you play "Buttercups come up."

Now play down from the fifth to the first and sing "Shake your yellow heads."

"Oh that's awful easy," and William laughed as he tried to hurry along.

"No, it is not so easy if you play evenly as one sings." Then of course we had to play it in the sad key, and this we did by slipping the third finger over to the second black key. And before we knew it our first lesson was over and when William went out he said almost to himself, "Oh isn't it nice to know something."

Then I wondered how long this keen interest would last, and so I looked forward to the second lesson with some curiosity; but he came in as alive as before. He had done everything I had asked him to do, even to writing out four pages of treble and bass clefs, and the second lesson was as full of interest as the first, for we drew the staff, learned the seven letters of the musical alphabet so we could recite them forward and backward.

Then William confessed to me that he had heard some say that they "hated music," but said he quite confidentially, "I don't see anything to hate, why I never had so much fun." And he went on laughing brightly all the while, "I know most as much as mamma does now."

NOTES FROM DOROTHY DEAKIN'S DIARY.

I have a good lesson because I practiced just the way teacher told me—why don't I do it every time?

Teacher says a mentally lazy pupil should be whipped into activity. As she considers me mentally lazy, I have been compelled to recite each phrase before playing it.

Teacher says music should be read as one reads a book, not a letter at a time, but a sentence at a time, that is to say, not a note at a time but a phrase at a time.

[illegible] pupils are seen sitting at [illegible] as we read Shakespeare. [illegible] and I wonder why we [illegible]

[illegible] from the keyboard [illegible] among things in tones as in [illegible] to do this for I can [illegible] all I say.

I love to be told about things; many times my lessons are void of all spirit, why does teacher not invent a story if there is no true one.

The other day I was called upon suddenly to play *America*, and as there were no notes I could not. I play several of Chopin's nocturnes and scherzos; but shame, oh shame, that I cannot play my national hymn, nor do I know the words correctly. Do you?

I cannot say that I am a great comfort, musically speaking, because I seldom play what the folks at home really care for. When I am out it is something else that people want to hear and not the pieces I am playing. They will ask, "Do you play *Träumerei?*" or "Will you play for us to dance?" I have not learned to play for dancing. Is my music practical, I wonder?

I am fond of ensemble playing; memorizing is a horror and nervousness overcomes me like a demon, and I find music depressing because nothing remains after a public breakdown but the terrible memory of failing. Teacher says this is all in one's self; each one has to fight the demon in his own way.

My greatest solace is scales; perhaps because I know them. Bach's music is like entering some huge temple; you enter and sit there in silence awed by the splendor. I am so glad I am one of those who never "hated Bach."

I confess I invent excuses when I am asked to play; it has become a habit to shirk public performance. If I were led up to it and compelled to perform, would it not be better? There is no excuse, I must play—so say it over and over, "I must play."

"FICTION."

A NEW MUSICAL GAME.

THIS is a very entertaining game, especially adapted to winter evenings when children and parents gather about the study table. One of the party selects and writes down half a dozen or more words or phrases pertaining to music and musicians. The others copy the list. The game consists in writing a short sketch, anecdote or poem, in which all of the selected words are included and in the exact order in which they were given.

The sketches should be short and results from their combination are often very amusing. As an illustration, the following words were given: "Martha," "keeping time," "Carmen," "rapid run," "pause," "the bandmaster," "selection," "as fast as possible," "Magic Flute," "*sonata*," "drum," "piano," "opera," "end."

One of the stories was as follows, which is not so bad for a girl of twelve:

"*Martha* ran down the street *keeping time* to the music of a passing band. *Carmen* her sister, made a *rapid run* down the front stairs to catch up with her.

"'*Pause*,' said *the bandmaster*, 'I will play you a *selection* of your own choosing.'

"The little girl thought *as fast as possible*. 'Play *The Magic Flute*,' she said.

"'Why not a *sonata*' asked the man who played the drum.

"'Oh, they are written for the *piano*,' said she.

"'So they are,' said he.

"Then they played from Mozart's opera, and the two little girls remembered it to the *end* of their young lives."

THERE is no end to learning. Far too many students believe that with the attainment of a Conservatory diploma all work is at an end. The greatest musicians—composers, artists, teachers—are those who realize that study never ends. They go on, as Byron puts it, "Exhausting thought, And hiving wisdom with each studious year."

STORY OF A RUSSIAN OPERA.

(The Snow Maiden.)

[Rimsky-Korsakoff, the composer, died 1908; he was born in northern Russia and passed his childhood there. He was much influenced by the folklore of the north.]

Long ago old Father Winter had a daughter called Snow Maiden. Father Winter loved his daughter so dearly that he never wanted her to go down to earth; but Mother Spring was ambitious for Snow Maiden; she wanted her to know the ways of the earth people. So one day Snow Maiden left her home in the regions of ice and snow and went down to earth, and it happened that a great merry-making was going on in a beautiful forest. It seemed like fairy land; Czar Berendey, the ruler, was a kind and generous man; he was very fond of songs, music and painting, and it was his dream to have Art solve all the problems of earth, and, of course, every one loved the good Czar.

When Spring came there was dancing and singing on the hillsides; the grass was young and soft, the wind was mild and the birds sang, and so did the people, and there was great rejoicing. Snow Maiden laughed and sang with the other earth people, and it was here that Teil, a young shepherd, saw her and fell in love with her, quite forgetting his own sweetheart. Misgir, a rich and handsome youth, also fell in love with her, and so did many others, all forgetting their sweethearts just as Teil had done.

Snow Maiden was unaware of the misery that she was causing. She only laughed and sang and danced. But the deserted sweethearts went to the Czar and complained bitterly. The wise old Czar reunited the lovers and called Snow Maiden to him.

Alas, she had fallen in love herself, with the handsome Misgir.

It was the time of the festival of the Sun God Tarlo, and the warmth of spring had entered Snow Maiden's heart. At Misgir's first kiss, a golden shaft of light from the Sun God touched her and she swooned and vanished, singing a touching farewell to Misgir, who was unconsoled. In despair he leapt into the river.

Then the good Czar Berendey told the people that Tarlo the Sun God came to bring health and happiness to the earth, and that Snow Maiden, belonging to another world, had been ordered back by him to her home in the regions of ice and snow. The earth people sing a song of praise to the Sun God and the opera closes.

A MUSICAL TIME-TABLE.

Do you know your musical time-table? It is important that you have one handy; for one "gets left" in music quite as often as he does by train when the time-table is forgotten or laid aside.

Lento Assai—Very slow.
Lento—Slow.
Adagio—Slow.
Grave—Heavy and solemn.
Larghetto—Somewhat slow.
Andante—Easy going and moving.
Andantino—Quicker than *Andante*.
Moderato—Moderate pace.
Allegretto—Slower than *Allegro*.
Allegro—Quick and lively.
Animato—Animated.
Allegro Assai—Very free and joyful.
Allegro Vivace—Very quick.
Vivace—Quicker than any *Allegro*.
Presto—Very fast.
Prestissimo—As fast as possible.

These words, which are chiefly Italian, are used to mark the various movements in music. They are terms which should become as familiar to the music student as his own name. Before one can become a good musician he must first become a good timist.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—March, 1914.

	Regular Price	Special Offer Price paid
Chopin's Polonaises	.75	.25
Teacher's Helps and Student's Guide—E. M. Sefton	1.25	.50
The Easiest Studies of Kohler, Op. 151	1.00	.15
Elementary Piano Technics, Op. 19—Dr. J. M. Blose	.60	.15
New Reed Organ Volume	.50	.25
Pleasant Hours, Eight Instructive Four Hand Pieces, Op. 1042, Sartorio	.20	1.00
Six Sonatinas, Op. 36, Clementi	.15	.30
Rose Maiden, Cowen	.25	1.00
Wagner-Liszt Album	.35	1.00
God's Time Is the Best—J. S. Bach	.12	.40
Education of the Music Teacher	.60	1.50
Brilliant Octave Studies—A. Sartorio	1.25	.20
New Anthem Collection	.25	.13
Salon Album for the Pianoforte—Vol. I	.75	.20
Italian Overtures for Four Hands	.75	.25
Sonata Album—Vol. II	.75	35

Easter Music

We are prepared to meet the wants of church soloists, organists and choir leaders in the matter of music suitable for Easter Sunday, and in addition to a full supply of all the standard publications of this class have issued a large number of new and attractive solos, anthems, cantatas, any of which we gladly send out for examination.

The following named anthems deserve special mention: "Morn's Roseate Hues" (Bohannan), "O Glorious Morn" (P. Douglas Bird), "Triumphant Lord, Thy Work is Done" (Berwald), "And When the Sabbath Was Past" (Stults), "I Know that My Redeemer Liveth" (Brackett), "Christ the Lord is Risen Today" (Morrison).

Choirs familiar with anthems by these composers will be glad to get acquainted with, and will enjoy singing, the new ones.

Wolcott's new cantata: "The Dawn of the Kingdom" is meeting with a most gratifying reception, and many choirs are already rehearsing it.

Parcel Post Printed Matter

On March 14th the present printed matter rates on third class mail matter pass out of existence and in their place Parcel Post rates are inaugurated.

These new rates are just the same as Parcel Post rates on merchandise with the exception that a package of 8 ounces or under still retains the rate of 2 ounces for one cent; above that the multiple of rate is per pound. The country is divided into eight zones about fifty miles apart, the starting point being the center of a circle; the prices vary from 5 cents for the first pound in the first zone to 12 cents in the eighth zone, and from 1 cent for each additional pound in the first zone to 12 cents in the eighth zone. In other words, at 5 cents per pound the rate is cheaper for printed matter and at 12 cents a pound the rate is more expensive than printed matter, but there is the added advantage or disadvantage, whichever it may be, of only full pounds of measurement in other words 1 pound, 2 ounces or 2 pounds varies in cost according to zone only, from 6 cents to 24 cents.

Let us assure our patrons that the matter will be given our most careful study and that in every case, either express rates, printed matter rates or Parcel Post rates will be used whichever is the cheapest.

$600 Prize Offer for Pianoforte Compositions

Although the time for closing this contest was announced originally as March 1, 1914, we have decided to extend the time to May 1st. There has been a large and generous response on the part of composers, but we find that there are many more who wish to be represented and we desire to give all a chance. This is an excellent opportunity for all composers to try their mettle on practical teaching and recital pieces for the pianoforte; pieces that have real educational value as well as musical form and although there are, naturally, not enough prizes for all, nevertheless we feel that no effort made in this line will be wasted. Full particulars of the contest will be found on another page.

Give Thanks and Sing

About 100 pages of the best of the old Sunday-school hymns and 100 pages of good new attractive Sunday-school melodies bound in cloth and priced low is the story of this new work. One sample copy for 25 cents. We are not Sunday-school music publishers, but we are paying particular attention to this work because it is different from the ordinary works published for the Sunday-school. There is not a composition in it which is adapted from a popular song or from a well-known dance. Any Sunday-school superintendent or chorister or minister who wants a book containing 219 devotional Sunday-school hymns in which the words and music correspond, will be pleased to see a sample copy.

Mail Order Music Supplies

In another note we have attempted to explain the Parcel Post rates under which the sending of sheet music and music books, printed matter, will be charged on March 16th.

The house of Theodore Presser was the pioneer in the supplying of music teachers by mail. While it is true that our own publications can be obtained from almost every dealer in the country, it was not so when this mail order business was started. The average trade of the music teachers and schools cannot be supplied for the reason that there are but two or three houses in the country to-day who have a stock large and complete enough to take care of the music teachers' needs. It becomes almost a necessity that miscellaneous orders for the music teachers be attended to from one of these few large stocks. It may surprise many of our readers to hear that this part of the music business is not carried on at a profit.

Our growth and success has without doubt been because the prompt and efficient filling of the teachers' orders has been our primary object, as well as the publication of teaching material of merit, and because the matter of profit has been secondary.

We are not only pioneers in the mail order filling of orders, but in the inauguration of an [illegible] system, the most liberal and far reaching; the sending of a package to be used or ordered from during the entire year, settlement made once a year. Standard publications not our own are often included in these



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No order is too large or too small to have our most careful attention. Notwithstanding the Democratic administration and consequent calamity stories, we are enjoying the best February that we have ever had in our thirty years of business life, and we are better equipped than ever to take care of the orders of every music school and music teacher in the United States. Our catalogs are being improved every day; we have classified vocal and classified piano study catalogs which are real aids to teachers; we have in press classified octavo, violin and piano, ensemble music, pipe organ and reed organ catalogs. We have in mind a classified piano solo catalog. Our sole aim is to be of service we invite correspondence on any subject in music, whether for orders or what not. Matters of advice and suggestions will be taken care of by the best critics. Our first catalogs are sent for the asking—but, better still, send a first order.

The Rose Maiden By Cowen

This work will be issued by this company as its popularity is ever on the increase. It is at the present time one of the most popular cantatas to be taken up by the average society. Every one interested in Choral Society work should consider this most popular work and order a sample copy while it may be had at an extremely low rate. The price we have placed on it in advance of publication is 25 cents per copy.

God's Time is the Best. By J. S. Bach

This is a sacred cantata of Bach which is within reach of the average chorus. It is one of the most attractive of Bach's cantatas and is perhaps sung more than any other one. The solo work is most satisfactory for public performance. It is in every way a very tuneful work. We have added this to our catalogue because there has been such a demand from choral societies. The cantata is 33 pages long of ordinary octavo size. There are solos in all the voices. We are sending specimen copies for trial for 12 cents.

Wagner-Liszt Album

This is a collection of the best known arrangements of Wagner. There are in all nine numbers. Among these is the Tannhauser March and Pilgrim's Chorus, Song to the Evening Star, Bridal Procession, etc. This work is so well known that it requires no introduction at this time. It will be sold for 35 cents, postpaid, when published, if ordered in advance.

Six Sonatinas. Op. 36. By Clementi

Many teachers prefer to use but six Sonatinas of Clementi instead of the entire book, consequently we are adding to the Presser Collection the 6 Sonatinas, Op. 36, in one volume. These Sonatinas are almost indispensable as a preparation for the study of the more important classics. The musical education of a piano student is decidedly incomplete without the knowledge of at least a few of the Clementi Sonatinas. It is the most convenient and of course most economical to have them in book form.

In advance of publication we are offering copies of this volume at the special introductory price of 15 cents, postpaid.

New Anthem Collection

[illegible]

Merchandising Through THE ETUDE

JOURNALISM is six centuries old, but the method of merchandising through the Parcels Post, perhaps the finest social product of journalism, is so new that none of us can appreciate its scope and importance. If the Chinaman who published the first newspaper had been told that, some day, in a new world, then undiscovered, people would make the columns of a paper a market place, not only for those in the same town or city, but for a whole great country, that Chinaman would have suggested some of the deliciously cruel methods that the men of the Orient reserve for lunatics.

Nevertheless to-day we find a nation of one hundred million people, merchandising in any part of that nation, where they may best be served, and all through Parcels Post, and the "power of the press." In the columns of this issue of THE ETUDE there are advertisements of many things you need and which you may buy with great ease and economy through parcels post.

We have endeavored to hold our advertising columns on a high plane of integrity. Thousands of dollars of advertising has been rejected or excluded because we felt that by so doing we have been serving the best interests of our readers. This means that you are, for the most part, safer in buying through THE ETUDE than in purchasing in many stores. All we ask is that you show your appreciation of this protection, which costs us so much, by patronizing ETUDE advertisers liberally and not forgetting to let them know that we were the means of introducing you to them.

Sonata Album Volume II

This volume contains some of the finest works of Beethoven, Mozart and Haydn. Of Beethoven there is the Sonata in A-flat, Air with Variations, Op. 26, Moonlight Sonata, Op. 27, and Sonata Pathetique, Op. 13. It contains also the popular sonatas of Mozart and Haydn. Any one of these purchased in sheet form would cost you as much as the entire volume. For some reason or another Volume II of any work never sells as well as Volume I, but there is no reason why this should be. In this particular case we should say that Volume II is superior to Volume I and is complete in itself. The price of this volume until published will be 35 cents.

Pleasant Hours. Eight Instructive Piano Pieces for Four Hands. Op. 1042. By A. Sartorio.

This is a new and very interesting work by Mr. Sartorio which we are now announcing for the first time. It consists of eight very melodious and characteristic pieces in duet form in which throughout both hands of the primo player remain in the five finger positions. The two hands do not move in octaves, however, but there is considerable independent work of transferring of a passage from one hand to the other. The secundo part of each duet is of intermediate grade intended to be played either by the teacher or by a more advanced student. None of the secundo parts would be too difficult for a good third grade player. There is a large demand for just such four hand material as we have been describing, and we feel sure that none will be disappointed in this book.

For introductory purposes in advance of publication we are offering copies at the special price of 20 cents each, postpaid.

Brilliant Octave Studies, by A. Sartorio

This new book of studies is now ready, but we will continue the special offer during the current month. Advanced players who wish to do some work in octaves will find this book just right for their purpose. Each study is so good and so musical that it might be used as a recital piece, for display purposes in octave work. This new book, taken in conjunction with Mr. Sartorio's several previous sets of octave studies, completes a thorough course in octave playing.

During the current month, in advance of publication, we are offering this new work at the specially low price of 20 cents each, postpaid.

AN ISSUE WELL WORTH WAITING FOR

The Music and Musicians of France—April, 1914

French Issue of THE ETUDE—April, 1914

The April ETUDE will comprise the most complete collection of material on the subject of the music of France to be found in the English language.

New Reed Organ Volume

Our New Reed Organ Volume is progressing rapidly toward completion. The selections in this book although primarily for a small organ might also be used to advantage on a pipe organ. We find that there are many who wish to play the pipe organ in church who are obliged to begin practical work before they have entirely mastered the pedal technic. For such players as these, this book will prove just right. The pieces are all of elevated character, tuneful yet dignified, and are within the range of players of medium grade. There will be about 150 pages in the volume and at least 50 pieces.

In advance of publication for introductory purposes we are offering this book for 25 cents postpaid.

Chopin Polonaises

We will add to the Presser Collection this most popular work by one of the most gifted composers. The Polonaises of Chopin have more genuine originality and character than any other volume we know of. There is not a single number among the eleven Polonaises that is undesirable. Every piece is a gem of the finest kind. The work is of course in various grades. Some of these are only in the third grade and then possibly Op. 53, in A-flat, is a piece for a virtuoso to play. Our introductory price on the work at the present time is 30 cents, postpaid.

Teachers' Helps and Students' Guide. By E. M. Sefton

This work is a guide for practice. It is almost the same as a lesson through correspondence. Every lesson is divided off and the pupil is told what to practice. There are in all 36 lessons and a summary. These 36 lessons, if purchased through a correspondence school, would cost $50.00; this book may be purchased for 50 cents at the present time. This is a very useful work for teachers, because it calls attention to the very things that should be taught with each lesson.

Salon Album for the Pianoforte, Vol. I

We shall continue for another month the special offer on this standard work which we are adding to the Presser Collection. This is one of the best collections of the old favorite drawing room pieces representing such composers as Leybach, Ketterer, Wely, Arditi and others. All the pieces have been carefully re-edited and revised, and our edition is as good in all respects as it is possible to make it.

The special introductory price in advance of publication is 20 cents, postpaid.

Italian Overtures for Four Hands

This book is now nearly ready although we have been slightly delayed in its preparation. The vitality of these Italian overtures and the hold they have on the public is really amazing when one comes to think of it. In spite of all the modern music that has been written, the William Tell Overture is as popular to-day, for instance, as it ever was. These overtures furnish exceptionally enjoyable four-hand material. Our new edition is being prepared with the greatest care.

We are offering copies of this work in advance of publication at the specially low rate of 25 cents, postpaid.

Easiest Studies, by L. Köhler. Op. 151.

This standard set of studies is to be added to the Presser Collection. It is a book which is much used by elementary teachers. These exercises may be used to supplement any instruction book or the initial volume of any graded course. They are especially useful in developing the hand positions and accuracy of finger action.

The special advance of publication price will be 15 cents per copy, postpaid.

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Special Advance of Publication Offers Withdrawn March 1st

According to one of our systems of great value to the music teacher, we offer those who have enough confidence in our publications to order them before they are printed, one copy at about the cost of paper and printing. The advantages are two fold: the music teacher receives new publications at little cost and the publisher gets his publications promptly before those who are interested. The following works have been on Special Offer for the last few months, and as they are now in the market they cannot be purchased at the low introductory price after the appearance of this issue.

Twenty Devotional Hymns in Honor of the Blessed Virgin Mary, including hymns for the month of Mary, by Nicola A. Montani. Price, 25 cents.

The Dawn of the Kingdom. Easter Cantata, by J. Truman Wolcott. Price, 50 cents.

Worship in Song. Anthems selected and arranged from well-known songs. Price, 25 cents per copy, postpaid. $1.80 per dozen, not postpaid.

The Eclectic Course of Graded Studies in Piano Playing, by J. M. Blose. Price, $1.00.

Brahms Hungarian Dances for Piano Solo. Book I (Nos. 1-10). Price, $1.00.

Brahms—Hungarian Dances for piano solo. Book II (Nos. 11-21). Price, $1.00.

Eight Duets in Dance Form by Heinrich Pfitzner. Price, $1.00.

A. B. C. of Piano Music. Illustrated for children. By Mrs. H. B. Hudson. Price, 25 cents.

Metrochrone

What a chronometer is to a watch, the metrochrone is to the metronome; a scientifically exact measure of time. The price is, of course, higher than that of the metronome but the results to those who want a perfect instrument are most satisfactory. The price is $6.00 net, without bell; $7.50 net, with bell. Our supply at the present time is quite limited.

The Education of the Music Teacher. Thomas Tapper.

The publishers take pleasure in announcing the forthcoming appearance of a new work by Mr. Thomas Tapper, dealing with the problems which relate directly to the education of the music teacher. Mr. Tapper is easily one of the most voluminous of present day writers upon musical subjects but despite the fact that he has a large number of books to his credit he has the faculty of putting an immense amount of energy into his work and making each book "tell." Music teachers will want this book because it will tell them how to make their work more productive. It will be especially desirable for the young teacher who has had few opportunities for learning "how to go about it." Among the inviting chapter heads are "The Fundamental Requisites of a Good Teacher," "Learning How to Study," "What one Must Know about Teaching," "What Is Teaching Efficiency," "What Constitutes Success in Music?" The special cash price in advance of publication, made solely for the purpose of introducing this work to many who need it at the outstart, is 60 cents, postpaid.

THE Burmese are sensitive about their temple bells, and in order to prevent them from being defiled by invading Europeans, they frequently put a threatening sentence on them. There is one bell in Moulmein which besides bearing an inscription in Burmese characters, contains the following sentence in alleged English: "This bell is made by Koonalimnguhjah the priest, and the weight 600 viss. No one body design to destroy this bell. Moulmein, March 30, 1855. He who destroyed this bell, they must be in the great beell and unable to coming out."

ALONE WITH THE STUDENT.

BY JULIUS W. HULFF.

THE piano teacher is not usually bothered with what my students irreverently call the "squatter" nuisance; but teachers of voice and stringed instruments who often teach a number of students collectively find the presence of anyone but a student almost invariably a hindrance.

Fond mamma, unless politely informed at the very first lesson that the teacher wishes to be alone with the student during the lesson period, usually makes it a practice to sit in the studio proper during the lesson, and this habit certainly tends to take the mind of both teacher and student from the lesson, for always conversation will ensue which is foreign to the work in hand; and the anxious and well-meaning mother will prod and scold the child, or possibly distract attention by her efforts to keep the baby quiet.

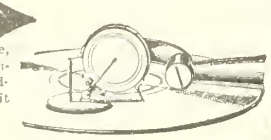
Many parents will say that the age of the student is such that he cannot remember all the little suggestions the teacher makes during the lesson and that for this reason alone, they should be present while the child is receiving instruction from the teacher. I have met this very reasonable objection by the introduction of a printed memorandum on which is checked, every week, the faults observed during the lesson. The student takes this home with him, and returns it to me when he comes for his next lesson.

A teacher who is endeavoring to enforce the rule that teacher and student are to be alone receives the objection from the parent that a child who always plays without an audience in the studio will not be at his best when playing at a public recital. Very few, even amongst our great artists, are at their best on the platform, for it is only in the very young that we find an absence of self-conseciousness, and self-consciousness, we all know, mars the rendition of a solo, no matter how well it may have been prepared.

Self-consciousness can be combatted by the teacher who insists on privacy in the studio, and by other teachers, too, through the introduction of a sound-reproducing machine into the work of the studio. It is a good plan to have your student, once in six months, or more frequently, play a carefully prepared solo into a talking-machine, preceded by a short statement from the teacher, giving date, name of student and time he has been under the teacher's care. Parents and students should be allowed to hear the record made by the child, after which the cylinder should be carefully indexed labeled and filed. Every six months the old records of the student should be heard just preceding the record he is about to make; thus will you have a most interesting and instructive record of a student's progress and he will hear himself as others hear him phrasing, tempo, tone, expression everything that goes to make or mar a finished performance; if you imagine that the making of an amateur record is any easier for the player than performing at a recital, just try the experiment. The permanent preservation of a student's work will serve to keep up interest, tend to allay nervousness in solo work, and is a means of holding him to faithful practice for years. When he leaves the teacher at the end of his studies the records should become the property of the student.

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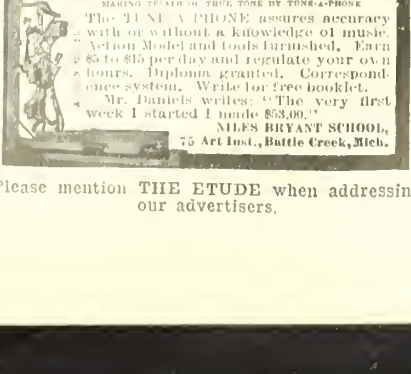
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The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home.

THE death of Mme. Ogden-Crane has occurred in New York. She was well known as a vocal teacher and as a singer in opera.

THE number of things they can do with radium! Dr. Thomas Harris, of the New York Post-Graduate Medical School and Hospital, now declares that it can be used to remove growths which impair the voice.

AT the end of this season Denver will have had two "Grand Opera Weeks," one in February by the National Company of Canada, and one in April by the Chicago Grand Opera Company.

SOME of the world's leading musicians recently gave a banquet to Charles Steinway, head of the famous piano house, in celebration of his fortieth year in the industry. The event took place at Liichow's famous restaurant in New York.

AN early orchestral work of Debussy, entitled *Printemps*, was recently given its American premiere by the Boston Symphony Orchestra. The suite is said to be interesting, though it falls far short of the maturer works of the distinguished composer.

A NEW course has been added to the curriculum of Columbia University. This will be the study of the physical basis of sound, as specially related to the production of music by the human voice or by musical instruments, singly or in combination.

A CONCERT was given recently by the Chicago Madrigal Club, in Chicago, in which was performed the madrigal by Mr. MacFarlane, *In Pride of May*, which won the W. W. Kimball Company Prize of one hundred dollars, offered by the Madrigal Club in 1911.

A FREE concert was recently given in the Coliseum of St. Louis by the St. Louis Symphony Orchestra under Max Zach at which the audience numbered eight thousand. The concert (given at Christmas time) was the gift of the Business Men's League of St. Louis for the purpose of popularizing good music.

AN interesting lecture-recital on the subject of Debussy was recently given by Miss Georgia Kober, President of the Sherwood Music School, Chicago, before the North Shore Woman's Club. Miss Kober has a number of engagements to deliver this lecture in several of the leading music centres of the Middle West.

THE soloists for the series of free organ recitals given by the American Guild of Organists in New York are T. Tertius Noble, Wallace Goodrich, Frederick Maxson, and Harold D. Phillips. This is the seventh series of recitals, all of which have been remarkable for their high artistic merit.

AT a meeting of the Board of Directors of the Philharmonic Society of New York, says *Musical America*, the contract of Josef Stransky, as conductor of the orchestra, was extended three years. Inasmuch as Mr. Stransky's present contract has another year to run after the present season, it is now assured that he will remain in New York at least through the season of 1917-18.

THE death has occurred of Rudolph Wurlitzer, the founder of the Rudolph Wurlitzer Manufacturing Co. Rudolph Wurlitzer was born at Schoeneck, Germany, in 1831. He graduated at the Leipsic University, and came to this country at the age of twenty-two. Four years later he started business in a small way in Cincinnati and gradually developed the huge business which bears his name.

THE music teachers of Fort Worth, Texas, have formed an organization for musical cooperation to be known as The Associated Music Teachers of Fort Worth. All success to them! One of the most remarkable signs of the time is the tendency of workers to combine with those interested in the same line of endeavor, thus working for mutual benefit, instead of following the wasteful policy of "every man for himself."

A WEDDING recently occurred in the South at which the bride and bridegroom particularly desired that Dr. William C. Carl should be present to play the music. As Dr. Carl was unable to leave New York, he declined. He was therefore highly surprised when he was asked to play the entire wedding service in Old First Presbyterian Church in New York at the same time as the wedding. Only relatives of the family were in attendance, and the wedding itself to music was used. This is a long distance wedding music with a vengeance.

THE educational bureau at Washington has issued a report urging the use of a course in musical appreciation, and the furtherance of musical education in the schools. The course suggested includes the study of musical history and biography, musical form, musical aesthetics, and so forth. It is also suggested that credit be given for musical work done with a music teacher out of school hours provided that a certain standard is maintained. The report says that the modern development of reproductive and self playing musical instruments has made possible a method of study including orchestral and choral works in a way that has hitherto been out of the question.

IT is not very often that the rector of a large city church receives a solemn warning from the police that his church is being overcrowded, and to caution him not to break the law by allowing people to stand in the aisles and vestibules. This happened recently, however, to the Rev. Dr. David M. Steele, rector of St. Luke and the Epiphany, Philadelphia. Dr. Steele has enlightened views on the value of music in church, with the result that the Christmas carol service proved amazingly popular. The musical services, given under the direction of Mr. Franklin W. Robinson, are among the most artistic given in the United States.

THE one-act opera, *Madeleine*, by Victor Herbert, was lately produced by the Metropolitan Opera in New York. The opera deals with a pretty incident in the period of Louis XVI, and was in fact adapted by Grant-Stewart from the little comedy by Decourcelles and Thiboud, which has long been a French standard play. The principals in the various roles were Mme. Aida, Lenora Sparks, Paul Althouse and Pini-Corsi. The Metropolitan Opera Company has apparently adopted the pleasing custom of graciously permitting one American composer a year to obtain a hearing. So far the favored ones have been Frederick Converse, with his *Pipe of Desire;* Horatio Parker, with *Mona,* and Victor Herbert himself, with *Natoma*—the only one that has achieved a measure of popular favor.

A RECEPTION was given recently by Miss Kate S. Chittenden, the dean of the American Institute of Applied Music, New York, to the faculty and some of her old pupils, in commemoration of the fortieth anniversary of her teaching career. The faculty and pupils in return presented her with a loving cup. The following evening the Board of Directors of the Institute gave a surprise dinner to Miss Chittenden at the Hotel Manhattan, and presented her with a gold purse with which to form the nucleus to a scholarship fund to be known as the Kate S. Chittenden Scholarship. A concert was also given. Opinions may differ regarding the "feminist movement" in many of its manifestations. There can be no doubt, however, that in taking a profound interest in music and musical education, the women of America have developed a legitimate field of endeavor for the sex. Such women as Miss Kate Chittenden have brought music into the homes of thousands, thereby exerting an incalculable influence in making the home-ties stronger than ever. Since many of the occupations upon which women are entering threaten to weaken these sacred ties, it is satisfactory to find that music can suffer no such criticism. All honor, therefore, to such pioneers as Miss Kate S. Chittenden.

THE most recent novelty produced by the Metropolitan in New York, *L'Amore dei tre re*, was more successful than any one thought it was going to be. The plot is that a blind man named Archibaldo has by connivance managed to secure the lovely Fiora for his son, Manfredo. Although Fiora is thus married to Manfredo, she does not love him. Her affections are engaged elsewhere. When Manfredo goes to the war, Fiora receives her lover, Avito. The old blind Archibaldo suspects what is going on but is unable to discover the identity of Avito. In desperation he throttles Fiora, and in order to discover her betrayer he puts poison on her lips. Just as she dies his son returns and is heartbroken to learn of Fiora's faithlessness. Her body lies in the crypt, and to it the lover Avito comes. He kisses her on the lips and dies. The wretched Manfredo also kisses her lips and dies. As a writer in the *Musical Courier* puts it, "everybody dies but father." The success of the work was largely due to the fine singing and acting of Lucrezia Bori, as Fiora, and the brilliant debut before an American audience made by Edoardo Ferrari Fontana, the tenor. The opera was composed by Montemezzi, a young man of twenty-eight years of age, whose music is regarded as being full of promise for the future.

During the past year, Mr. John C. Freund, editor of *Music Trades* and *Musical America*, has made a lecturing tour of the country devoted to the purpose of establishing the confidence of Americans in American music and American musical conditions. Large bodies of people are trying to do this all the time, but whereas most of these people content themselves with the well known imitation eagle scream, Mr. Freund has investigated the facts and figures to support his statements. Before the Philadelphia Music Teachers' Association last year, he first announced the interesting fact that America spends about $600,000,000 a year on music, and that about a third of that sum, at least, is devoted to the important matter of musical education. Following this came several interesting lectures on the musical uplift of America in Nashville, Baltimore, Columbus, Detroit, etc. The latest one, however, has been in Cincinnati, and has been directed against the foolish custom of American students going abroad, unchaperoned and ill-provided with funds. This for some reason has been considered an "attack" on German morals, and mass meetings have been held in Berlin by American residents, at which the American Ambassador was present condemning this "attack" which was never made. No one who knows Mr. Freund can suppose for a moment that he has not the greatest respect for the German people; he is simply pointing out that there is no need for American students to go abroad for study, when they can do as well or better at home. There is always a certain amount of "moral danger" for a young unchaperoned girl alone in a big city. The danger is greatly exaggerated when she goes to a big city in a strange land, ignorant alike of the language and of the social customs. The Etude has full confidence in the disinterested sincerity of Mr. Freund's addresses, and in the fundamental truth of the doctrine he is preaching.

Abroad.

A monument to the late Jules Massenet is to be erected in his native city of St. Etienne.

Music in Switzerland will soon be a luxury. It has been decided in that hard, rugged land to tax musical instruments.

A monument was recently erected in commemoration of Arcangelo Corelli's bicentenary at Fusigo, Italy, the composer's birthplace.

The death of Francois Cellier, conductor of the London Savoy, in the good old Gilbert and Sullivan days, will be much regretted by all who remember their *Pinafore, Mikado*, etc.

A German composer and a German librettist in Berlin have just completed an opera entitled *George Washington*. "Will this," asks the *Musical Courier*, "turn out to be the long awaited American opera?"

Puccini is said to be working on a new opera, the name of which will be *Hooplande*. The composer recently attended the hundredth performance of his *Madam Butterfly* in Vienna.

The descendants of Job must have settled mainly in Barcelona. A performance of Wagner's *Tristan und Isolde* was recently given there without cuts, and it lasted from 8.30 in the evening until two in the morning.

The Vienna Royal Opera has paid over to Richard Wagner's heirs more than 1,000,000 crowns in royalties during the last thirty years. This makes an average of over 33,000 crowns, or $6,600, annually paid to the Wagners from one institution alone.

Gliére, the Russian composer and conductor of the Imperial Symphony Orchestra of Moscow, has announced his intention of producing representative works of worthy American composers, such as are recommended to him through the Russian Musical Society of New York.

The attempt by the Boston Opera Company to secure Felix Weingartner as its conductor has failed, owing to the fact that Weingartner has signed a five-year contract with the Vienna Philharmonic Society. In the meantime, the gifted conductor is said to be seriously ill.

The Dutch liner *Tasman* recently went ashore in the Gulf of Papua. Among her passengers, who were for some time in considerable danger, was Mme. Nordica, who has been touring Australia. The result has been that Mme. Nordica has suffered from an attack of pneumonia, brought about by exposure.

The Minister of Fine Arts in Rome has created two prizes of 3000 and 2000 *lire* (about $600 and $400) respectively for symphonic music by Italian composers. The works of the successful ones will be produced at the concerts of the Augusteum. Thus do they encourage native art in Italy.

The first London performance of a new violin Sonata by the unique Erich Korngold of Vienna created a sensation. Korngold, it will be remembered, is only sixteen years of age. The critics have hailed him as a young Mozart and credit him with the musical intelligence of a man of forty.

A "critics' league" has been formed in Germany, with headquarters in Leipsic, for the purpose of "improving the social, moral, and intellectual status of the profession." There would probably be considerable difficulty in forming such a league in this country, as it would be hard to find an American critic who would admit that he could be improved upon.

Melba has related how she made her first public appearance. The event took place at a summer resort in Australia. She arranged a benefit concert to provide the cemetery with a new fence. Unfortunately at that time her father was very much opposed to her singing in public, and arranged with his friends that they would not go to hear his daughter. The result was that she gave the concert to an audience of two individuals.

In rather marked contrast to the usual attitude of the Germans towards American composers comes the news of the warm appreciation with which Mrs. H. H. A. Beach is being received in her tour abroad. At a concert given in Hamburg recently, a symphony of hers was performed and she played her piano concerto. The newspaper critics wrote in a way that showed they had fully realized that Mrs. Beach is a composer of the rarest kind.

Dr. Ethel Smyth, the well known English composer-militant, has changed her will so that her estate will go to the funds of the militant suffragettes until such time as they get the vote. By this means, the Pankhurst followers will not only receive financial assistance, but they will also receive more or less enthusiastic support from the original legatees to whom the estate will revert after the vote has been secured.

Sir Frederick Bridge, organist at Westminster Abbey, who has recently celebrated his seventieth birthday, some years ago edited the tunes for a new Wesleyan hymn-book. He tells in the London *Strand* that the Committee pressed for the insertion of a tune which they declared was by Handel. It was so bad, however, that Sir Frederick returned it with an intimation that every time it was rendered in the new Wesleyan Chapter House, Handel would turn in his grave in the neighboring Westminster Abbey. The Committee was equal to the situation. The tune was submitted again, the Committee promising that if it were included it should be marked *pianissimo*, so as not to disturb Handel.

The most popular opera in Germany is not German in spirit nor is it the work of a German composer. Figures have been compiled in which it is shown that during the decade 1901-1910 the Spanish opera, *Carmen*, by the Frenchman Bizet, led all the rest, 3,956 performances having been given in German opera houses. Next came *Lohengrin* (3,458), *Tannhäuser* (3,243), and so on down the list. It transpired that out of eleven "most favorite" operas, four were French and only two were Italian. Of the later Wagner works only *Die Walküre* has a place in the group.

A novel plan has been outlined by the London *Daily Telegraph* to form a sort of English Bayreuth at Glastonbury, the purpose of which is to preserve the Arthurian legends in a series of music dramas, the librettos of which will be by Reginald R. Buckley and the music by Rutland Boughton. The patrons of the scheme include some of the most distinguished music lovers in the land, and as all the plans are completed, apparently all that is needed is the sum of $15,000. Mr. Thomas Beecham has set a noble example by placing his orchestra at the disposal of the enthusiastic young patriots. The idea is a splendid one and should inspire some great music.

LITTLE LESSONS IN TACT.

BY MRS. L. A. BUGBEE-DAVIS.

No teacher can afford to be wholly independent in the matter of the pupils she is teaching. Every young pupil is under the control of some guardian. That guardian has the spending of the money for lessons and may spend it as he sees best. Consequently some little tactless act, which the average tradesman would know enough to avoid, may deprive the teacher of some very desirable patron. A few little examples serve to show what should be avoided.

If a mother asks you how her daughter is doing do not make the fatal mistake of comparing her playing with that of some other child, whether the playing is better or worse.

If you have two children of the same grade play at a pupil's recital be careful that each has as attractive and as long a piece as the other. If Mary Jane has two pieces, see that Dorothy Mae has an equal number.

If an irate father comes in and tells you something is wrong when you know it is right, do not waste time in educating him: merely be patient, good natured and assure the gentleman that you will endeavor to correct the difficulty. The future will reveal the right path. Remember the Chinese maxim "Overcome your enemy by making him your friend."

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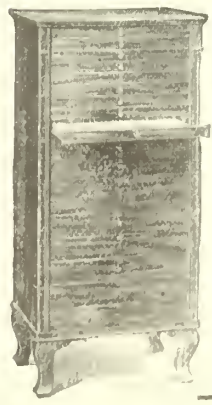
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STARTING THE BABY RIGHT.

A MOTHER'S STORY.

BY LYDIA A. CASEY.

THE big girl and the big boy (and many others) busy practicing their music seldom stop to think *why* the baby strives to reach the piano and insists upon "playin' too." The baby is usually considered a nuisance in the music room—not only by the student, but by the neighbors!

Real interest in music develops in the child from the time his mother begins to sing to it until it tries to make music in his own little way, and it should never, *never* be discouraged. Rather it should be encouraged and praised for its little efforts no matter how unmusical they may sound (and the soft pedal can be used for the benefit of the neighbors.) Many a baby who is intensely interested in what the "big" musician is doing is told to "go 'way, can't you see I'm busy?"

My little girl of two persisted in climbing upon the bench beside me one day when I was diligently practicing. I told her to get down—that I couldn't play when she was sitting beside me. In disappointment she obeyed and I felt conscious-stricken and called her to me. I explained that I couldn't play the music right when I didn't have enough room to play with when her head was under my arm. She understood this perfectly. I then picked out one of the military pieces of the magazine and told her I would play this one piece *all* for her. She stood quietly by and listened attentively. When the music was finished I told her the story of the soldiers marching and explained the part representing the drum, using the drum music of the moving picture show as an illustration so she would understand the music.

She was overjoyed to find that she could catch the meaning of the music and asked me to play it over and over. When we reached the various changes in the music she would tell me what they represented. "Now, mamma, that's the soldiers stoppin' to rest, hear the drum singin'!" and so on. She had caught the spirit of the music. After that she could nearly always pick out the martial music. It wasn't long until she would march to the music.

Forest Revels, by Carl Moter, in the November, 1912, issue of THE ETUDE, was a mine of pleasure to her. She interpreted the first eight measures as the little green mama leaves shaking their heads on the big trees in the woods. The next eight measures as the papa leaves, and then came the children and the baby leaves. She recognized the mama and papa leaves throughout the piece. Where the music changed to five flats she suddenly exclaimed, "Now the babies are going to sleep," and the staccato notes she defined as one of the babies crying for a drink. When it changed to two flats she said, "Now, all the babies are sound asleep."

Her taste in music is growing better. She doesn't seem to care for the extreme popular music in the least. In daytime plays, she calls for the martial pieces and the little simple dances, which she interprets in little original dances, keeping time with the music. I do not think the bugaboo of "time" will ever cross her path.

For evening she asks for the "big tree music" or the "river music." She is especially fond of *In the Woods,* by Augusta Durand, also in the November, 1912, number. I told her a little story of this selection. I described the big trees and the baby trees growing beside the big trees. The green grass with baby flowers peeping out to say good morning; the blue sky and white clouds over the trees. And a tiny baby river running through the woods with little fairy sail boats made out of leaves sailing down to the ocean.

Not many months ago THE ETUDE included in its monthly offerings a little song, the first line of which was "High up in a tree, a little birdie sang—" she learned that line in less than a day, carried the correct tone and was so interested that she would sing it over and over. This proved to me that a baby can be directed in musical lines even at so early an age as two years. Before that time it is hard for the baby to understand what you mean by woods, sky, trees and so on. To the baby, music is merely an unanalyzed "something" that pleases him—makes him want to wiggle and dance or nestle off to sleep.

WHERE GOOD PIANO TEACHERS ARE MOST NEEDED.

BY LUTHER T. ADAMS.

THE completion of a graduating course in music suggests to many piano teachers, "I will go to some large city to seek my fortune." Nevertheless, there are many of the rural districts without a first-class teacher. The continual and ever-increasing sale of pianos in these districts in the last few years places many would-be students with ambition in need of competent teachers without anyone in view. My experience as a teacher both in the country and in the city, leads me to believe that the city is far too overcrowded, and the country in sad need.

In my home district there are, in the towns ranging from six hundred to one thousand in population, only one or two really competent teachers ordinarily to be found. Taking care of the pupils in town, and possibly a small part of the surrounding vicinity, occupies the whole time of these teachers. Of course, a great many of the parents in these small townships conceive the idea that "anybody will do" to start their children in music, however limited his musical education may be. This often works hardship on really competent and conscientious teachers. The price consideration is the important factor in this false economy. A few make the price the only excuse for not engaging first-class service. They do not realize that a careless or incompetent teacher is worse than none at all. However, there are many really appreciative farmers who are willing to pay a reasonable price in order to secure a good teacher situated so as to "come to the house" or else to have a regular teaching day wherever the farmer happens to trade.

Many farmers seem to think that their children cannot successfully take lessons during their regular school months. Of course no one versed in music can deny the fact that music, if studied at all, should be studied along with the regular school work. This is bound to demand some sacrifice. The children living in the country have some little distance to go to and from school; they also have their morning and evening "chores" to do, and these items, together with the time required for preparing the morrow's lessons, do not leave much opportunity for practice. Notwithstanding these drawbacks, however, there is room for many good teachers who are barely able to make a living in the city to find employment the year round which would be beneficial both to their pocketbooks and to their physical health.

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New Books

How to Study the Pianoforte Works of the Great Composers. By Herbert Westerby. Published by Charles Scribners' Sons, 302 pages, bound in cloth. Price, $1.75 net.

This writer gives a guide through the compositions of Handel, Bach, D. Scarlatti, C. P. E. Bach, Haydn, Mozart, Clementi and Beethoven. It should be noticed that while this work is called "How to Study," it does not in any way cover the field of "How to Play." As an interesting annotated catalog it has its place, but it will be found of slight use to any one who expects to find it a series of lessons upon the works of the masters mentioned. In giving the names of editions it is unfortunate that the names of some representative editions have been omitted.

What and How to Play for Pictures. By Eugene A. Ahern. Published by the author. Price, $1.00.

An ambition to play for "movies" is not perhaps the highest that a young pianist can start with, but nevertheless an increasing number of pianists are finding in this work a means of livelihood that is not to be despised. Mr. Ahern has been successful at this occupation himself, and his little book—hardly more than a pamphlet—contains advice which has every appearance of being practical and valuable.

Reminiscences of Henry Clay Barnabee, edited by George Leon Varney, published by the Chapple Publishing Co., Ltd., 461 pages, finely illustrated, bound in cloth. Price $2.50.

Oh, merry Sheriff of Nottingham, what a fine thing to have your memories done into book form! Laughter, like good music, dies with the making, but what would the world be without Laughter? Henry Clay Barnabee achieved a position in America that few comedians have ever held. For years he kept thousands of Americans in uproarious laughter. As an entertainer, a church singer, an actor, an opera singer, and now as a raconteur, Barnabee has been a great success. His book tells all about it in a most interesting manner. His long association with the best comic opera organization our country has ever known, the "Bostonians," is of course covered in detail.

The Tonsils and the Voice, by Richard B. Faulkner, M.D., published by the Presbyterian Book Company, 391 pages, illustrated, bound in cloth. Price $2.00.

This is one of the most extraordinary books we have ever seen inasmuch as the author has taken a very small part of the human anatomy and by means of exhaustive research produced a large and necessary volume. Dr. Faulkner's work is a splendid testimony to the thoroughness of modern American scholarship. Dr. Faulkner endeavors to establish the fact that "Removal of the normal faucial tonsil interferes with the mechanism of the voice." This if proven becomes an important fact for all singers to know. Sir Morell Mackenzie removed Patti's tonsils and her voice was said to have been unimpaired. Dr. Faulkner declares that this is unlikely. Dr. Faulkner also insists that tonsils play a large part in voice production and that "tonsils enlarged and diseased through a wrong method of voice production, may be cured by the substitution of the correct method."

The latter part of the book is devoted to the "Science of Vocal Art." While the book would be of interest to the advance student its chief value is that of providing the singing teacher with an important work of reference for his library. We recommend it very highly for that purpose.

Pierre Garat: Singer and Exquisite (1762-1823). By Bernard Miall. Published by Charles Scribners' Sons, New York. 364 pages, with 35 illustrations. Price, $3.

Bernard Miall has produced a work of unusual interest by reason of his capacity for surrounding his hero with just the atmosphere of romance that the name of Pierre Garat conjures up. He offers us the brilliant Parisian singer, wit and squire of dames, with the air of a connoisseur who offers a brother epicurean a wine of rare vintage. Garat was an exotic growth that could flourish only at one time in one soil—Paris in the Revolutionary period. His career reminds one of that of Lully save that he was a less gifted musician and a less contemptible courtier. It is to his credit that he inaugurated the brilliant list of vocal teachers that have helped to make the Paris Conservatoire famous. The conservatoire was only three years in existence at the time Garat joined it.

Hänsel and Gretel: A guide to Humperdinck's opera. By Lewis M. Isaacs and Kurt J. Rahlson. Published by Dodd, Mead & Co., New York. Price, $1.

It is pleasing to find that the guide to Humperdinck's *Königskinder* by the same authors has been successful enough to justify the publishers in producing the present guide to *Hänsel and Gretel.* The story of the opera is well told, but by far the most valuable portion of the book is the clever analysis of the music of the opera. It is rare to find musical analyses which really do give an insight into the structure of a piece of music without employing terms that serve only to mystify the layman.

Hymns for Schools and Colleges. Edited by Markham W. Stackpole and Joseph N. Ashton. Published by Ginn & Co., Boston, Mass. Price, $1.25.

The book contains 257 hymns critically selected from many standard American and English books. There are 25 morning hymns, 15 evening hymns, 50 hymns of praise, 65 devotional hymns, 55 hymns of action, 20 hymns of the Church, 10 national and a few others for Christmas and Easter. Both words and music have been chosen to accord with a healthy religious spirit and are suited to hearty and reverent worship by young men of to-day.

A Manual of Music. By T. Keighley. Published by Longmans, Green & Co., New York, N. Y. 75 pages. Price, 50 cents.

There is a lamentable dearth of information among pupils and even teachers regarding the elementary facts of musical theory. This little work is a well-planned effort to supply such information. It progresses from the elementary facts about notes, rests, dots, etc., to elementary efforts in ear-training, and includes some vocal exercises and tonic sol-fa notation.

The Appreciation of Music. By Albert Gehring. Published by the author. Price, 80 cents.

Mr. Gehring has wisely omitted much of the philosophical reflection with which writers on musical appreciation are so wont to obscure their meaning. He gives practical illustrations (in musical text) and appropriate explanations of what is meant by Counterpoint, Thematic work, Musical Form, etc. As he is writing about something he perfectly understands, the result is such that the non-technical reader can understand also.

Rudiments of Music. By Arthur J. Abbot. Published by the American Book Company, New York, N. Y. Price, 20 cents.

"This little book is designed for use as the initial text in elemeutary classes," says the preface. We can only add that it achieves its purpose most admirably.

Olea. A story of the Norsemen in Pennsylvania. By Samuel Haven Glassmire. The Knickerbocker Press. Price,

This is a semi-historical novel dealing, as the title suggests, with the settlement in Pennsylvania founded by the great Norwegian violinist, Ole Bull. The fact that the author is familiar with the ground and with the thought-habits of those of whom he writes gives the work a greater interest than the slight story would otherwise arouse.

Beethoven. A critical biography. By Vincent d'Indy. Translated from the French by Dr. Theodore Baker. The Boston Music Company, Boston, Mass.

There are many published biographies of Beethoven, so many that one looks askance at a new one. It is needless to say, however, that Vincent d'Indy, himself one of the most important composers of the day, brings to his task an illuminating insight that few or none of Beethoven's biographers have hitherto possessed. The work is a brief one, in which the man and his music are thoroughly reviewed. This is no mere chronology of the events of Beethoven's life, but a very sincere effort to reveal the magic personality of the great master.

Musicians of Sorrow and Romance. By Frederic Lawrence. Published by Charles H. Kelly, London. Price, $1.

Any author who attempts to record his impressions of the aesthetic effect music has upon him has to possess a unique gift of imaginative writing before he can hold an interested audience. Mr. Lawrence appears to possess this gift to some extent. His book will be much appreciated by those who care for work of this kind.

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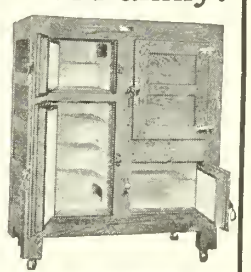


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Q. (1) *Is there any difference between* 𝄐 *and* 𝄐 *above or below a note? If so, how should each be played?*

(2) *How should* 𝄐 *above or below a note be played? I have heard it played different ways, but which is correct?*—A. E. G.

There is no difference between a turn above and a turn below the note. They are played precisely alike. That is, if the note has any length play three quick notes before the principal note. If the note is a short note dissolve it into a turn of four notes, if it is on an unimportant part of the measure, but into five notes, beginning with the principal note, if it is on a natural accent. The last sign is the inverted turn, and is to begin with the note below the principal note instead of the note above.

Q. In the following passage from an organ piece, would the note C in the treble part have to be struck in view of the fact that it is being held down by the left hand part? J. B. W.



A. The passage is probably intended for two manuals. The melody could be played on swell organ, the accompaniment on great. If you are obliged to play it on an organ with only one manual it would be best to remove the thumb of the left hand from C while the right hand strikes it, so that the line of melody may be undisturbed.

Q. Has any composer employed the chorus in a symphony since Beethoven wrote the Ninth and included in the last movement Schiller's "Ode to Joy?" E. VON M.

A. Yes, many composers have followed Beethoven's lead in this matter. Yet the Ninth Symphony was a decided innovation when it introduced voices into this epic form. It is worth while noticing how skilfully Beethoven made this new departure. Had he brought in the voices without any preamble it would have sounded as if the symphony were completed and a chorus entered as the next number. But he makes the most vocal effects imaginable, upon the contrabasses, and then introduces the same phrase in the baritone voice—a perfect bridge from the instrumental to the vocal parts.

Berlioz was the first to follow this introduction of voices into symphony, and in his *Romeo and Juliet* symphony he goes far beyond Beethoven, using the voices very freely in various parts of the work. Liszt, in his *Faust* symphony, also uses voices in a grand finale, Mahler has used voices freely in symphony, and others might be named who have united the vocal with the instrumental forces in the symphonic form. Debussy has gone beyond this and has used the human voice, without words, as a tone-color, in a large orchestral form.

Q. We have a club of women who wish to give an afternoon program on the Development of Music.

Our idea is to study the primitive stages, especially to illustrate, if possible, with piano and voice, as there would not be time to include the entire growth of musical expression up to the present time.

Will you please give me suggestions as to books of reference, and where to get illustrations either through your columns in THE ETUDE, *or to me directly?*

We students in little towns where there are no musical libraries are very much indebted to you for your helpful work in THE ETUDE.

I thank you sincerely for any trouble you may take to help me. MRS. H. E. I.

A. I do not answer questions directly to the inquirer by letter, and questions should be sent to the "Etude" office, when they will receive attention in their turn.

The question asked, however, is of such general importance that I give it an immediate answer. For the earliest stages of Music I would strongly recommend Carl Engel's "Ancient Music," and Parry's "Evolution of the Art of Music."

After these it might be well to take up Wallaschek's "Primitive Music," and Elson's "Curiosities of Music." If you read French, Fetis's "Histoire Generale de la Musique" will give you many examples, and if you are a German scholar you might find many points in Ambros's "Geschichte der Musik."

These books will carry you up to the Middle Ages. Also add Rowbotham's "Troubadours and Courts of Love," for some interesting data about this epoch.

At some later time I will take up the works which ought to follow these, but the above will be sufficient to keep the course going for a long time. A few musical illustrations may also be found in Elson's "Folk-songs of Many Nations."

Q. Is it true that the modern French and Italian opera composers have been the first to introduce contemporary life—such as we get in Charpentier's "Louise," for instance—on the operatic stage? ENTHUSIAST.

A. It is not at all true. In the comedy, "Robin et Marion," written by the Tronvère Adam de la Hale in the 13th century, there is a boastful lover who turns coward when a nobleman appears, and lets the girl defend herself alone against the latter's too ardent behavior—certainly a work that mirrored actual contemporary life. Comedy has almost always "held the mirror up to nature," in music as well as in literature. Tragedy, however, has been a more formal affair. The early tragedies of the Florentine school, which is said to have invented opera before the year 1600, were efforts to revive the Greek Drama, and so were devoted to mythological subjects. The Scarlattis, Lully, Keiser, Purcell, and the later Handel kept in the legendary field, although Purcell treated English subjects and Lully developed the ballet-opera. Pergolesi's "Serva Padrona," in which a bright servant charms and captivates her master, had contemporary flavor, but was again a comedy. It came early in the 18th century. The same distinction held good a century later, the tragedies of the Rossini school being conventional affairs, treating legendary or historical subjects, while the comedies, such as Donizeetti's "Don Pasquale," mirrored contemporary customs and life. What we can say, therefore, about such composers as Mascagni, Puccini, Leoncavallo, Charpentier, and even Bizet, is simply that they brought contemporary realism into tragic opera.

Q. What is meant by the "philosophy" of music? If music is the "language of the emotions," why should there be any philosophy about it? J. B. W.

A. The word philosophy is sometimes used to imply science, and so this branch of music would treat of all the scientific facts pertaining to music, such as acoustics, for example. Thus Pole wrote a book on acoustics which he called "The Philosophy of Music." Under this head might come also the subject of psychology, in its relation to music.

When we enjoy listening to a piece of music, we are of course not imbibing any lessons in philosophy, as we now understand the term. It is a mistake, however, to consider that music appeals wholly to the emotions. In the great classical masterpieces, the emotional element was balanced by an intellectual side, shown by the principles of musical form, figure treatment, and development of themes. This appeals to our sense of balance and proportion, and fully justifies the old saying that "Architecture is frozen music." Still more does this apply to the fugue and other contrapuntal forms of part-writing, in which the various parts balance or answer one another in a way that produces the highest intellectual enjoyment. The term philosophy, however, is reserved for subjects suitable for scientific treatises, and does not apply to the actual hearing of music.

Q. Though I am a piano teacher, some of my pupils are studying voice, and they want me to help them in singing the diatonic and chromatic scales. Will you kindly tell me what syllables they should use in doing this? MRS. L. M. R.

A. The upward syllables of the diatonic scale are the familiar Do, Re, Mi, Fa, Sol, La, Si, with vowels pronounced as in Italian. Sharps are sung with the vowel I, making the ascending chromatic scale Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si, Do. The Si that represents B is now often sung as Ti. In descending the chromatic scale, flats are made by using the vowel E, as Se (pronounced Say) for B-flat, and so on. For Re, already ending in E, the syllable Rah is used to show the flat. The French use the syllable **Ut** instead of **Do.**

TECHNIQUE AND INSPIRATION

BY C. B. BARNS.

MUSICIANS are tonal dreamers; you cannot enter fully into your musical heritage until you have learned to revel in beautiful sounds, "the world forgetting, by the world forgot." But this does not mean that you can afford to ignore the practical side of your art. It is not enough to hear "the horns of elf-hand" as you lie dreaming through the starlit night. You must be able to reveal their ethereal sweetness in your own playing. Before this can be done, technique must take its proper place as the handmaid of musical interpretation.

Technique can only be acquired by the most practical possible application of *common-sense* to the details of playing your instrument, whatever it may be. However much the soul within you may find an outlet for its hidden emotions in a Beethoven sonata, you cannot reveal the fact if you cannot pass your thumb under the fingers quickly enough, or if your scales are jerky and uneven because your hand-position is bad.

But technique is only part of your music, and a comparatively small part. Unless the life within you is stirred by the varied rhythms, the golden melodies, the scintillant harmonies that go to the making of music, and unless you have something of the divine fire within you to make you a true disciple of music, no amount of technique will kindle the hearts of your hearers when you play.

PLAYING WITH FEELING.

BY ALICE L. CROCKER.

ONE often hears the remark, after a pupils' recital. "Yes, she has technique, but how mechanical! No expression—no feeling." The reason for this is obvious. Some pupils practice too much. They work too hard with their fingers and too little with their brains. And when they play before the public, they play badly, because they are all tired out; too tired to put any meaning or feeling into their playing. They give the body, without the soul, as it were. This is "canned music."

It seems a pity that so much attention is being given to technical studies, often to the exclusion of anything loftier in music. Technique is not everything. To be sure, it is very important, without which one cannot think of higher things, when rendering the music, but it is a means to an end. Just as we learn to breathe correctly in order to sing well. Both are a necessity.

Often we hear of people who, with very little technique, can play compositions of great difficulty. Why? Because their passion for playing *stimulates* their technique, and they play with more feeling and expression than those with ten times more technique.

Remember, it is not the pianist who excels in digital dexterity alone, but he who can charm by his interpretation, that can hold his hearers. Music is something to be felt, as well as heard—yet those who give the *body and soul* in their interpretation are few indeed.

THERE is but one voice about my having played too softly, or rather too delicately, for the public here (Vienna). They are accustomed to the thumping of the pianoforte virtuosi; but that does not matter. As the case stands, I prefer to be told that I played too delicately rather than too coarsely.—CHOPIN.

DOING ONE THING AT A TIME.

BY FANNIE EDGAR THOMAS.

IN the story of *The House that Jack Built* we are first made to think of the house that was built, then of the malt that lay in the house, then of the bag that held the malt that lay in the house, and so on. In this way there is never more than one new point at a time, and it is always studied in relation to what has gone before. There could be no better way of studying a song or any other piece of music.

For instance, in studying a song which has been heard at a concert, or set for study by a teacher, the usual method is to place the music on the piano rack and, without a moment's preparation, to attempt to give an artistic rendering of it. Naturally the result is a hopeless jumble, and the song is ultimately laid aside to be taken up again later on and attempted in the same fashion. Surely a much better method would be to study the song step by step until the whole work was made familiar. Attempting to do the whole thing at once reminds one of the story of the man who looked through four hundred panes of glass and was surprised to find only inky blackness instead of the expected flood of light. He was obliged to take up one pane at a time before clearness was restored.

SIX PRINCIPAL POINTS OF STUDY.

There are six principal things about a song that have to be studied: Time, tune, words, sentiment, tones, accompaniment. They may each be studied separately in some such way as this:

TIME: Tap out the time on the piano-edge, or any other way, so that each note, each measure, each phrase and each section is thoroughly clear; first slowly, then faster, and so on up to correct tempo, until everything in relation to the time is thoroughly understood.

TUNE: Take up all the intervals which offer any difficulty. Some people are able to do this with very little effort, while others need the aid of the piano.

WORDS: Know the words thoroughly. Find out what they mean; look up references to places and events, if any, and learn to pronounce them correctly and to speak them distinctly. Then memorize them.

SENTIMENT: It has been found that words recited have much more force than words merely read, and only by so doing can one really interpret the thought. When the words are thoroughly memorized recite them aloud. Then sing them, and if the song is really a good one you will be astonished to find how closely the musical phrases follow the literal ones.

TONES: It is not at all necessary to shout out great loud tones while securing time, tune, words and sentiment. The application of the right tone color is a matter of greatest care, and in the early stages should be done in the presence of a teacher.

ACCOMPANIMENT: It is always desirable that the singer should be able to play her own accompaniments, but it is not desirable that this should be done at all if it cannot be done well. The custom of "improvising" an accompaniment cannot be too strongly condemned. The composer usually lavishes great care to make every note of the accompaniment reflect the poetical significance of the words. Study the accompaniment so that every little touch in it that will heighten the effect of the song is brought out.

Having studied all these six aspects of the song it will not be difficult to apply the knowledge in such a way that the song stands as a complete unified whole, on as firm a foundation as *The House that Jack Built*.

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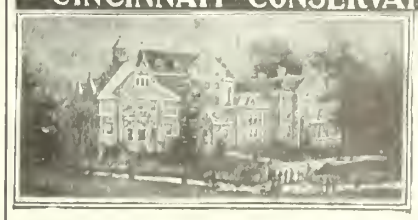
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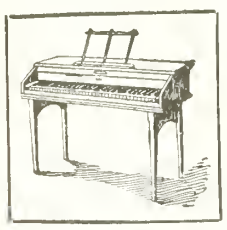
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4. Trailing Arbutus—a famous pianist who was a contemporary of Liszt.
5. Ragged Robin—a great Norwegian composer.
6. Sweet Brier—the founder of the modern German school of romantic opera.
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9. Gardenia—a famous Danish composer.
10. Single Gladiolus—a famous American bandmaster and composer.

A PRE-LESSON RECITAL PLAN THAT PAID.

BY WINIFRED CLARK.

THE mercury thread in the old thermometer stood obstinately near the big O that makes us shiver even when we look at it. My little pupil had driven some four miles in an open carriage. The ancient nag that had been demoted from the plough to the buggy looked as though he wished his shaggy coat were twice as thick. In came Lavina with a cherry red nose, benumbed fingers and heavy breath.

Suddenly it came over me that a music lesson in the country often means far more sacrifice upon the pupil's part than one in the city where the pupil may step from a warm car right to the studio door. What could I do to repay Lavina for the extra effort she had made in coming so far in such bitter weather? No child can play well with cold fingers. Time must be consumed in warming them. Accordingly I decided to give a little five-minute recital or concert at the beginning of each lesson.

Sometimes it was one long piece. Sometimes it was two or three little pieces. The pupils liked the plan immensely and I knew that it did them good. Now and then I would read a little biography made up from material in the musical history from THE ETUDE. In order to assure myself that the time was not wasted, I formed the habit of playing the same piece again after a lapse of a few weeks and then asking the pupil to name it. Knowing that this was coming, their attention was even keener than before. What did this plan accomplish? Three things—and I think that they are all "worth while" things:

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BY DOROTHY M. LATCHEM.

One of the most important undertakings of all teachers is that of getting their patrons to put a rightful valuation upon music. Let your clients get the idea that music is something which may be dispensed with or something which merely fills in the empty chinks in life and your own prosperity as well as the success of your pupils is doomed.

I was astonished the other day to hear a mother say to her little daughter who was playing for guests:

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Think of the effect of that one remark upon the mind of that child. Her music was not something to be listened to, but rather, something to be forgotten in the jangle of small talk and neighborhood gossip. If she failed to practice thereafter—who was to blame?

The American craze for speed and force is responsible for much of our objectionable "rag-time." Rag-time is representative of the moment in America. Repose, expression, proper balance of form, all fall before the eternal pounding. The pupil takes his model from the pianist in the moving picture show, and ere long he plays a simple Clementi sonata as though he were watching the latest Wild West film with murder, gambling and Indian warfare all mixed in one thrilling quarter of an hour.

Let us hope that all our American teachers will hold tightly together in the combat with inferior music. However tactfully you may tolerate the great heap of "tin-pan alley" rubbish you may find on the top of some pupil's piano, remember that it is your duty to see that it is supplanted with better music, and that the "junk" eventually finds its way to the furnace in the cellar, its rightful crematorium.

A very neat little anecdote is told of Dickens in Mr. Lightwood's recent book dealing with the novelist's references to music. One night a gentleman visitor insisted on singing "By the Sad Sea Waves," which he did vilely. Moreover, he wound up by a most unexpected and misplaced embellishment or "turn." Dickens found the whole ordeal very trying, but managed to preserve a decorous silence till this sound fell on his ear, when his neighbor said to him: "Whatever did he mean by that extraneous effort of melody?" "Oh," replied Dickens, "that's quite in accordance with rule. When things are at their worst they always take a turn."—*Musical Opinion.*

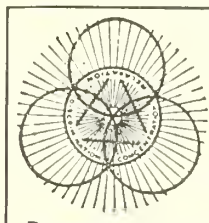
"'All truth,' says Coleridge, 'is a species of revelation.' It was in that trance state that he himself conceived *Kubla Khan, Christobel* and *The Ancient Mariner*—three poems that are so incomparably real because they are only dreams. The psychological explanation of all these hypnotic states is probably that a number of outlying faculties are temporarily put to sleep, and the energy they no longer use goes into some great central faculty. This state is seen at its best in the act of musical creation. Here the abstract from the outer world is greatest, and the entranced musician seems to become by intuition one with the very soul of things, speaking the highest wisdom, as Wagner said, in a language his reason does not understand."—*E. Newman.*

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HOW ENSEMBLE PLAYING HELPS.

BY E. L. WINN.

Few piano students realize the value of ensemble training. It is not enough to play the violin sonatas of Haydn and Mozart, the Schubert Sonatina, and the exceellent Handel Sonatas (A major, G minor; 2 violins and piano). One must work up to the great Sonatas of Beethoven by slow degrees. The pianist must learn the literature representing different periods of musical aetivity, with an experieneed violinist.

I would suggest the following plan: Although two piano works are valuable for young pianists, a far better knowledge of tone-color and schools can be gained through the study of the violin sonatas. Miss Augusta Cottlow, while in Berlin some time ago, spoke of the great value she received while studying the violin sonatas, with Professor Halir. She paid him the same price as that paid to piano teachers. He, in turn, criticized her tone, tempo, interpretation and style. She thus learned how to understand the works and play them publicly in an authoritative way. It is not enough for a public player to be able to read the examples of ensemble literature known to violinists or 'cellists, but it is wise to play these works under criticism of an authoritative nature.

A 'cellist recently played a very obsolete sonata by Locatelli or Veracini. The pianist was an excellent interpreter of Beethoven, but he did not know the old sonata and could not enter into the spirit of it. One should be acquainted with all schools. I do not in the least belittle the popular music one has to play in cafés and hotels during the summer. Many a great musician has played in dance halls and cafés during the trying years of study.

Mr. Henschel once touched upon this point of the true importance of ensemble works while conductor of the Boston Symphony Orchestra. The men were playing some ballet music in a very indifferent manner. Mr. Henschel looked up from his desk with a smile. "This is not the greatest music in the world," said he, "but we must play it as if it were great. Give to it the value it demands, even if it has no distinction."

In other words, whatever you play, put heart and soul into it.

WHAT IS MEANT BY TECHNIQUE.

BY ALBERT FORBES.

The ability to interpret with one's utmost intelligence the composer's ideas, the term "technique" not only includes mechanical work and the velocity of the fingers, but it includes tone and expression as well.

The term is used to describe the mechanical side of the art, the training of the player's fingers, the control of the vocal organs, the composer's knowledge of theory and the various qualities of the orchestral instruments—all these come under the head of technic. Technic pure and simple is as dead as any other machine. However well prepared one is with technic of the fingers, voice and mind, without soul or expression this skill comes to nought.

Expression and technic must go hand in hand and be held in proper relation; when we speak of "improving our technic" it should mean not only the fingers and vocal organs but the mental grasp of the composition to be studied

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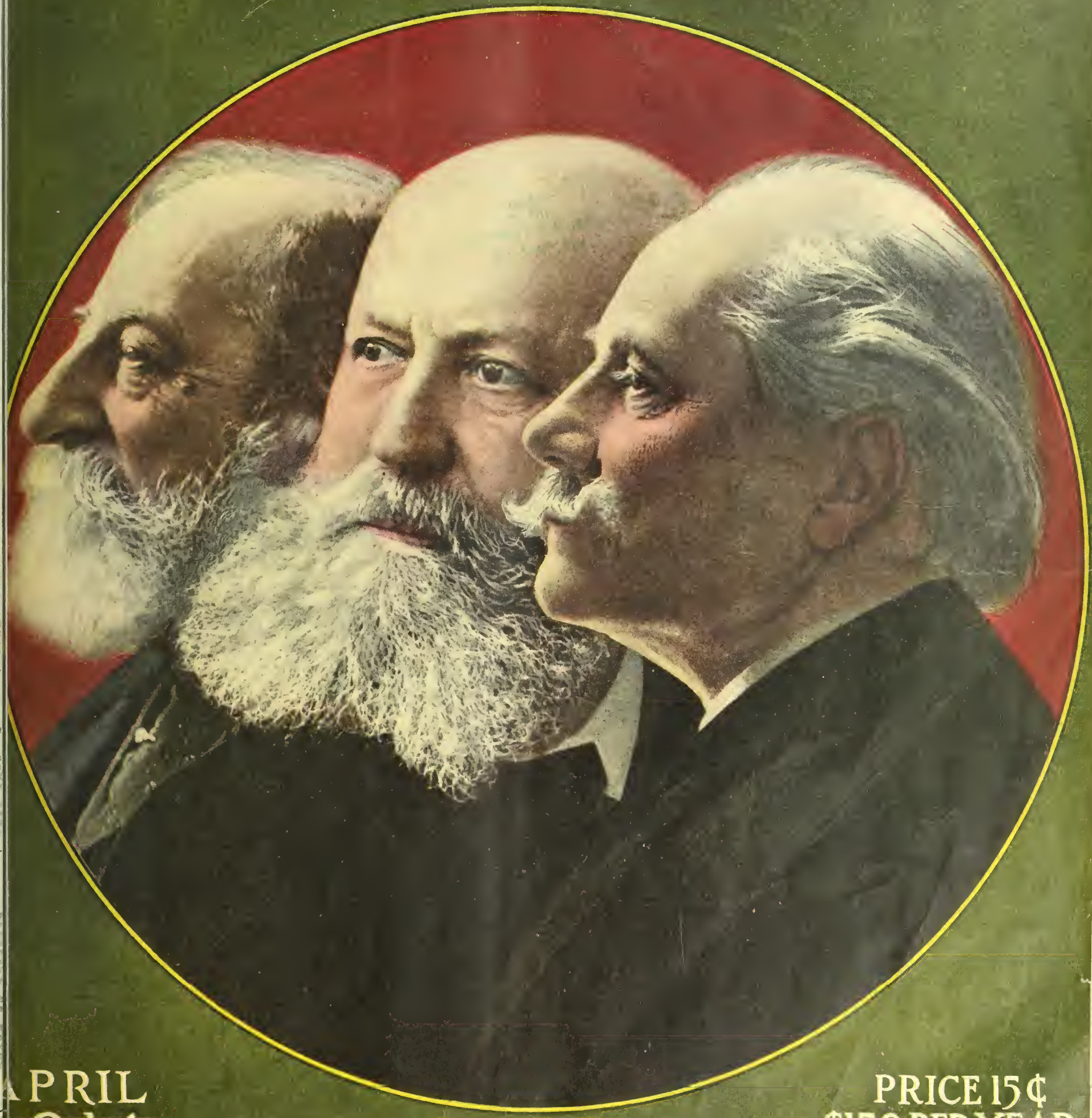
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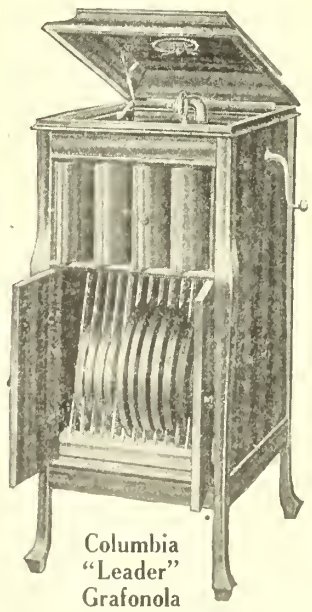
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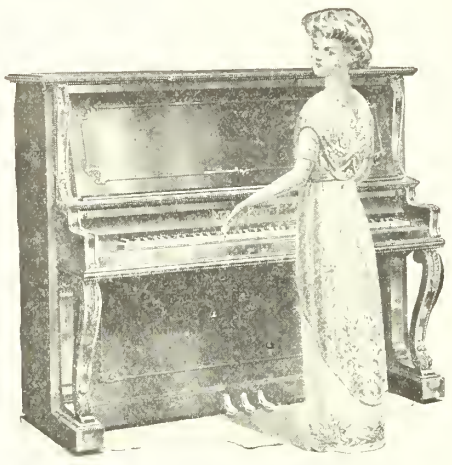
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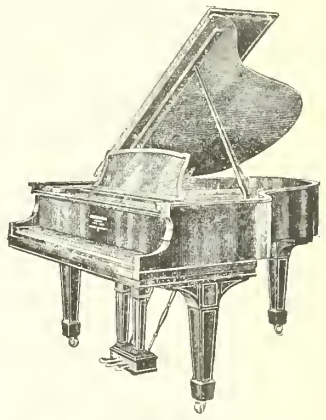
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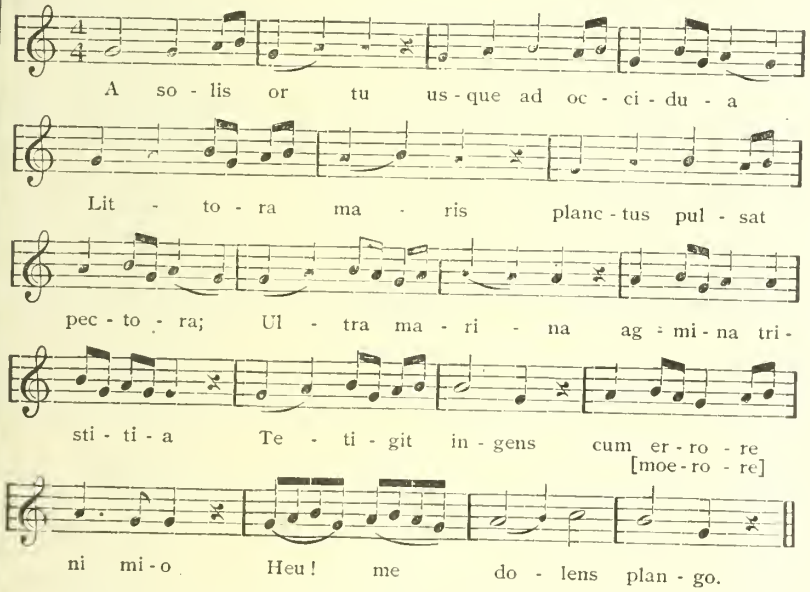
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THE MUSIC OF WONDERFUL FRANCE

CHARLEMAGNE, King of the Franks, maker of empire, sat bolt upright on his jeweled throne, seeing nothing, hearing nothing, feeling nothing, for Charlemagne was dead. Outside the mortuary chapel people mourned their great ruler. From the masses came a song. Was it a troubador expressing the spirit of the solemn moment? Was it a priest moved by the weirdest of requiems? Was it a layman impressed by the pageantry of death and monarchy? No one knows.

What then has Charlemagne to do with the musical history of France? Simply this—what is probably the oldest authenticated manuscript of a song, is the "Planctus Karoll," a complaint on the death of Charlemagne. It is in the *Bibliothéque Nationale de Paris* and at once establishes the position of France in early musical history. The venerable document is dated 1154, some three centuries after the death of Charlemagne. Coussemaker made an attempt at a modern version or translation of the ancient neumes, which runs—



Reaching in this manner, further back into the musical past than any other modern country, France is nevertheless at this day furnishing us with the most sensational and unusual of musical effects. From Adam de la Hale (1240) to Claude Debussy (1862) is indeed a long chain of years. Yet over this span the music of France has kept continually in progress.

Paris, always a magnet for art workers, drew to it the most individual as well as the most commonplace musicians of all lands. Lully, Gluck, Rossini, Cherubini, Rousseau, Meyerbeer, Offenbach, Paganini, Liszt, Chopin, Franck, Wagner and many others could not resist the musical activity of Paris.

Naturally the centre for many was the opera. When Lully induced the festive Louis XIV to dance in his masques and ballets he was laying the foundation for the *Académie royale de Musique* (1672) now the Grand Opera. Latin countries have always found their greatest musical interest in the cathedral and on the stage. Certainly Thomas, Auber, Massenet, Halévy, Bizet, Délibes, Lalo, Rameau, Gounod, Charpentier and others are noted principally for their operas. France must have its opera, come what may. During two hideous years of the Reign of Terror, thirty-seven comic operas were produced in Paris. The crowds that followed the tumbrils to the guillotine in the morning marched gaily to the opera in the evening. Small wonder that in 1861 Paris built herself an opera house costing over $2,000,000 and occupying nearly three acres of ground.

Among the French musicians famed in lines of musical endeavor other than that of the composition of opera are Berlioz (1803-1869), Massenet (1842-1912), Bruneau (1857—), Chabrier (1841-1894), Chausson (1855-1899), Debussy (1862—), Dukas (1865—), Duparc (1848—), Fauré (1845—), d'Indy (1851—), Ravel (1875—), Chaminade (1861—), Pierné (1863—), Roussel (1869—), Schmitt (1870—), Wachs (1851—), Lack (1846—), Pugno (1852-1914), Marteau (1874—), Risler (1873—), Gounod (1818-1893), Guilmant (1837-1911), Widor (1845—), Thibaud (1880—) and others. But even in the works of most of these composers the influence of the proscenium or the nave is not difficult to discern.

French music, like French literature and French drama, was long held in the bonds of conventionalism. The artificial principles which tended to confine the genius of Corneille and Racine in very formal vessels are paralleled in the music of many French composers such as Thomas, Auber and even Gounod, tending to add great finish to their workmanship, but at the same time restrict their artistic freedom.

Now, France is in the throes of a musical revolution more incendiary than that which Berlioz tried to excite. Debussy, long the principal figure in this new movement, is rational enough to elect to play as conservative composition as a Grieg sonata at a recent Parisian concert. Who can predict that France is losing its musical equilibrium?

Peace be to the ashes of Charlemagne. One thousand years ago he made great improvements in the music of France. Perhaps he would have been the first to greet the new and mystical music of the great people who have done so much to add to the artistic glories of modern civilization.

We have been somewhat surprised to note how very little has been written upon the music of France and French musicians. Indeed it has been only with the greatest difficulty that some of the information contained in this issue has been secured. We do not feel that we may be accused of making *réclam* in suggesting to our readers that this issue, and certain articles which must perforce appear in the next ETUDE, because of lack of space in this number, deserve to be carefully preserved in the libraries of all enthusiastic music students. English, French, German and Italian archives have been investigated with the result that much of the information to be found in this special French number does not exist elsewhere in the English language.

Naturally, with so large an undertaking there must be omissions and errors. We have, however, endeavored to make these as slight as the pressure of modern journalistic conditions will permit. For instance, little or nothing has been said about musical education outside of Paris, and we are thus conscious of an injustice to many sincere music workers in the smaller French cities. However, it would take many ETUDES to do honor to all.

Who can give adequate tribute to the art influences of La Belle France? The keenness of French intellect, the fervor of French emotion, the inerring nature of French good taste, the splendid spirit, the artistic liberality, the lofty idealism, all make it well nigh impossible to comprehend in type more than a few of the countless characteristics and attainments of this wonderful people, who, since the time of Clovis, have, in a large measure, set the artistic standards of the world.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

NEGLECTED COMPOSERS.

FREDERICK CORDER has given three lectures on neglected composers—a subject that offers a fairly large field in musical history. Many living composers belong in the category, according to their own estimate. This led once to a witty retort; for when a certain young Englishman asked what he should wear at a coming masquerade, he received the reply, "Go as a young British composer, and no one will recognize you." But it was the composers of the past who received Corder's attention, his three subjects being Spohr, Bishop, and Raff. The second of the three seems to be in fairly good company.

Spohr just missed making the romantic triumphs that Weber achieved. If it is a matter of appropriate subjects, and fairly modern treatment, then Spohr really evolved a romantic school many years before Weber. But Spohr was somewhat chromatic and indirect in his expression. He has been likened (as a composer) to a man who would not go into an obviously open door, but would circle around the house and finally jump through some unexpected window.

Bishop is frankly a member of a more old-fashioned school. His works show the dainty directness of the early English music, with perhaps a suggestion of the fluent but commonplace ballad operas that were to follow him. His works are more interesting in bits than as a whole, and many of his songs are attractive enough. But he hardly reached the symphonic level of Spohr or Raff. He is best known as the composer of the music of "Home, Sweet Home," which brought Patti so many thousands in financial reward.

Raff is more modern than either of the others, in style as well as in the date of his career. His expressive Cavatina, and many of his shorter works, are in the repertoire of to-day, and are highly prized for their beauty. His symphonies, however, are now held old-fashioned, and seem almost artificial because of their fluency. They contain many pleasing passages, but they suggest the work of a man who could spin out his compositions as a matter of routine. Raff was a steady and conscientious worker, but even so, he was hard put to it to keep out of debt. Once he was arrested for this cause, and after Liszt and Dr. William Mason had helped him to get good food and supplied him with pens, ink, and music paper, he was almost better off in his cell than he had ever been at home.

It is rather hard for a composer to tell what qualities in his music make for permanence. If it were easy, then nearly every composer would write immortal works. The old music is often more primitive in style than the new, because of our large modern orchestra. Where a Beethoven score shows twelve or thirteen staffs, and those of Haydn or Mozart even less, Wagner used as many as twice that number, and Strauss even more. But it is matter rather than manner that makes music permanent. Couperin, the Scarlattis, and others of their time wrote pieces that are held beautiful to-day, when the works of a Bishop are mostly forgotten.

The greatest music seems always to present a fair balance between intellect and emotion. That is what is held to constitute Beethoven's greatness. The music that wears well can be played and heard frequently without losing its impressiveness. If anything, the intellectual factor is more important than the emotional for purposes of permanence, even if it is always to be held subservient to the emotional side in the best music. Brahms carried the intellectual side almost to excess, but his music wears much better than that of Tschaikowsky, whose sugary expressiveness fades on frequent repetition.

Whatever may be the qualities and attributes of [illegible], it is surely wise for the present generation to forget them. The performer must of course [illegible] interesting program, but there is still [illegible] neglected composers in courses of sight-[illegible] recitals make this subject a part [illegible] useful if many teachers arrange [illegible] with regard to historical possibilities [illegible] this sort, the student should be made familiar with examples from as many composers as possible, and with works chosen to give him a thorough acquaintance with the schools of the past.

COMPOSERS AND POETS.

In the *Monthly Musical Record*, Joshua Bannard draws parallels between composers and poets. The particular instance in his article is Chopin, whom he likens to Shelley. While questioning the exact fitness of this comparison, one must admit that it is rather hard to find an English poet whose dominant note is one of passion and intensity, like that of Chopin in music. Some of the parallels are easy to make. Thus Beethoven, with his broad grasp of intellectual and emotional characteristics, has been likened to Shakespeare. It is easy, also, to compare Milton with Bach, and to note the deep religious fervor pervading the works of both. Wagner, with his large ideas and complex methods of utterance, has been well likened to Browning. Handel, with his union of grace and power, was a good representative of the somewhat conventional but very brilliant school of Pope, Dryden, and others of the sort. But most of the comparisons have been limited too closely to the English poets. One might want to know, for example, who is to be considered the Goethe of music. Incidentally, there should be some curiosity as to who shall be called the Strauss of the literary art, and it would be interesting, but perhaps rather libelous, to select a Schönberg of poetry.

"THE FETISH IN MUSIC."

In the same paper, Francesco Berger, writing on "The Fetish in Music," protests against the idea that the great composers produced only great music. He admits the genius of Wagner, but does not feel bound to admire "every work, every scene, every note." If a dinner is made up of several good dishes and some bad ones, it should not be called perfect; and Mr. Berger argues that the same rule should apply to compositions. Beethoven, too, comes in for his share of comment. Mr. Berger says, "I consider the last movement of Beethoven's otherwise superb violin concerto inferior, and so is the last movement of the otherwise superb ninth symphony." Mr. Berger is right in his general proposition, that not every note of every composer is inspired. But if he went further, he would apply his strictures to other composers, and find them more fitting. Beethoven's symphonies and Wagner's operas may not be perfect; but they are more nearly so than the works of almost every other composer. The "almost," of course, refers to Bach, who approached perfection very closely.

But there is no doubt that all composers are more or less unequal. Perhaps the most striking example is Mendelssohn, who ranged from trivial melody to the glories of the Scotch Symphony and "Hebrides" Overture. Some of the smaller Beethoven works are trifles, and not alone the Bagatellen, whose title has that meaning. Wagner's scenes, which come in for Mr. Berger's criticism, are certainly of varying value. To the present writer, the third act of *Tristan* moves slowest, and there are times when it seems as if the hero would die of *ennui* or old age, before Isolde reaches him. With most composers the question is one of growth. The early symphonies of Schubert have scarcely the size, and only a small fraction of the value, of a single movement of his C-major work. The early works of Mozart and Haydn are now largely historical curiosities, while Verdi's first few operas are almost forgotten. But aside from this, there is still some inequality in any composer's work. If he could turn out pieces of perfect equality, he would cease to be a composer, and become a manufacturer.

MUSICAL NOVELTIES.

Schönberg's orchestral pieces were duly played at Queen's Hall, in London. They now have names. C. D. G., writing for the *Monthly Musical Record*, says of them, "To say that the piece called 'The Changing Chord' is a trifle less repellent than others, possibly because it is played pianissimo throughout, is not to imply that one found it in the least degree intelligible. But here at least one found relief from the shrill squeals of piccolos and the stertorous gasping of muted brass which seem to be the favorite devices of the futurist composer. It is, of course, quite possible that at some far-distant date a new standard of æsthetic taste will accept such uncouth sounds. . . . But though ugliness may in some circumstances be a legitimate part of art, an art which, according to our present ideas, consists of nothing else, can offer little that is worthy of serious consideration." Incidentally, Schönberg wrote to the orchestra praising its work, and stating that it was rivalled only by the Amsterdam orchestra and the Vienna Philharmonic.

Among the new instrumental works, first place seems to go to the violin concerto by Gernsheim, which scored a tremendous success at Berlin. Gernsheim writes for full orchestra with impressive dignity. Goldmark says he will keep on working, though undecided between symphony and opera. Reznicek's "Schlemihl" proved to be a symphonic poem full of ultra-modern discords. Similar in style is Lendvai's "Masken." Julius Weismann's piano concerto, heard at Berlin, showed real musical worth. Vienna applauded "Spring" and "Autumn," by Leopold van der Pals, in the light and bitter-sweet style of Debussy. Scharrer's Overture to a Knightly Play was much appreciated at Baden. Reger's four Tone-Pictures after Paintings treat of Boecklin's "Fiddling Hermit," "Play of the Waves," "Isle of the Dead," and "Bacchanal," the second number being very effective. Schönberg's Kammersymphonie, when performed at Leipsic, caused the usual riot between different factions of the audience.

France offered nothing startling this month. "Le Moulins de Don Quichotte," by Pierre Langlois, proved only fair. More interesting was a scene from Max d'Olone's lyric drama, "L'Etrangère." In England, Bantock's "Helena" is found to illustrate his wife's initials, H. F. B., which is the German way of saying B., F, B-flat. These intervals sound a little harsh, and perhaps suggest a family jar, but the work is said to be quite melodious.

In opera, Paris liked Manuel Falla's "Vie Brève," but voted Franco Leoni's "Francesca" only fair. Ignaz Waghalter's "Mandragola" won a success at Berlin. Franz Schmidt's "Notre Dame" will be heard in Vienna. Baden enjoyed a selection from Pfitzner's new "Phosphoreine," which sounds a little like a new patent medicine. Montemezzi, who jumped into fame with his "Love of Three Kings," is setting Rostand's "Princesse Lointaine."

In the vocal field, Bossi's Mysterium "Joan of Arc" was much applauded at Cologne, while Paris approved of Delincourt's "Faust et Helena." Songs by Ravel, Strawinsky, and Maurice Delage won Parisian approval, while England offers nine Parody Songs by Liza Lehmann. In the latter, Tosti's "Goodby Summer" becomes "Goodbye, Supper"; "The Arrow and the Song" is made to begin, "I stuck a pin into my chair"; "My true love hath my heart" becomes "My true friend hath my hat"; while "Blink to me on with thine eyes" can be fairly easily traced to its origin.

THE SCHOOL DEBUSSY HAS ESTABLISHE

To have developed a new school of art and then have witnessed its great success seems too much to occur during the lifetime of an artist. However you may look upon the compositions of Debussy you must realize that he has been successful. His methods are so very different from those employed by the so-called great masters that this success seems all the more extraordinary and has led some to infer that it is the triumph of a fad rather than the foundation of a new musical art.

Miss Maggie Teyte, the well-known prima donna, herself a pupil of Debussy, has given a critical estimate of Debussy in *Musical America*. It is interesting to have her aspect of this new master:

"As a musician, Debussy must be called a school himself. He is the founder and head of the modern French School, it is true, but in my opinion the rest are merely weak imitators and no one has been found as yet to stand beside him. Because of his intense individuality he has been commonly misunderstood, and this is always the fate of a man who introduces a new style of art.

"The great difficulty is that the work of Debussy must be carefully studied to be appreciated and the average listener is too lazy to undertake any such study. Such a listener is content with grasping the superficial and the obvious in music and when he is brought face to face with a problem of real complexity, he either ignores it altogether or pretends an interest and a knowledge not only false, but often ludicrous in the extreme.

"In spite of its difficulty, however, there is nothing in Debussy's music that cannot be grasped after careful study and observation. Every note has its significance, which must be understood by the interpreter, and in this marvelous attention to details I believe that Debussy far surpasses all other composers either past or present."

Personal Recollections of Charles Gounod

From an Interview with the Famous American Prima Donna

MME. EMMA EAMES

Especially Secured for THE ETUDE

[EDITOR'S NOTE.—The great prestige earned by Mme. Emma Eames in Europe and in America has always been a matter of especial pride to all Americans devoted to music. She was among the first to arrive at a lofty eminence in operatic art which proved to the world that America might produce operatic artists of the very highest rank. In addition to a beautiful voice and a charming personality, she brought keen intelligence and rare vision into her work. The present interview is especially appropriate, because it is unlikely that Gounod ever devoted so much of his attention to the training of a singer as he did to Mme. Eames. She enjoyed unusual opportunities for becoming acquainted with his art ideals, and the present interview gives an intimate aspect of Gounod not hitherto presented.

Mme. Eames was born at Shanghai, China. At the age of five she removed to Bath, Maine. Her father, a graduate of the Harvard Law School, had been also a sea captain, and was engaged in business in the Chinese city. Her mother was an accomplished amateur musician who supervised her early studies. At sixteen Mme. Eames went to Boston to study under Miss Munger. At nineteen she went to Paris, where she was a pupil of Marchesi for two years. Subsequent to this she went to Gounod and was under his artistic guidance for upwards of two years. At the age of twenty-one she was engaged at the Opéra Comique, but owing to conditions explained in the following article did not make her début at the Opéra Comique, but at the Graud Opera (March 13th, 1889), when she appeared in Gouuod's *Romeo and Juliette*. Her success was immediate and pronounced. On April 7th, 1891, she made her début at Covent Garden, and in the same year she came to America to commence a long series of triumphs with the Metropolitan Opera Company. In England, as well, she became a great favorite and received many special honors from Queen Victoria and King Edward, then the Prince of Wales.

Mme. Eames was married first to Julian Story (the son of the sculptor and poet, William Story, and more interesting still, grandson of the famous patriot, Joseph Story) on August 1, 1891, and divorced him in the spring of 1907.

On July 13th, 1911, Mme. Eames married the celebrated baritone, Emilio de Gogorza, at the Church of St. Pierre de Chaillot, in Paris, and together with her husband she has given a great number of highly successful song recitals in America. Her favorite roles are Juliette, Marguerite, Desdemonia, Elsa, Elizabeth, Sieglinde, Mireille, Iris, Aida, Tosca and the Countess in *Figaro*.]

GOUNOD AN IDEALIST.

"One does not need to review the works of Charles Gounod to very great extent before discovering that above all things he was an idealist. His whole aspect of life and art was that of a man imbued with a sense of the beautiful and a longing to actualize some noble art purpose. He was of an age of idealists. Coming at the artificial period of the Second Empire, he was influenced by that artistic atmosphere as were such masters of the brush as Jean August Ingres and Eugène Delacroix. This, however, was unconscious, and in no way affected his perfect sincerity in all he did.

FIRST MEETING WITH GOUNOD.

I was taken to Gounod by my master, Mme. Mathilde Marchesi, who, perhaps, had some reason to regret her kindness in introducing me, since Gounod did not favor what he conceived as the Italian method of singing. He had a feeling that the Italian school, as he regarded it, was too obvious, and that French taste demanded more sincerity, more subtlety, better balance and a certain finesse which the purely vocal Italian style slightly obscured. Mme. Marchesi was very irate over Gounod's attitude, which she considered highly insulting, whereas, as a matter of fact, Gounod was doing the only thing that a man of his convictions could do, and that was to tell what he conceived as the truth.

Gounod's study was a room which fitted his character perfectly. His very pronounced religious tendencies were marked by the stained glass windows which cast a delicate golden tint over the little piano he occasionally used when composing. On one side was a pipe organ upon which he was very fond of playing. In fact, the whole atmosphere was that of the chapel, which, together with the beautiful and dignified appearance of the master himself, made an impression that one could not forget. His great sincerity, his lofty aims, his wonderful earnestness, his dramatic intensity, were apparent at once. Many composers are hopelessly disappointing in their appearance, but when one saw Gounod, it was easy to realize whence come the beautiful musical colors which make *Romeo and Juliette*, *Faust* and *The Redemption* so rich and individual. His whole artistic character is revealed in a splendid word of advice he gave to me when I first went to him:



MME. EMMA EAMES
Gounod's Best Known Pupil.

"Anyone who is called to any form of musical expression must reveal himself only in the language that God has given him to speak with. Find this language yourself and try, above all things, to be sincere—never singing down to your public."

Gounod had a wonderful power of compelling attention. While one was with him his personality was so great that it seemed to envelop you, obliterating everything else. This can not only be attributed to magnetism or hypnotism, but also to his own intense, all-burning interest in whatever he was engaged upon. Naturally the relationship of teacher and pupil is different from that of comradeship, but I was impressed that Gounod even in moments of apparent repose, never seemed to lose that wonderful force which virtually consumed the entire attention of all those who were in his presence.

He had remarkable gifts in painting word-pictures. His imagination was so vigorous that he could make one feel that which he saw in his mind's eye was actually present. I attribute this to the fact that he himself was possessed by the subject at hand and spoke from the fountains of his deepest conviction. First he made you see and then he made you express. He taught one that to convince others one must first be convinced. Indeed, he allowed a great variety of interpretations in order that one might interpret through one's own power of conception rather than through following blindly his own.

During my lessons with Gounod he revealed not only his very pronounced histrionic ability, but also his charming talent as a singer. I had an accompanist who came with me to the lessons and when I was learning the various rôles, Gounod always sang the duets with me. Although he was well along in years, he had a small tenor voice, exquisitely sweet and sympathetic. He sang with delightful ease and with invariably perfect diction, and perfect vision. If some of our critics of musical performances were more familiar with the niceties of pronunciation and accentuation of different foreign languages, many of our present-day singers would be called upon to suffer some very severe criticisms. I speak of this because Gounod was most insistent upon correct pronunciation and accent, so that the full meaning of the words might be conveyed to every member of the audience.

A HEARING AT THE OPERA.

When I went to the opera for my hearing or *audition*, Gounod went with me and we sang the duets together. The director, M. Gailhard, refused my application, claiming that I was a débutante and could not expect an initial performance at the Grand Opéra despite my ability and musical attainments. It may be interesting for aspiring vocal students to learn something of the various obstacles which still stand in the way of a singer, even after one has had a very thorough training and acquired proficiency which should compel a hearing. Alas, in opera, as in many other lines of human endeavor, there is a political background that is often black with intrigue and machinations. I was determined to fight my way on the merit of my art, and accordingly I was obliged to wait for nearly two years before I was able to make my début. These were years filled with many exasperating circumstances.

I went to Brussels after two years' study with Marchesi, having been promised my début there. I was kept for months awaiting it and was finally prevented from making an appearance by one who, pretending to be my friend and to be doing all in her power to further my career, was in reality threatening the directors with instant breaking of her contract should I be allowed to appear. I had this on the authority of Mr. Gevaërt, the then director of the Conservatoire and my firm friend. The artist was a great success and her word was law. It was on my return that I was taken to Gounod and I waited a year for a hearing.

Gounod's opera, *Romeo and Juliette*, had been given at the Opéra Comique many times but there was a demand for performances at the Grand Opera. Accordingly Gounod added a ballet, which fitted it for performance at the Opéra. Apropos of this ballet, Gounod said to me with no little touch of cynicism, "Now you shall see what kind of music a *Ga Ga* can write" (Ga Ga is the French term for a very old man, that is, a man in his dotage). He was determined that I should be heard at the Grand Opéra as Juliette, but even his influence could not prevent the director from signing an agreement with one he personally preferred, which required that she should have the honor of mak-

...g her debut at the Grand Opera in the part. Then it was that I became aware that it was not only because I was a debutante that I had been denied. Gounod would not consent to this arrangement, insisting on her making her début previously in *Faust*, and fortunate it was, since the singer in question never attained more than mediocre success. Gounod still demanded as a compromise that the first six performances of the opera should be given to Adelina Patti, and that they should send for me for the subsequent ones.

In the meantime, I was engaged at the Opéra Comique. There Massenet looked with disfavor upon my début before that of Sybil Sanderson. Massenet had brought fortunes to the Opéra Comique through his immensely popular and theatrically effective operas. Consequently his word was law. I waited for some months and no suggestion of an opportunity for a performance presented itself. All the time I was engaged in extending my repertoire and becoming more and more indignant at the treatment I was receiving in not being allowed to sing the operas thus acquired. My year's contract had still three months to run when I received an offer from St. Petersburg. Shortly thereafter I received a note from M. Gailhard announcing that he wished to see me. I went and he informed me that Gounod was still insistent upon my appearance in the rôle of *Juliette*. I was irritated, by the whole long train of aggravating circumstances, but said, "Give me the contract, I'll sign it." Then I went directly to the Opéra Comique and asked to see the director. I was towering with indignation—indeed, I felt myself at least seven feet tall and perhaps quite as wide. I demanded my contract. To his "Mais, Mademoiselle——" I commanded "Send for it." He brought the contract and tore it up in my presence, only to learn next morning to his probable chagrin that I was engaged and announced for an important rôle at the Grand Opéra. The first performance of a debutante at the Grand Opéra is a great ordeal, and it is easy to imagine that the strain upon a young singer might deprive her of her natural powers of expression. The outcome of mine was most fortuitous and with success behind me I found my road very different indeed. However, if I had not had a friend at court, in the splendid person of Charles Gounod, I might have been obliged to wait years longer, and perhaps never have had an opportunity to appear in Paris, where only a few foreigners in a generation get such a privilege. It is a great one, I consider, as there is no school of good taste and restraint like the French, which is also one where one may acquire the more intellectual qualities in one's work and a sense of proportion and line.

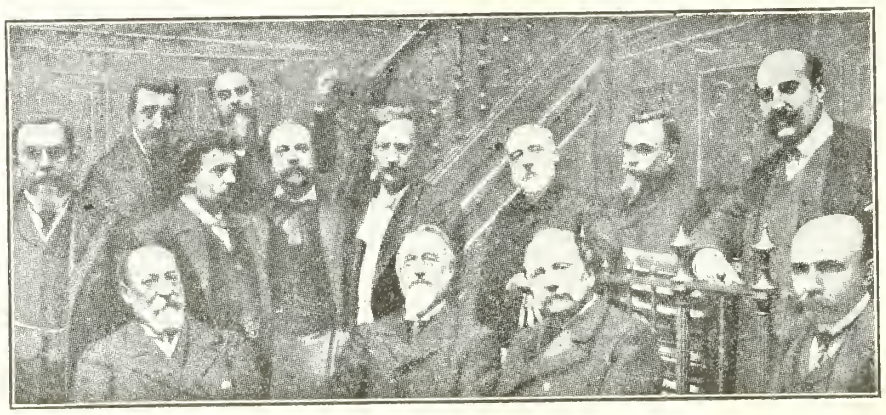
GOUNOD AS A MODERNIST.

I have continually called attention to Gounod's idealism. There are some to-day who might find the works of Gounod artificial in comparison with the works of some very modern writers. To them I can only say that the works of the great master gave a great deal of joy to audiences fully as competent to judge of their artistic and aesthetic beauty as any of the present day audiences. Indeed, their flavor is so delicate and sublimated that the subsequent attempts at interpreting them with more realistic methods only succeeds in destroying their charm.

It may be difficult for some who are saturated with the ultra modern tendencies in music to look upon Gounod as a modernist, but thus he was regarded by his own friends. One of my most amusing recollections of Gounod was his telling me himself much amused thereby of the first performance of *Faust*. His friends had attended in large numbers to assist at the expected "success," only to be witnesses of a huge failure. Gounod told me that the only numbers to have any success whatsoever were the "Soldiers' Chorus," and [illegible] the old men in the second part of the first act [illegible] that all his friends scolded him and disappeared [illegible] other side of the street. Some of the [illegible] told him that he must change his manner [illegible] so "ommel olions" and "advanced" [illegible] interesting recollection, in view [illegible] Stravinsky and Co. of to-day [illegible] must not forget his period [illegible] that his operatic heroes [illegible] from altogether [illegible] materialistic one. See the manner in which Gounod has taken Shakespeare's *Juliette* and translated into an atmosphere of poetry. Nevertheless he constantly intensifies his dramatic situations as the dramatic nature of the composition demands.

His *Juliette*, though consistent with his idea of her throughout, is not the *Juliet* of Shakespeare. As also his *Marguerite* is that of Kaulbach and not the Gretchen of Goëthe.

Of course, a great deal depends upon the training and school of the artist interpreting the rôle. In my own interpretations I am governed by certain art principles which seem very vital indeed to me. The figure of the Mediæval Princess *Elsa* has to be represented with a restraint quite opposed to that of the panting savage *Aida*. Also, the palpitating, elemental *Tosca* calls for another type of character painting than, for instance, the modest, gestureless, timid and womanly Japanese girl in Mascagni's *Iris*. These things are not taught in schools by teachers. They come only after the prolonged study which every conscientious artist must give to her rôles. Gounod felt this very strongly and impressed it upon me. All music had a meaning to him—an inner meaning which the great mind invariably divines through a kind of artistic intuition difficult to define. I remember his playing to me the last act of *Don Giovanni*, which in his hands gained the grandeur and depth of Greek tragedy. He had in his hands the power to thrill one to the very utmost. Again he was keenly delighted with the most joyous passages in music. He was exceptionally fond of Mozart. *Le Nozze di Figaro* was especially appreciated. He used to say after accompanying himself in the aria of Cherubino the Page, from the 1st act, "Isn't that Spring? Isn't that youth? Isn't that the joy of life? How marvelously Mozart has crystalized this wonderful exuberant spirit in his music!"



A NOTABLE PRIZE JURY IN PARIS.

The above is a jury of distinguished musicians which met to judge the contestants for the prize awarded by the veteran Parisian teacher, Louis Diémer, and known as the Diémer Prize. The masters seated are, reading from left to right, Saint-Saëns, Dubois, Massenet, Philipp. Those standing are Lavignac, Chevillard, Rosenthal, Pugno, de Greef, Paderewski, F. Planté, Bourgeot and Wormser.

ONE REASON FOR GOUNOD'S EMINENCE.

One reason for Gounod's eminence lay in his great reverence for his art. He believed in the cultivation of reverence for one's art, as the religious devotee has reverence for his cult. To Gounod his art was a religion. To use a very expressive colloquialism, "He never felt himself above his job." Time and again we meet men and women who make it a habit to look down upon their work as though they were superior to it. They are continually apologizing to their friends and depreciating their occupation. Such people seem foreordained for failure. If one can not regard the work one is engaged upon with the greatest earnestness and respect—if one can not feel that the work is worthy of one's deepest *reverence*, one can accomplish little. I have seen so much of this with students and aspiring musicians that I feel that I would be missing a big opportunity if I did not emphasize this fine trait in Gounod's character. I know of one man in particular who has been going down and down every year largely because he has never considered anything he has had to do as worthy of his best efforts. He has always been "above his job." If you are dissatisfied with your work, seek out something that you think is really deserving of your labor, something commensurate with your idea of a serious dignified occupation in which you feel that you may do your best work. In most cases, however, it is not a matter of occupation but an attitude of mind—the difference between an earnest dignified worker and one who finds it more comfortable to evade work. This is true in music as in everything else. If you can make your musical work a cult as Gounod did, if you have talent—vision—ah, how few have vision, how few can really and truly see—if you have the understanding which comes through vision, there is no artistic height which you may not climb.

One can not hope to give a portrait of Gounod in so short an interview. One can only point out a few of his most distinguishing features. One who enjoyed his magnificent friendship can only look upon it as a hallowed memory. After all, Gounod has written himself into his own music and it is to that we must go if we would know his real nature.

THE GRAND PRIX DE ROME AND THOSE WHO HAVE WON IT.

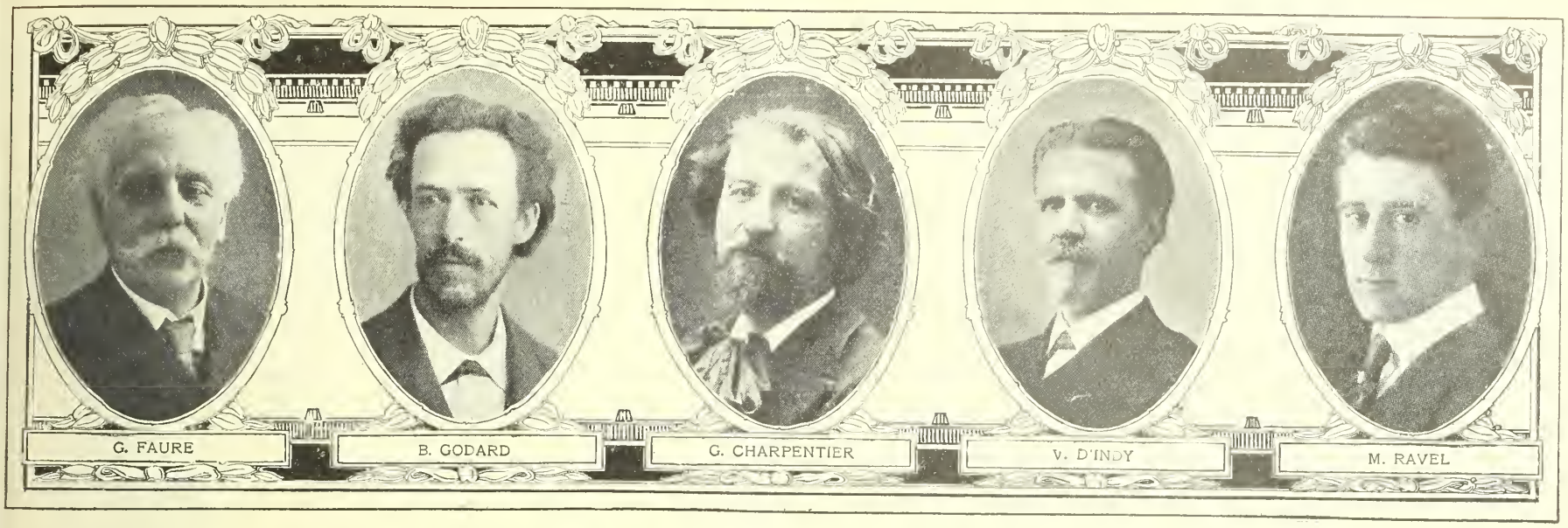
The French custom of fostering artistic talent with governmental aid has certainly assisted many men of genius to win the success they deserved. More especially the coveted "prix de Rome," the prize offered by the Académie des Beaux Arts, a branch of the Institut de France, has been of inestimable benefit. Annual competitive examinations in painting, sculpture, engraving, architecture and music are held, and the lucky winners of a first prize are entitled to four years residence in the Villa Medici in Rome at the expense of the government of France.

Perhaps most, but by no means all, of the great musicians of France have won the prix de Rome. Among these successful ones may be mentioned Hérold (1812), Halévy (1819), Berlioz (1830), Gounod (1839), Bizet (1857), Massenet (1863), Vidal (1883), Debussy (1884), Xaver Leroux (1885), Gustave Charpentier (1887), Florent Schmitt (1900), and Laparra (1903). The most recent prize winner was Mlle. Lili Boulanger (1913), who also enjoys the distinction of being the first woman ever to gain the distinguished honor. It stands to reason, however, that not every great composer of France can win the prize, and not every winner of it becomes a great composer of France. Many of the best known musicians either never competed, or if they did, failed to win the prize. Among these may be mentioned Auber, Félicien David, Ernest Reyer, Léo Délibes, Edouard Lalo, Joncières, Fauré, Vincent d'Indy, Godard, Chaminade and Saint-Saëns.

A book has recently been compiled in France giving some information regarding those who having won the prize have sunk into obscurity. Some of these cases are truly tragic and some grotesque when it is realized the prestige which a winner of the prize naturally possesses in the musical world of Paris. Particularly tragic and grotesque, too, is the case of M. Batton, who won the prix de Rome in 1817, and after having written half a dozen light operas was obliged to earn his living by copying the music of others and by the manufacture of artificial flowers. Rabuteau, the winner of 1868, was forced to earn his living in after life by playing the violin in one of the lesser Paris theatres.

Perhaps the most pathetic case, however, is that of M. Victor Sieg. Victor Sieg was a musician of more than respectable attainments, who spent a useful life until his death in 1899 as inspector of the teaching of vocal music in the City of Paris Schools. His misfortune was that in competing for the prix de Rome in 1864 he defeated Camille Saint-Saëns. Saint-Saëns was somewhat dismayed at this, no doubt, as he never made another attempt to win the prize, and thereby unwittingly did an injustice to M. Sieg. "All my life," Sieg is reported to have said, "I have been ill-served by the prix de Rome. When anybody speaks of me, he shrugs his shoulders, saying, 'Sieg—a good musician—it was he who disgusted Saint-Saëns!' This gives me a grotesque celebrity. It stultifies my ideas and prevents me from writing."

The kingdom of music like that of the kingdom of art is universal. It has many provinces. Its speech, however, hails back to many different ages and addresses us through many languages. Whatever the manner it employs it always seems right whether it is the expression of the mind and the spirit of a primitive folk or the result of the refinement of an age of culture. Emil Naumann.



A Concise Dictionary of French Musicians

THE ETUDE believes this biographical list of French musicians of note to be the most comprehensive yet published in the English language. It is not improbable that some names may have been omitted which might have been included, but no intentional injustice has been done to any noted French music worker. Our sole desire has been to make it a more complete dictionary of French musical biography than may be found in any other work of reference in our language.

ADAM, ADOLPHE CHARLES, 1803-56. Composer of opera. Best known work, *Le Postillon de Lonyjumeau* (1836).

ADAM DE LA HALE (Le Bois d'Arras). A French troubadour (about 1240-87). Surviving works are of great historical importance, especially *Jeu de Robin et de Marion*, a kind of comic operetta.

ALKAN, CHARLES H. V., 1813-88. Gifted composer of piano music much admired by Liszt, Franck and others.

ALARD, JEAN DELPHIN, 1815-88. Violinist. Teacher of Sarasate and author of famous *Violin School*.

AUBER, DANIEL FRANCOIS-ESPRIT, 1782-1871. Composer of a large number of operas including *Fra Diavolo* and *Masaniello*. Succeeded Cherubini as Director of Paris Conservatoire, 1842.

AUDRAN, EDMOND, 1842-1901. Composer of La *Mascotte, Olivette*, and other light operas.

BACHMANN, GEORGES, 1848-1894. Composer of numerous piano pieces including *Les Sylphes*.

BAILLOT, PIERRE M. F. DE SALES, 1771-1842. Violinist, composer and author of excellent pedagogical works. One of the founders of the modern French school of violin playing.

BAZIN, F. E. J., 1816-40. Composer of opera, distinguished teacher.

BEMBERG, HERMANN, Paris, 1861. Contemporary composer of operas and many songs.

BÉRIOT, CHARLES V. DE, 1802-70. Celebrated violinist, author of a noted violin method.

BERLIOZ, HECTOR, 1803-69. Perhaps the most significant of modern French composers, because of his influence upon orchestration. Composer of many notable works including the oratorio, *Damnation De Faust*, the opera *Benvenuto Cellini*, the symphonies *Harold in Italy* and *Romeo and Juliet*, the sacred trilogy *l'Enfance du Christ*, and the tone poem, *Carnival Romaine*. Most familiar work, the *Racokzy March*, adapted from Hungarian sources. Also wrote interesting autobiography and critical notes.

BIZET, GEORGES (ALEX. C. L.), 1838-75. Composer of *Carmen, l'Arlésienne* and other notable works. *Carmen* is, with the possible exception of *Faust*, the most popular of all French operas. *Carmen* was produced within three months of the composer's untimely death. Bizet also wrote many songs and piano pieces.

BOIELDIEU, FRANCOIS ADRIENNE, 1775-1834. Composer, pianist and teacher of composition at the Conservatoire. Most noted work, *La Dame Blanche*.

BORDES, CHARLES, 1863-. Contemporary composer and writer who has done much to revive the best church music in France, and has also interested himself deeply in French and Basque folk-music.

BOURCHARD, ADOLPHE. Celebrated contemporary pianist.

BOURGAULT-DUCOUDRAY, LOUIS A., 1840-1910. Composer and musical historian.

BRUNEAU, L. C. ALFRED, 1857-. Contemporary composer of opera, orchestral music, chamber music, songs, etc.

CASTILLON, MARIE ALEXIS DE, 1838-73. Pianist and composer.

CHABRIER, ALEXIS E., 1842-94. Composer of operas, operettas, scenas, piano pieces, etc.

CHAMINADE, CECILE L. S. (see *Women Musicians of France*).

CHARPENTIER, GUSTAVE, 1860-. Contemporary composer whose *Louise* is immensely popular. His most recent work is *Julien*. Also wrote fine orchestra work, *Impressions d'Italie*.

CHARPENTIER, MARC ANTOINE, 1634-1702. Composer of operas and ballets, masses, motets, etc.

CHAUSSON, ERNEST, 1855-99. Composer of operas, orchestral music, chamber music and songs.

CHEVILLARD, CAMILLE, 1859-. Famous contemporary orchestral conductor and composer.

COLONNE, JUDAS (known as ÉDOUARD), 1838-1910. Founder and conductor of the famous Colonne orchestra.

COUPERIN, FRANCOIS, 1668-1733. A composer of clavier music who exerted a profound influence on the music of his time. Compiled a method for the clavecin.

COUSSEMAKER, CHARLES E. H. DE, 1805-76. Eminent musical historian whose researches into the music of the middle ages are exceptionally valuable.

DANCLA, JEAN BAPTISTE CHAS., 1818-1907. Violinist and composer of much excellent violin music. Also compiled a violin method.

DAVID, FÉLICIEN, 1810-76. A composer with a strong turn for Oriental music. Best known work, *The Desert*, a fine cantata. Also wrote operas.

DEBUSSY, ACHILLE CLAUDE, 1862-. One of the most discussed musicians of the day. Composer of *Pelleas et Melisande*, and of the orchestral piece, *l'Après midi d'un Faun*, and of much piano music, songs, etc. His works are rapidly gaining in favor as his strange harmonies become more familiar.

DELAHAYE, LEON, 1844-96. Celebrated pianist and composer.

DÉLIBES, C. P. LÉO, 1836-91. Composer of melodious, sparkling ballet music, including *Sylvia, Lakmé, Coppélia*, etc.

DIÉMER, LOUIS, 1843-. Pianist and composer.

DUBOIS, C. F. THEODORE, 1837-. Composer, organist. For many years director of the Paris Conservatoire.

DUKAS, PAUL, 1865. Contemporary composer. Wrote the well-known orchestral piece, *The Sorcerer's Apprentice*.

DUPARC, HENRI, 1848-. A pupil of César Franck, who studied composition rather late in life but has written some fine orchestral music, songs, and piano pieces.

DUVERNOY, JEAN BAPTISTE, 1794(?)-1880. Composer and piano teacher whose studies are widely used.

ÉRARD, SEBASTIAN, 1752-1831. Maker of pianos and harps. Contributed much to the development of these instruments.

FAURÉ, GABRIEL U., 1845-. Contemporary organist and composer of distinction. Present Director of the Paris Conservatoire.

FAURE, JEAN B., 1830-. Famous baritone. Composer of *The Palms*.

GEORGES, ALEXANDRE, 1850-. Composer of *Charlotte Corday*; also songs, etc.

GODARD, BENJAMIN L. P., 1849-95. Violinist and opera composer. Wrote many songs (including *Florian's Song* and *Berceuse de Jocelyn*) and popular piano pieces, such as his well-known *Second Mazurka*. Also wrote symphonies, concertos, etc.

GOUNOD, CHARLES FRANCOIS, 1818-93. The most widely known of all French composers. Operas, *Faust, Romeo et Juliette, Cinq Mars*, and others; oratorios, *Redemption* and *Mors et Vita*; masses, cantatas, and many songs (*There is a Green Hill, Nazareth, O Divine Redeemer*, etc.), and orchestra pieces (*The Funeral March of a Marionette*). Gounod was also a fine organist and conductor.

GUILMANT, ALEXANDRE FÉLIX, 1837-1911. Organist and composer. His organ sonatas and other compositions are widely known.

HABENECK, FRANCOIS A., 1781-1849. Famous concert director; introduced Beethoven's symphonies into France.

HALÉVY, JACQUES FRANCOIS F. E., 1799-1862. Composer of opera, chief of which is *La Juive*. Also wrote cantatas, part-songs, etc.

HÉROLD, LOUIS JOSEPH FERDINAND, 1799-1833. Composer of *Zampa* and other dramatic works.

HUCBALD (Hucbaldus, Ubaldus, Uchubaldus), born about 840; died at St. Amand, near Tournay, about 930. His work, *Harmonica Institutio* (or *Liber de Musica*), contains the earliest known attempts to indicate pitch in notation by means of parallel lines. Hucbald is also usually regarded as the originator of the modern art of counterpoint.

HÜE, GEORGES A., 1858-. Composer of *La Belle aux bois dormant* and other dramatic works.

D'INDY, P. M. T. VINCENT, 1851-. Contemporary composer of operas, orchestral works, choral works, chamber music, etc. Conductor of Colonne Orchestra in Paris.

JONCIÈRES, VICTORIN DE, 1839-1903. Celebrated composer of operas and orchestral music.

JULLIEN, J. L. ADOLPHE, 1845-. Music critic and writer, author of *Richard Wagner, His Life and Works*.

KETTERER, EUGENE, 1831-70. Fine pianist and composer.

KREUTZER, RODOLPHE, 1766-1831. Joint author with Rode and Baillot of the standard violin method of the Paris Conservatoire. Composer of forty-three operas and much violin music, including the famous studies. Beethoven admired him and dedicated the well-known Kreutzer Sonata, Op. 27, to him.

LACK, THEODORE, 1846-. Composer of graceful salon music, such as *Idylle*.

LADMIRAULT, PAUL, 1877-. Contemporary composer of songs, piano pieces, orchestral music and operas, etc., of whom much is expected.

LACOMBE, LOUIS, 1818-84. Pianist and composer of operas, symphonies, chornses, and numerous pianoforte pieces.

LALO, EDOUARD V. A., 1823-92. Violinist and composer of operas, symphonies, orchestral music, two excellent violin concertos, and other works in large and small forms.

LAMOUREUX, CHARLES, 1834-99. Founder and conductor of the famous "Concerts Lamoureux," Paris, 1881.

LASSALLE, JEAN, 1847-. Famous contemporary baritone.

LAVIGNAC, A. J. ALBERT, 1846-. Theorist, educator and writer on musical subjects.

LECOCQ, ALEXANDER CHARLES, 1832-. Famous composer of light operas, including *Giroflé-Girofla, La Fille de Madame Angot*, etc.

LE COUPPEY, FELIX, 1811-87. Celebrated pianist and noted teacher who had many famous pupils at the Conservatoire in Paris.

LEDUC, ALPHONSE, 1804-68. Pianist, composer, teacher and publisher of music.

LEFÉBURE-WELY, LOUIS J. A., 1817-69. Organist and composer of excellent organ music. Also wrote symphonies, an opera, masses, vocal music, and numerous shorter piano pieces.

LEROUX, XAVIER H. N., 1863-. Contemporary composer of opera. Editor of *Musica*, Paris.

MARMONTEL, ANTOINE FRANCOIS, 1816-98. Pianist and teacher. His pupils included Bizet, J. Wieniawski, Dubois, Lack, Thomé, etc.

MARTEAU, HENRI, 1874. Contemporary violinist; successor to Joachim at Berlin Hochschule.

MASSART, LAMBERT JOS., 1811-92. Violinist. Teacher of H. Wieniawski and Sarasate.

MASSÉ, FELIX M. (Victor Massé), 1822-84. Composer of opera. Also Professor of Counterpoint at Paris Conservatoire.

MASSENET, JULES E. F., 1842-1912. One of the leading composers of opera of the day. His works include *Thais, Jongleur de Notre-Dame, La Navarraise, Sapho*, etc. As a composer he was somewhat superficial, but always consistent in style, and a master of refined effects.

MATHIAS, GEORGES A. S. C., 1826-1912. Famous pianist, composer, etc. Pupil of Chopin.

MAUREL, VICTOR, 1848-. Distinguished baritone.

MAZAS, JACQUES, 1782-1849. Violinist and composer. He composed operas, but is best remembered by his excellent violin studies.

MÉHUL, ÉTIENNE NICOLAS, 1763-1817. Composer of opera. His greatest work is *Joseph* (1807).

MESSAGER, ANDRÉ C. P., 1855-. Orchestral conductor and composer of some charming light operas including *Véronique*.

NOLLET, EUGÈNE, 1828-1904. Famous pianist and composer.

NOUGUES, JEAN. Contemporary composer of operas (*Quo Vadis*, etc.).

O'KELLY, JOSEPH, 1829-85. Pianist and composer of salon music.

PALADILHE, ÉMILE, 1844-. Noted contemporary composer of opera (*Suzanne*, 1878; *Patrie*, 1885, etc.), orchestral music, masses, songs, etc.

PASDELOUP, JULES E., 1819-87. Composer whose "Popular Classical Concerts" did much to popularize good music in Paris.

PESSARD, EMILE LOUIS FORTUNÉ, Montmartre, 1843. Composer of operas, orchestral music, masses, motets, chamber music and songs.

PIERNÉ, H. C. GABRIEL, 1863-. Organist, conductor and composer of great distinction. Among his smaller works the *Serenade* has become very well liked.

PLANÇON, POL, H., 1854-. Noted bass singer.

PLANQUETTE, J. ROBERT, 1850-1903. Eminent composer of opera, the best known of which is *Les Cloches de Corneville* (Chimes of Normandy).

PHILIDOR (properly DANICAN). A famous family of French musicians, over twenty of which were justly celebrated. The most noted members of the family were André Danican Philidor, born about 1647 and died 1730, and his youngest son. André played various wind instruments including the bassoon, and composed masques, ballets, military music, etc. His youngest son, François André Danican Philidor, born Dreux, 1726, and died London, 1795, was the most noted of all the Philidors. He began life as a chess-player, and played so well that the London Chess Club pensioned him. With this pension he returned to Paris and composed many successful operas of considerable worth. He also founded the Opéra Comique.

POUEIGH, JEAN, 1876. Contemporary composer of operas, chamber music, songs, etc. Has made researches into the folk-songs of France, and revived some fine old songs.

PRPENT, EMILE, 1817-63. Pianist and composer of salon music, operatic paraphrases, etc. Also wrote orchestral music. He was a celebrated pianist of the Order of Thalberg.

PUGNO, RAOUL, 1852-1914. Eminent pianist and composer.

RAMEAU, JEAN PHILIPPE, 1683-1764. Virtually the founder of all modern systems of harmony. For thirty years his operas dominated the French stage, the greatest of them being *Castor et Pollux*.

RAVEL, MAURICE, 1875-. Contemporary composer of radical tendencies. His *Scheherezade* overture and *The Toys' Christmas* are well-known orchestral works; also an excellent string quartet.

RAVINA, JEAN HENRI, 1818-1906. Pianist, composer, and celebrated teacher.

REYER, LOUIS E. E., 1823-1909. Famous composer of operas, ballets, etc.

RITTER, THÉODORE (real name BENNET). Celebrated pianist and composer of pianoforte pieces.

RODE, J. PIERRE J., 1774-1830. Violinist and composer, whose twenty-four caprices are known to all violinists.

ROUGET DE L'ISLE, CLAUDE J., 1760-1836. Composed the *Marseillaise*.

ROUSSEL, ALBERT, 1869-. Was an officer in the French navy but resigned in order to become a composer. Has written fine orchestral music, chamber music, songs, etc.

SAINT-SAËNS, CHARLES CAMILLE, 1835-. The most eminent of living French composers. His opera, *Samson et Delila*, is very popular, as is the sacred choral work, *Le Déluge*. Among his lesser works *Le Cygne* (The Swan) has won great favor. His symphonic poems, such as the *Danse Macabre*, are marvels of technical perfection. In addition to being a brilliantly versatile composer, Saint-Saëns is a famous organist and piano virtuoso. He has in later years contributed much to musical journalism.

SALOMÉ, THÉODORE C., 1834-96. Distinguished organist and composer of organ music; has also written a symphony.

SAUBET, EMILE, 1852-. Famous violinist and composer.

SCHMITT, FLORENT, 1871-. Contemporary composer of distinction. Chief works: *Tragédie de Salomé* for orchestra, choral works, piano music and songs.

SCRIBE, EUGÈNE, 1791-1861. Celebrated opera librettist. Author of Auber's *Fra Diavolo, La Domino Noir*, and *Crown Diamonds*; Meyerbeer's *Huguenots, Prophète, L'Africaine*, etc., and many others.

SÉVERAC, JOSEPH MARIE DÉODAT DE, 1873-. Contemporary composer of opera, orchestral works, chamber music and songs.

STAMATY, CAMILLE MARIE, 1811-70. Splendid pianist and a fine teacher. Composed piano pieces and études, made operatic transcriptions, etc. Stamaty was half French, half Greek. He was born in Rome but spent most of his life in Paris.

THOMAS CHARLES L. AMBROISE, 1811-96. Eminent composer of operas, of which *Mignon* and *Hamlet* are best known. As Director of the Paris Conservatoire he exerted a great influence on French music.

VIARDOT GARCIA, M. F. PAULINE, 1821-1910. Dramatic mezzo-soprano, great actress, composer of three operas and a large number of singing exercises, compiler of a vocal method and a great teacher.

VIDAL, PAUL A., 1863-. Chorus master at the Paris opera. Composer of ballets, pantomimes, etc.

VIEUXTEMPS, HENRI, 1820-81. Violinist and eminent composer of violin music. Also great violin teacher.

WACHS, PAUL, 1854-. Pianist and organist. Composer of popular *salon* music.

WIDOR, CHARLES M., 1845-. Contemporary organist and composer. In addition to his well-known symphonies for organ and other organ works has composed piano concerto, violin concerto, chamber music and songs.

Foreign Musicians in France

A concise list of musicians not of French birth who have resided and worked in France and exerted considerable influence on French music.

CHERUBINI, MARIA LUIGI, C.Z.S., born Florence, Italy, 1760; died Paris, 1842. Professor of Composition and later of the Paris Conservatoire. Composed many operas, which was *Lodoiska*, which revolutionized French and many other notable works. His treatise on is a standard work.

[illegible], born near Warsaw, 1810; died [illegible] of the greatest of all pianists, and a [illegible] works of a unique poetic beauty [illegible] immortal.

[illegible], Italy, 1810-61. Lived in Paris [illegible] excellent piano works, and also the [illegible] vocal exercises which are in common [illegible]

[illegible] celebrated American voice teacher in Paris.

FÉTIS, FRANÇOIS JOSEPH, born Mons, Belgium, 1784; died Brussels, 1871. Studied at Paris, and produced operas in Paris and was for a time a professor at the Paris Conservatoire. Was for thirty-eight years director of Brussels Conservatory. Wrote a "Universal Biography of Musicians," in addition to many excellent theoretical and pedagogical works. Was a very versatile composer.

FRANCK, CÉSAR, born Liége, Belgium, 1822; died Paris, 1890. One of the most distinguished of modern composers. His best known work is the symphonic poem, *Les Béatitudes*. Also wrote operas, symphonies, sonatas, chamber music, pianoforte pieces and songs, etc.

GARCIA, MANUEL DEL POPOLO VICENTE, born Seville, 1775; died Paris, 1832. Celebrated singer, teacher and composer. Father of Mme. Malibran and Mme. Pauline Viardot-Garcia.

GARCIA, MANUEL P. R., born Madrid, 1805; died London, 1906. Son of preceding; inventor of laryngoscope, teacher of Jenny Lind. Lived many years in Paris but settled in London, 1850.

GLUCK, CHRISTOPH WILIBALD, born Weidenwang, near Neumarkt, Upper Palatinate, Germany, 1714; died Vienna, 1787. He resided in Paris, 1774-80, but during that short time accomplished an operatic revolution by defeating Piccinni in the contest as to who could make the best setting of *Iphigénie en Tauride*. Gluck shares with Wagner the honor of having raised opera to its most serious height as a form of dramatic art.

GOODRICH, ALFRED J., born Ohio, 1847. American theorist and teacher in Paris.

GRÉTRY, ANDRÉ ERNEST M., born Liége, Belgium, 1741; died Montmorency, 1813. His most successful opera was *Richard, Coeur de Lion*. He enjoyed phenomenal success in Paris, where he produced upwards of fifty operas. Enjoyed the favor of Napoleon, who made him Chevalier of the Legion of Honor with a pension of 4,000 francs.

HAHN, REYNALDO, born Caracas, Venezuela, 1874. Distinguished contemporary composer.

HELLER, STEPHEN, born Pesth, 1815; died Paris, 1888. Highly esteemed pianist and composer.

HERZ, HENRI, born at Vienna, 1803; died Paris, 1888. Celebrated pianist and composer, who settled in Paris after achieving a world-wide reputation as a virtuoso. Composed concertos and many piano pieces as well as writing a method for the piano and compiling a vast number of technical studies and exercises.

HOLMÈS, AUGUSTA MARY, born (of Irish parents) Paris, 1874; died 1903. Wrote symphonies, symphonic poems, and over one hundred songs.

HÜNTEN, FRANZ, Coblentz, Germany, 1793-1819. Lived in Paris, 1819-37, studying at the conservatoire, and gaining a fine reputation as a pianist and composer.

KALKBRENNER, FRIEDRICH W. M., born Germany about 1788; died near Paris, 1849. Famous virtuoso pianist who resided mainly in Paris. Also a fine teacher.

LEKEU, GUILLAUME, born at Heusy, near Verviers, Belgium, 1870; died Angers, 1894. A pupil of César Franck, he composed a large number of works in his short life for orchestra as well as for piano. His most noted achievements, however, were in the realm of chamber music.

LEYBACH, XAVIER JOSEPH IGNACE, born Alsace, 1817; died 1891. Celebrated pianist and pupil of Chopin and Kalkbrenner in Paris. Organist of Toulouse Cathedral, 1840, and composer of an organ method, several songs, and many popular piano pieces including the *Fifth Nocturne*.

LULLY, JEAN BAPTISTE DE, born Florence, 1633; died Paris, 1687. Entered service of Mlle. de Montpensier as kitchen boy, but rose to be the "founder of French opera." His works kept the stage for over a century, the most notable being, perhaps, *Armide et Renaud*.

LYSBERG (real name BOVY), CHARLES SAMUEL, Geneva, Switzerland, 1821-73. Pianist and composer, who studied in Paris under the direction of Chopin and Liszt.

MARCHESI, MATHILDE, born Frankfort-am-Main, 1826; died London, 1913. Renowned singer and teacher. She and her husband, Salvatore, Marchesi de Castrone, also a famous singer and teacher, lived in Paris from 1881, and were closely associated with Manuel Garcia.

MEYERBEER, GIACOMO, born Berlin, 1791; died Paris, 1864. Distinguished composer of opera, including *Les Huguenots, Le Prophète, L'Etoile du Nord, l'Africaine*, etc.

MOSZKOWSKI, MORITZ, born Breslau, 1854. Contemporary pianist, teacher and composer of remarkable gifts. While his best known works are such salon pieces as the *Serenade, Spanish Dances*, etc., Moszkowski has also written an opera, *Boabdil*, and orchestral works, etc.

OFFENBACH, JACQUES, born Cologne, 1819; died Paris, 1880. Called "the creator of French burlesque opera." The Barcarolle from *The Tales of Hoffmann* has recently enjoyed a renewed lease of life, and still maintains a considerable vogue.

PHILIPP, ISIDOR E., Pesth, 1863. Fine contemporary pianist, composer and teacher, professor of pianoforte at the conservatoire.

REICHA, ANTON J., born Prague, 1770; died Paris, 1836. Celebrated theorist and composer; for many years professor of counterpoint and fugue at the conservatoire.

RESZKE, JEAN DE, Warsaw, 1852. Fine dramatic tenor and teacher in Paris.

RISLER, EDOUARD, born Baden-Baden, 1873. Eminent contemporary pianist, resident in Paris.

ROSSINI, GIOACHINO ANTONIO, born Pesaro, Italy, 1792; died near Paris, 1868. One of the most celebrated of all composers of opera. His best known works are *Tancredi, The Barber of Seville*, and *William Tell*. The *Stabat Mater* of Rossini still enjoys great favor.

ROUSSEAU, JEAN JACQUES, born Geneva, Switzerland, 1712; died near Paris, 1778. Celebrated philosopher and self-taught musician. Composer of *Rousseau's Dream*.

SBRIGLIA, GIOVANNI, born Naples, 1840. Noted Parisian tenor singer and teacher.

SHIVA, GEORGE. Celebrated American voice teacher in Paris.

SWAYNE, WAGER. Celebrated contemporary American piano teacher in Paris.

VIOTTI, GIOVANNI BATISTA, born Fontaneto da Po, Italy, 1753; died London, 1824. Noted violinist, composer and impresario, residing mainly in Paris.

Women Musicians of France

BEAUMESNIL, HENRIETTA ADELAIDE VILLARD DE, Paris, 1738-1813. Dramatic singer and one of the foremost stars of Paris opera in her day. After 1778 her voice failed her somewhat, but she became very successful as a composer of operas.

BERTIN, LOUISE ANGELIQUE, Paris, 1805-77. Celebrated composer, pianist and poetess. Wrote operas, choruses, chamber music and songs.

BIGOT (née KIENE), MARIE, born Colmar, Alsace; died Paris, 1820. Fine pianist, who won the admiration of both Haydn and Beethoven in Vienna. Wrote piano works, and achieved great distinction as a teacher, among her pupils being, for a time, Mendelssohn.

BOURGES, CLEMENTINE DE. Talented French composer of the sixteenth century, born at Lyons. Her husband was killed fighting Huguenots, and she is said to have died of grief from this event.

CALVÉ, EMMA (Emma Roquer), 1864. Fine operatic soprano; especially good as *Carmen*.

CHAMINADE, CECILE, born Paris, 1861. A pupil of Le Couppey, Favard, Marsick and Godard, and also enjoying the helpful encouragement of Bizet, Chaminade early in life showed conspicuous talent. She made her debut as a pianist at the age of eighteen, and was extremely successful in Paris and London, as she has since been in America and wherever else she has played. It is as a composer, however, that Chaminade has won her highest distinction. She is now unquestionably one of the most popular writers of salon music and songs of our day, man or woman. Among her piano pieces, the best known are *The Scarf Dance, La Lisonjera*, and the *Air de Ballet*, and among her songs, *Ritournelle, L'Eté, L'Anneau d'Argent*, and the *Madrigal*. She has also written an orchestral suite, a comic opera, a *Concertstück* for piano and orchestra and some chamber music, but her delicacy of sentiment and piquancy of style are better expressed in the smaller musical forms to which she has wisely confined herself in later years.

CHEVÉ (née PARIS), NANINE. The author of valuable pedagogical works and, in collaboration with her brother and her husband, the founding of a French system of musical notation similar to the English Tonic Sol-Fa.

CHRÉTIEN, HEDWIGE LOUISE MARIE, Compiègne, 1859-. Contemporary composer of orchestral works, choral works and salon music.

DAMOREAU, LAURA CINTI, Paris, 1801-63. Celebrated singer for whom Rossini and Auber composed operas. Professor of Singing at Conservatoire, 1834. Wrote a number of popular songs and a vocal method.

DUCHAMBGE, PAULINE, French composer, born Martinique, 1778. Her Paris home was a meeting place of celebrities for twenty years. She wrote and published about three hundred songs, many of which were very successful.

FARRENC (née DUMONT), JEANNE LOUISE, Paris, 1804-75. One of the most distinguished of women composers. A pupil of Reicha, Moscheles and Hummel, she composed two symphonies and three overtures which have been frequently performed, as well as much chamber music, piano pieces and songs. Compiled a remarkable anthology of piano music and also did some exhaustive historical research for a treatise on abbreviations used by Clavecinists of the seventeenth and eighteenth centuries.

GAIL-GARRE, EDME SOPHIE, Paris, 1775-1819. Talented composer of several operas, and a number of very pretty songs.

GRANDVAL, MARIA FELICE CLEMENCE DE REISET, VICOMTESSE DE, 1830-. A pupil of Flotow and Saint-Saëns, who also received lessons for a time from Chopin. Mme. de Grandval is unquestionably one of the foremost women composers, having written a large number of operas, and above all some excellent sacred music, comprising masses, oratorios. She has also written some fine orchestral music, chamber music, piano pieces and songs.

GRÉTRY, LUCILLE, Paris, 1770-94. Wrote operas while in her teens. Daughter of the celebrated composer.

GUERRE, ELIZABETH CLAUDE JAQUET DE LA, Paris, 1669-1729. Composer of an opera, several fine cantatas, sonatas for clavecin, etc. Was herself a brilliant performer on the clavecin.

HAENEL DE CRONENTHAL, MARQUISE LOUISE AUGUSTE D', 1839. Talented amateur composer of symphonies, sonatas and chamber music.

D'HARDELOT, GUY (Mrs. Rhodes). Contemporary French composer of songs living in London.

HOLMES, AUGUSTA, born Versailles, 1850; died Paris, 1903. Though born of Irish parents, she is regarded as one of the foremost of French women composers. Pupil of César Franck and Saint-Saëns. Wrote several operas, notably *Héro et Leandre*, and many important orchestral works as well as songs such as *Thrinodia, On the Road*, etc.

LAGUERRE, ELIZABETH CLAUDE DE, 1669-1729. Paris, 1667-1729. Famous cembalist and composer. Wrote an opera but was especially famous for her talent for improvisation.

MALIBRAN, MARIA FELICITAS, born Paris, 1809; died Manchester, 1836. Daughter of Manuel Garcia, and a brilliant soprano. Wrote a number of Romances and Chansonettes.

MARX, BEETHE, Paris, 1859. Brilliant pianist and composer of a number of salon pieces.

MASSART, LOUISE AGLAE, Paris, 1827-87. Celebrated composer and pianist.

MAURY, MME. RENAUD. Contemporary French composer of excellent orchestral works.

PARENT, CHARLOTTE HOETTNSE, born London, 1837. Excellent pianist and teacher, and has published several instructive works for the piano.

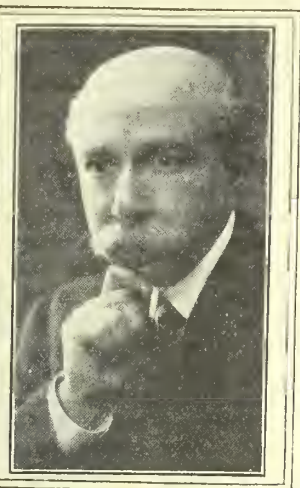
PELLETAN, FANNY, 1830-76. Noted French amateur who undertook the preservation and reprinting of the original French editions of the works of Gluck, upon which she spent the greater part of her fortune.

PUGET, LOUISA, born Paris about 1810; died Pau, 1877. Wrote two operettas and some popular songs.

ROBERT MOZEL, HELENA, contemporary composer and a fine pianist. Has written a number of songs and a vocal method.

THYS, LEBAULT PAULINE, born Paris, 1836. Composer of dramatic works, mostly of a lighter character, which have achieved some considerable popularity.

TUA TERESINA, Turin, 1867. Fine violinist.



What the Piano Student is Expected to Accomplish at the Paris Conservatoire

Written Especially for THE ETUDE

By M. ISIDOR PHILIPP

Leading Professor of Pianoforte Playing at the Paris Conservatoire

COMPOSER, virtuoso, teacher, Isidor Philipp has unquestionably done great service to music. He was born in Pesth, 1863, but studied at the Paris Conservatoire under Georges Mathias. After gaining a first prize he continued to work with Theodore Ritter, Stephen Heller, and Saint-Saëns. Having attained virtuoso rank as a pianist he went on tour, doing much to make the music of the modern French masters better known. He appeared yearly at the conservatoire concerts and in the Colonne and Lamoureux concerts. He also took part in the brilliant chamber music concerts at Erard's. M. Philipp was appointed professor of pianoforte at the conservatoire in 1903, in place of de Bériot, and later he received the girls' class, replacing Alphonse Duvernoy. He is an admirable teacher, communicating to his pupils the enthusiasm which he feels for the classical masterpieces, showing them by examples the most profound meaning of the composition and its most subtle nuances. His compositions and his pedagogical works, more particularly the daily exercises, and the *School of Technic,* are well known among piano students. M. Philipps received in 1906 the "legion of honor," a medal of honor at St. Louis, and in 1908 he was named member of the superior council-board of instruction of the conservatoire. His frequent contributions to THE ETUDE, however, make a further description of Philipp's many qualifications for the regard of students and teachers a work of supererogation.—EDITOR OF THE ETUDE.]

THE candidate pupils who wish to enter the National Conservatory of Paris must, after the 14th of October, make their request for matriculation, leaving their birth certificates with the secretary. The age limit is eighteen years. Pupils of foreign nationality, two to each class of twelve pupils, may be received by special authorization of the French Minister. They enjoy the same privileges and are submitted to the same rules as the French pupils. However, they may not compete for prizes before having studied for two years at the Conservatory. The instruction is absolutely free. There are four preparatory piano classes, three for girls, one for boys. There are five "superior" classes, three for young women, one for young men.

ADMITTING CANDIDATES.

New pupils are admitted into the Conservatory as vacancies occur. One may remain from three to five years. From three hundred to three hundred and fifty candidates apply each year for the thirty vacancies which exist throughout the school. Two degrees of entrance examinations must be passed. The candidates present three or four pieces of their own choice. A jury composed of thirteen or fifteen members, presided over by the Director of the Conservatory, refuses or accepts the candidates. Is it necessary to say that the jury is never guilty of an error? Should I say so, no one would believe me. . . . The professors of the "superior" classes have absolute liberty in their teaching. They need follow no one's inspiration. The professors of the preparatory classes must follow an indicated schedule of work, there is neither a first nor a second year period of study. Since the pupils who enter the preparatory classes have already acquired a certain force (I shall state presently that which certain children present at the examinations), there remains only to correct the position of the hands or body, if necessary.

HOW THE "INFERIOR" CLASS IS TAUGHT.

The pupils are asked to place the hands lightly on the keyboard, touching on the balls of the fingers, the arms being absolutely supple. At present, in practically all of the classes my rhythmic system and my musical text-books are in use. I said above that the children (often children of 9 years) have already a certain force when presenting themselves for the examinations for the preparatory classes. The following are among the pieces played this year: Beethoven, *Sonatas,* Op. 22, Op. 7, Op. 31, Op. 27, No. 1; Weber Op. 39 finale, *Sonata,* Op. 49 finale; Mendelssohn, *Fantasia* Op. 28, *Fugue,* Op. 35, No. 5, *Variations Sérieuses,* piece Op. 7, No. 4, *Caprice,* Op. 5; Chopin, *Boléro, Concerti,* Op. 11 and 21, *Variations* Op. 12, *Rondo,* Op. 1, Op. 16; Liszt, *Ricardanza;* Schumann, *Carnival of Vienna, Variations on Abbegg;* Schubert, *Fantasie,* Op. 15, etc.

When a student enters the conservatory it is for the professor to find the best and surest means of ensuring his progress. Some of the most promising pupils cease to develop; others, of seemingly mediocre talent, sometimes even of no apparent talent at all, suddenly leap forward in this atmosphere of work and ambition. As I have already said, we have neither first, second, nor third year. At the end of the first year a student can compete, obtain the highest prize and leave the class. If he desires to continue in a "superior" class he must pass another examination.

THE PREPARATORY CLASSES.

In the preparatory classes there is a program of study which comprises the Etudes of Czerny, Clementi, Moscheles, Kalkbrenner, Field; the French and English Suites of Bach, the partite and the Italian concerto; and also the *Well-tempered Clavichord;* the Suites of Handel, the French, English, German and Italian Clavecinists especially Scarlatti, and finally the classical compositions with the exception of Beethoven (beyond Opus 27, No. 2), of Chopin (the larger works), of Schumann (the larger works), of Liszt, Brahms, Henselt, etc., and of the modern works reserved for the "superior" classes. It is needless to say that these rules are rarely observed to such an extent as to cause harm to the students whose hands might be ruined by making them study much too difficult works.

During the year the professors occasionally give their pupils an opportunity of being heard, but privately, that is to say, in a concert hall, by invitation, not at the conservatory, which, moreover, has no concert hall—a rather singular thing in an artistic centre—like Paris. At the end of the year there is an examination on which depends admission to the competition for prizes. These competitions for the preparatory classes are private; the competing pupils play a piece chosen by the jury and the director and read a short manuscript composed for the occasion. For these classes the age limit is 14 years.

THE "SUPERIOR CLASS."

There is a different arrangement in the "superior" classes, the pupils being usually far enough advanced, the professor tries to give them as much as possible in the least possible time. Few are the students who work for the sake of the work, for the knowledge. One thing alone spurs them on—the Prize.

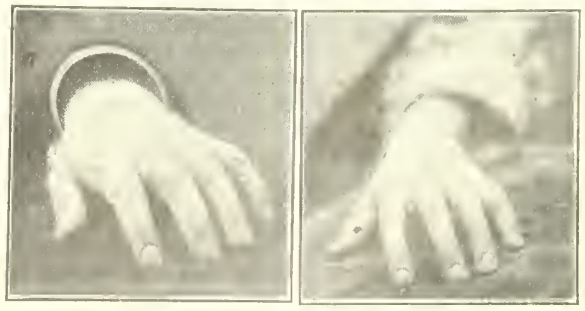
It is in vain for the professor to explain that knowledge counts above all else, that a pianist is not made in three or four years, that the repertory is too vast, that it means nothing to be rewarded when one is not ready for the reward. It is useless. The prize alone holds the attention of the greater number. However, the few thoughtful natures submit to the influence of the master, and then he has the joy of contributing to the formation of talent. The teaching in the "superior" classes is absolutely personal; the artists chosen to direct these classes are among the best; they submit to no influence either of the Superior Council or of the Director.

You ask what are the German, Austrian, or Russian methods employed. And ours? And what does a method mean, anyway, when it is a question of directing artists? For technic one studies anything that is interesting; Tausig, Henselt, Alkan, Chopin, Liszt, Rubinstein, Saint-Saëns, are the preferred masters. However, I see on my list for this year, *Six Études,* Otterström! Joseffy, *Étude in double notes in A major;* Withol, Op. 17, 19, 20 and 25; Widor, *Toccata;* Brahms, Paganini, Schumann, *Toccata;* Kreutzer, *Étude in octaves;* Kullak, Op. 43; Liapounow, *Études transcendantes;* Skriabini, Op. 8; Busoni, *Capriccio paganineseo;* of Bach, Organ Fugues (Liszt, Busoni, Philipp) and the Chorales (Busoni); Sonatas of Scarlatti; pieces by Couperin. Of Bach again, the *Well-tempered Clavichord,* which I make the pupils transpose into all the keys.

The repertory varies very much. This year, for instance, were played the concerti, 2, 3, 4 and 5 of Saint-Saëns, those of Brahms, of Rimsky-Karsakov, and of Glazunov the fantasie of Émile Bernard and the concerti Nos. 4 and 5 of Beethoven, that of Schumann and those of Mozart, Nos. 9 and 19, in E flat and in D. Of Beethoven, Sonatas 31, 53, 57, 101, 109, 110, 111. Of Weber, Op. 39; of Schubert, Op. 78 and 90, No. 1; of Chopin, Op. 35, the preludes, the mazurkas, the nocturnes, the Berceuse and the Barcarolle; of Schumann, Op. 13, Sonata, Op. 11, the *Kreisleriana,* the fantasie, Op. 17, the *Davidsbündler,* the *Carnaval,* Op. 9, and the *Fantasiestücke,* of Mendelssohn, the Romances, Nos. 17, 31, 46 and the piece Op. 7, No. 7; of Liszt, Variations on *Weinen, Klagen,* fantasie (Busoni) on *Le Prophète,* fantasie on *Midsummer Night's Dream,* the *Jeux d'Eaux de la Villa d' Este,* Sposaligio and the sonata. Among the modern works: Widor, Fauré, Ravel, Blumenfeld (Op. 17), Glazounov (Op. 72), Busoni (Elegies), Albenig (*Iberia*), Granades (*Allegro de concerto*).

Here also the students have no chance to be heard other than through the professor who can bring them before the public if he wishes.

To give you an idea of the energy of the young women I will quote this example of a child of 14 years and 5 months who is in my class and who is remarkably



APPROVED POSITIONS OF THE HAND FOR PIANO PLAYING.

There has been some discussion regarding the position of the hand for piano playing as approved by different European institutions. We asked M. Philipp to furnish us with photographs indicating the general shape of the hand approved by the best teachers of the Paris Conservatoire.

talented. I will give you the result of five days' work: (The classes take place three times a week and last for two hours.) Chaconne, Bach-Busoni, Étude of Chopin, Op. 25, No. 1; Liszt *Harmonies du Soir;* Beethoven, *Variations*, Op. 109; MacDowell, *Elfentanz* Op. 45, No. 5; and *fantasia on Midsummer Night's Dream*, by Liszt. Here is a big program; the child knows nearly all that by heart and it is played absolutely correctly.

You ask me to give you a precise idea of the methods. I can only speak of mine. I ask of my pupils systematic practice, not very long but very thoughtful. Very well-concentrated. From the technical point of view I require absolute freedom of the body, the arms and the fingers, no mechanical work, an intelligent study. I repeat, which easily leads to good results providing one has a good hand and musical talent.

There are 36 students in the women's classes, 24 in the men's. Most of these pupils study harmony and Chamber Music. All are professionals.

What could I add? The entrance to the Conservatory is very difficult, the work which is done there is very interesting but the competitions for prizes at the end of the year render the position of the professors rather trying; these competitions are amusing for the public much as a race might be—not for the jury whose favor is oftentimes solicited to bestow the prize on very uninteresting pupils, thus discouraging the good ones. At other times, amused by the youth of an aspirant it gives the prize to a child of 12 or 13 years who has need of long study in spite of his talent and who, away from the conservatory, no longer under the discipline which reigns there, does nothing more, unless the professor interests himself in him outside of the school. And how can he interest himself in everyone? These competitions are, however, better than a diploma bestowed on everyone, and from time to time they bring to light a really fine pianist. As in all institutions, there are in our Conservatory both good and bad, but the good predominates, I believe.

And certainly one works there.

AN INTIMATE VIEW OF MASSENET.

The youngest of a large family, Massenet early became accustomed to the pinch of poverty. His father was an iron-master near St. Etienne, and, in Massenet's own words, "was the inventor of those huge hammers which, crushing steel with extraordinary power by a single blow, change bars of metal into sickles and scythes. So it was that, to the sound of heavy hammers of brass, as the ancient poet says, I was born." He was born May 12, 1842, in the village of Montaud. Shortly afterwards the family moved to Paris, and here, on February 24, 1848, Massenet received his first piano lessons. His father had been obliged to give up work on account of sickness, and the family was largely dependent upon the mother's efforts as a music teacher for a living. From her Massenet received his first tuition, and through her self-sacrifice and courage he was able to enter the Conservatoire in his eleventh year.

After a couple of years at the Conservatoire under Laurent for piano and Savard for theory, Massenet was obliged to accompany his family to Chambery, where it was hoped the pure air would benefit his father's health. The little Jules was deeply disappointed at the turn of events. "I employed my time," he has related, "studying the classics alternated with assiduous practice of scales and arpeggios, sixth and thirds, just as if I were destined to become a temperamental pianist. I wore my hair ridiculously long, after the fashion of all virtuosos, and this perhaps was the only extent in which I approximated my ambitions ideals. It seemed to me that an uncut head of hair was a necessary complement of talent. . . . . But the months kept passing, passing, passing . . . . . so that one morning in the early hours of the day having come down from the mountains, I fled from parental control. Without a sou in my pocket, without a change of linen, I set out for Paris. Paris, the city that draws all artistic aspirants, where I could return to my beloved Conservatoire, my masters and my fellow-students, the memory of whom haunted me incessantly. . . . . , that in Paris I should find a dear good sister, ... of her most circumstances would regard . . . . . her own children and find me lodging . . . . . ; humble lodging and a frugal . . . . . all given with loving kindness just . . . . . "

. . . . . the Conservatoire, Mas- . . . . . a living. This . . . . . to wiggle at the . . . . . place as kettle-drummer in the orchestra of the Theatre Lyrique. Here he played three evenings a week, receiving fifty cents for each performance. But it is marvellous what youth and enthusiasm can do on a dollar fifty a week in Paris, especially when there is a good sister in the background. Later he got an additional engagement for one evening a week at a café. Massenet kept right on studying and drumming until one day he won the prize for which all Conservatoire students strive—the Grand Prix de Rome.

MASSENET'S MARRIAGE.

Once in Rome, free from the threat of examinations and the grinding fight for an existence, his nature blossomed out remarkably. He bathed himself in the sights and sounds of the Eternal City, and gave himself up to his dreams and ambitions, working hard at his music, and at the same time forming many friendships. Here he met Liszt and Sgambati. Here also he met a Mme. Sainte-Marie. She engaged him to give lessons to her daughter, and the two young people fell in love with each other. The marriage could not take place immediately for obvious financial reasons, and so it was well for Massenet that the terms under which the Grand Prix is held obliged him to travel



MASSENET AT HIS PRIME.

for a year after a year in Italy. On his return to Rome after going to Germany and Austria, he married Mlle. Sainte-Marie and thus entered upon the difficult career of a musician with the additional "encumbrance" of a wife.

His first successes as a composer were won with an orchestral suite, performed under Pasdeloup in 1867. Soon after he made his debut as a composer of opera with a work called *La Grand' Tante*. This little work achieved a modest success and would doubtless have led to rapid advancement, but about this time were heard the first rumblings of the Prussian guns, and Massenet was torn from his life work to take a hand in the schemes of Bismarck and the third Napoleon. Bitterly he resented it, but he did his share of the ugly business of warfare.

Soon after peace was restored, Massenet scored his first real success with a sacred drama entitled *Marie-Magdeleine*. Neither oratorio nor yet opera, the work told the story of Our Lord and Mary Magdalen in a very human way. All Paris talked of it, and best of all it won the admiration of his fellow composers. Bizet wrote to Massenet, "Never has the modern school produced anything like it! You have put me in a fever, you brigand! You are a terror of a musician! You have become singularly disquieting. All the same, dear friend, believe me, no one is more sincere in his admiration and in his affection than your own -Bizet." Saint Saens also wrote a most eulogistic notice of it in which he said, "What is pleasing in *Marie-Magdeleine* is the happiness with which the composer has expressed sentiments of extreme delicacy. A breath would have tarnished the love of Jesus and Mary Magdalen; but Massenet has preserved all its ideal purity." *Marie-Magdeleine* was followed by other sacred works, but Massenet soon got over this phase and turned his attention to work for which he was really better fitted.

Massenet made his first success as an operatic composer with the production of *Le Roi de Lahore* in Paris, 1877. In this work the composer displayed his unique faculty for painting in musical tones the sensuous, exotic life of the orient. With its success Massenet's claim to distinction was fully established, though he was but thirty-five years of age. He was appointed professor of counterpoint, fugue and composition at the Conservatoire, of which Ambroise Thomas was then director, and a month later, was chosen a member of the Academie des Beaux-Arts.

During the eighteen years Massenet was professor at the Conservatoire, he wrote nine operas: *Herodiade* (1881), *Manon* (1884), *Le Cid* (1885), *Esclarmonde* (1889), *Le Mage* (1891), *Werther* (1892), *Thais* (1894), *Le Portrait de Manon* (1894), *La Navarraise* (1894). In 1895 he resigned his professorship in order to devote himself entirely to composition. A long list of operas followed, among which may be mentioned *Sapho* (1897), *Cendrillon* (1899), *Grisclidis* (1901), *Le Jongleur de Notre Dame* (1902), and *Don Quichotte* (1910). It will be seen that Massenet kept right on working "until the Master of all good workmen put him to work anew." His death occurred August 13, 1912, just as he had completed the score of *Panurge*, which was produced in Paris after his death. Apart from the operas, Massenet completed the scores of a number of orchestral works, including the well known *Phédre* overture, and many songs, duos and choruses.

THE PERSONALITY OF MASSENET.

Massenet's success as a composer is the more remarkable because not even his most ardent admirers claim for him that he was a genius of the first water. He never seems to have worked from any nobler motive than to gain success. It stands to reason, however, that Massenet's success could not have been so long continued if there had not been in it qualities of solid value. Probably the most conspicuous of these qualities was his absolute sincerity. Whatever else Massenet was, he was true to himself. Let us take a glimpse of him at different periods of his life as seen by his contemporaries, and see how closely his personality is allied to his music. Joncières has given an amusing account of how he played the drums beside Massenet in the old days before Massenet won the Grand Prix. He describes Massenet thus:

"Massenet was then only a boy; beardless, with a little turned-up nose, a high forehead from which his long hair was thrown back, a pale face brightened by two small eyes in which gleamed both mischief and kindliness." Here is another picture at a much later date by a more acute observer, Georges Servières. It was written in the year Massenet resigned from his professorship at the Conservatoire. "Massenet is now fifty-four years old, but he looks considerably younger. He wears his hair long, and somewhat wavy at the back, and has a blond moustache. His eyes are very quick in their movements, but their expression is very gentle. The profile is finely cut. The shoulders are slightly stooping and he appears to be short, although he is of medium height. His movements are full of an ever-present nervous vivacity."

Here, then, we have Massenet in a nutshell. Kindly, polished, sensitive; receptive and responsive rather than aggressive. Evidently not the kind of man to carve out a musical philosophy of his own in the teeth of opposition, like a Gluck or a Wagner, but unquestionably sincere. Massenet was a triumph of the schools. He went to the Conservatoire a man of great talent and little genius. They shaped and moulded his talent until they made of him a composer who could cope with any operatic problem easily and successfully, though he might never rise to starry heights. A titan like Wagner could be all things. There are pages of Wagner that are monumentally dull, and pages that are the work of sublime genius. But Massenet was never either dull or sublime. His music is the music of the Paris Opera; it goes with the scent of patchouli and the frou-frou of drapery. Sensual, melodious, piquant, it eddies and flows round the libretto, never obtruding, never failing to rise to the occasion, filling up the crevices, as it were, with a flood of sparkling tones. For the most part he followed the traditions of the French opera as they have been handed down from the illustrious days of Rameau. How faithfully he handed on these traditions may be found in the works of his own pupils, Alfred Bruneau, Gabriel Pierne, Xavier Leroux, Gustave Charpentier, Paul Vidal, and many others.

The Rise of Modern French Music

By EDWARD BURLINGAME HILL

In this Article Mr. Hill has Followed the Lines of his Course in French Music at Harvard University.

I.

HISTORICAL OUTLINE.

French music of to-day owes its existence to a variety of causes. During three-quarters of the nineteenth century opera was the goal towards which the French composer aspired. Scarcely more than a generation ago Thomas' *Mignon,* Gounod's *Faust,* Bizet's *Carmen,* and the early operas of Massenet were typical of French music. After the revolutionary works of Berlioz, the ardent adherent of programme music, instrumental music was almost neglected until the advent of Lalo (1822-92), Godard (1849-95), and Saint-Saëns (1835——). These men were conservative in adherence to classic forms, and assimilation of German romanticism, although in essence their work contained many typically French qualities. They were not the less reactionary in their failure to blaze new paths. Of this group Saint-Saëns is incontestably superior, owing to his mastery of technique and style, and his immense fertility. Through his incurable versatility, his individuality is less specific; he has broadened the application of old forms, but has not attained convincing depth of substance.

CAUSES OF CHANGE.

In the transition from the old to the newer school, several factors have aided an evolution which was gradual rather than abrupt. The Franco-Prussian was led to a rejection of German influence, although that of Wagner persisted longest. The National Society of Music, founded in 1871, brought to an initial hearing many works of the newer school and thereby fostered development. The establishment of the orchestra conducted by Pasdeloup, Colonne and Lamoureux, in an opera-ridden city, stimulated Frenchmen to compose orchestral works, and popularized the music of Berlioz and Wagner. Niedermeyer's *Ecole de musique religieuse,* though founded in 1853, acquired new educational importance when Saint-Saëns became a teacher there.

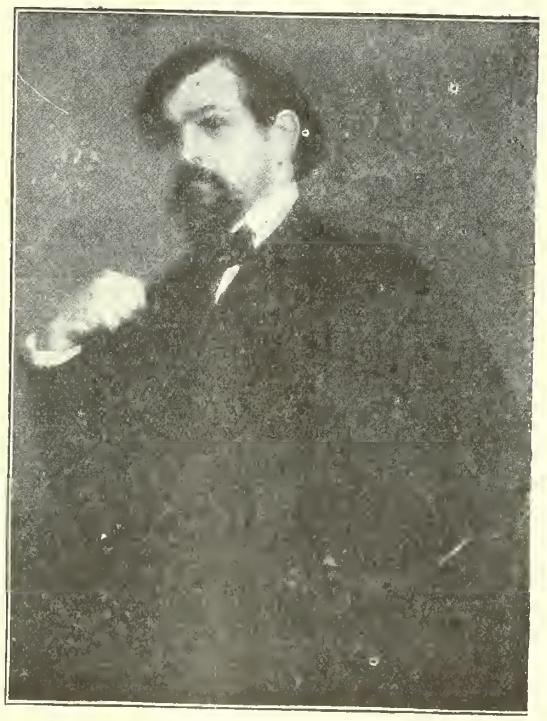
TRANSITIONAL FIGURES.

Active progress towards modern French music has been made possible by the artistic vitality of individual composers. The first of these, Emmanuel Chabrier (1841-94), is the real pioneer of the new movement, through his vigorous, sincere and impressionable personality. An enemy of convention, he brought a fresh viewpoint to everything he attempted. Rejecting all foreign influences (except that of Wagner) he disdained classical forms, and expressed his own personality with brilliant verse, irrepressible humor and a not infrequent sensibility. His typical works, a Spanish Rhapsody, *España,* an opera comique, *Le Roi malgré Lui,* a chorus for women's voices and orchestra, *A la Musique,* Romantic Waltzes for two pianos, a *Sourée fantasque,* a transcription (Habanera) for piano, several songs at once humorous and poetic, and the opera, *Gwendoline* contain the essence of his temperament and individuality. *Gwendoline* (strongly reminiscent of the method and orchestral style of Wagner) is nevertheless a pioneer work as a sincere effort towards a serious music-drama. His example lay in the uncompromising expression of himself, which brought a new and vital style.

Gabriel Fauré (1845——), studying at Niedermeyer's school under Saint-Saëns, soon developed an independent vein. A long list of piano pieces (too many of which show the *salon* style) evolved gradually a new vein by their original melodic bent, and correspondingly unusual harmonic style. A like evolution is shown in his remarkable songs, which by the charm of their words, interpreting a wide range of verses by French poets, take a very high rank in modern song literature. Less successful as a whole in chamber music, he has composed a quintet of permanent value. Incidental music to *Pelleas and Melisande,* true choral works, and a recent opera, *Penelope,* show the breadth of his scope of expression. Through his intensely poetic and fanciful individuality of expression, Fauré becomes significant in the evolution towards modernity, while his administration of the Paris Conservatoire (since 1905) has proved him an able educator.

CÉSAR FRANCK AND HIS PUPILS.

If César Franck has introduced a somewhat reactionary element into French music, by his use of classical forms, he has none the less served to broaden its scope of expression. Of Walloon or Flemish stock, he became a naturalized Frenchman in 1870. Grounded



Claude Debussy.

on the study of Bach and Beethoven, his own mystical temperament brought a new impulse into French music. But he did not imitate slavishly the style and forms of the romantic Germans, as did the earlier conservative group, and instead applied the basic principle of classic structure to the expression of his own personality, and thus became an intensely liberative force. In his later instrumental works for organ, piano, chamber music combinations and orchestra he employs the variation fugue and sonata forms with true appreciation of formal logic, but with such elasticity as to remain sincere in his musical thought. This attitude he communicated successfully to his pupils. He combined polyphony, mysticism, originality in modulation with regard for coherence and ideality of style. The religious loftiness of his choral work, "The Beatitudes," remains unapproachable in its sphere among modern work.

Among his pupils, Vincent d'Indy (1851——) is the chief for his mastery of Franck's principles, shown in a long series of instrumental works. While d'Indy is often austere, and to a certain extent is reactionary, his sense of beauty and the loftiness of his style show essentially modern elements, especially in his harmonic idiom, which often employs a modified "whole-tone" scale. His choral work, "The Song of the Bell," after Schiller is broadly conceived, and carried out in masterly fashion. His first opera, *Fervaal,* though obviously imitative of Wagner, possesses expressive attributes of its own, and still keeps the French stage. D'Indy's musical style maintains an equable balance between coherent structure and modernistic sentiment, despite reactionary elements. As director of the "Schola Cantorum," he strives to perpetuate Franck's educative principles.

Ernest Chausson (1855-99), a pupil of Franck, is significant for his orchestral works, *Viviane,* a symphony in B flat, some chamber music and an opera, *King Arthur.* Less well equipped than d'Indy from the technical point of view, his best work is notable for its poetic sensibility and its lovable individuality.

Among other pupils of Franck, Henri Duparc (1848——) has contributed songs of refreshing individuality, while the Belgian, Guillaume Lekeu (1870-94), left chamber works, of indisputable though uneven merit, in which melancholy and tragic sentiment outweighs their defects. If, as a whole, Franck and his pupils disclose reactionary influences, their work has contributed much in the furthering of lofty sentiment and a noble respect for Art.

DRAMATIC REALISTS.

If the operas *Gwendoline* and *Fervaal* show the effects of Wagnerian theories, two realists, Bruneau (1857——), and Charpentier (1860——), have attained a more independent standpoint. Bruneau's operas, for the most part, are either founded on texts by Zola or by Bruneau himself. The obligation to literary method is obvious. There are vestiges of Wagner's methods in the use of motives, and in close musical adherence to the action of the drama, but in musical essence these operas are distinctively French and individual. Charpentier, an ardent Socialist, introduces socialistic principles in his early choral work, "The Life of a Poet," now remodeled as an opera, "Julien," a sequel to his masterpiece, "Louise." The latter, showing many traces of the style of his teacher, Massenet, as well as the orchestral sonorities of Wagner, is nevertheless a spontaneous and delightful work, valuable from the sociological standpoint. If no mention is made of Massenet, it is because, despite his prodigious gifts and technical mastery, he has written to please the public. His music is virtually devoid of modern qualities.

REPRESENTATIVE ULTRA-MODERNS.

Claude Debussy (1862——) is typical of the modern French school. Beginning mildly in a style which showed true affinity to the easy melodic vein of Massenet, he soon gave prophetic hints of his independence in his cantata, "The Blessed Damozel." While influenced by the seemingly lawless music of Russian gypsy musicians, and later by Moussorgsky, the most concrete enlargement of his viewpoint came from the poets, men of letters and painters, who met at the house of Stephane Mallarmé, the poet. The impressionism of the painters Degas, Monet and Whistler, the symbolism of Mallarmé, Verlaine and others, stimulated him to the invention of a similar style in music. The Prelude to "The Afternoon of a Faun," after a poem by Mallarmé, constitutes the initial effort in a vein which he has successfully developed with increasing expansion of a revolutionary nature in many sets of piano pieces, songs and the nocturnes and passages for orchestra. With the evolution of a new type of expression has come a correspondingly original type of harmony, of which more will be said later. In his opera, *Pelleas*

et Melisande, he has suppressed the orchestra, except in important climaxes, to permit the text to be heard. He has used motives, and confined melody largely to the orchestra, as Wagner has done, but his treatment of motives and his entire dramatic style are utterly removed from Wagner, as the music is delicately impressionistic. His later works in the interpretive ballet field, show his adroit stage instinct and his faculty for adjusting his music to its subject. Debussy is revolutionary in his application of impressionism to music (subtle suggestion of "atmosphere" without recourse to realism). In effecting this he has expanded the possibilities of harmony to an undreamt of extent, and attained subtleties and finesses of expression previously unknown. In his elusive and imaginative sentiment lies the most characteristic development of French music. He is perhaps the most widely imitated composer of to-day.

Maurice Ravel (1875——) shows affiliations with Debussy, Chabrier, and distant hints of Strauss, but his personality is independent and unmistakable. A pupil of Fauré, he shows some trace of his master in a string quartet; his harmony under decided acknowledgment to Debussy, takes a different path, and its expressive idiom is still more diverse. When Debussy likes the atmosphere of twilight or moonlight, Ravel prefers the dazzling sun or sombre night. He inclines to realism and humor, often grotesque and nearly always brilliant. The songs, *Scheherazade, The Toy's Christmas, Natural Histories;* the piano pieces, *Pavane for a Dead Child, Play of the Waters, Mirrors, Gospard de la Nuit,* with a sinister piece, *The Gibbet,* show characteristic subjects. Portions of his Spanish Rhapsody are brilliant and characteristic, so is the "Mother Goose" suite for orchestra, arranged from a four-hand set of pieces. His best work is undoubtedly a ballet, "Duphius and Chloe," an excellent example of his highly-colored, ironic and vivid music. While Ravel is less universal in his appeal, his technical and expressive brilliance and his fearless expression of modern mood make him important and characteristic.

AN ECLECTIC COMPOSER.

Paul Dukas (1865——), while a composite type, is too significant of modern expression to dismiss without a word. Certain structural preferences in his personality draw him towards Franck and his pupils, as shown in the overture *Polyeucte,* the scherzo *L'apprenti Sorcier,* the C major symphony and other instrumental works. In harmonic style and in expression he tends to be "modern," appropriates the "whole tone" scale freely, though not without individual modification. In the opera *Oriana and Bluebeard,* and a *Poëme danse, La Peri,* he shows striking dramatic gifts, and his musical sentiments are clearly modern.

The foregoing composers constitute the chief figures in the evolution of modern French music. Several others could be mentioned if space permitted, notably Farrelli, who antedated Debussy, the use of the whole-tone scale. His music has no historical influence because only recently brought to performance. Many rising younger composers are furthering the development of modern French music. The most notable are Albert Roussel, and especially Florent Schmitt.

[The second section of this article will include a series of notation examples, selected with great care by Mr. E. B. Hill with the object of showing the progress of modern French musical art. The article as a whole will give our readers an insight into the subject not to be found elsewhere. We recommend very strongly that our ETUDE friends save this issue and the succeeding ones for reference purposes.—EDITOR OF THE ETUDE.]

SOME POINTS FOR BEGINNER-TEACHERS.

BY A TEACHER

When [illegible] to say during a lesson, say concisely, clearly, and in plain language

Avoid vulgarisms; command respect.

[illegible] an interest in your pupil's interests.

[illegible]ally introduce melodies in sight-reading, such [illegible] as [illegible] to some solo instrument

[illegible] your pupil's music, but previously [illegible] during a time lesson

[illegible] by yourself. One of the most [illegible] to the teacher. But to [illegible] by his own efforts, [illegible] and becoming proficient [illegible] and [illegible] musical magazine.

THE TRAGIC CAREER OF BIZET.

ONE day in Paris, about the year 1848, M. Meifred, a Member of the Study Committee of the Paris Conservatoire, was interviewing a gentleman who had brought his son for the purpose of having the boy enrolled as a student at the famous institution. The young musician was a rather small, insignificant-looking boy, only about ten years old, and M. Meifred surveyed him with disfavor.

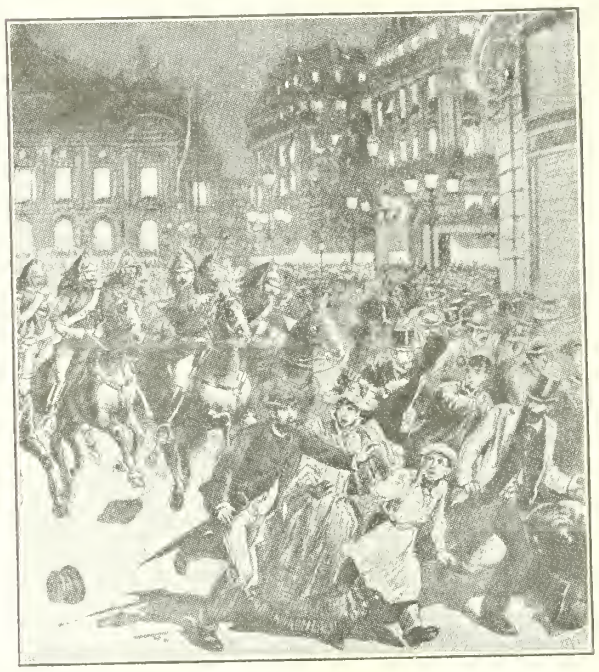
"Your child is too young," he said.

"That is true," replied the father, not in the least disconcerted, "but if he is small in stature, he is great in knowledge."

"Ah, is that so!" said M. Meifred; "and what does he know?"

"Place yourself at the keyboard," said the father, "and strike a few chords. He will be able to name them to you without error."

M. Meifred did so, and the boy emerged triumphantly from the ordeal.



HOW LOHENGRIN WAS FIRST RECEIVED IN PARIS.

In 1891 Lohengrin was first given in Paris. The attitude of the public against Germany and German music was such that the opera house was attacked and the mob was dispersed by the police. The illustration is from the Paris Musica.

"Well, my boy," said M. Meifred, "you will certainly go all the way to the Institute!" And indeed, this honor would unquestionably have come to the boy had he lived long enough, for he was none other than Georges Bizet.

Thus in his tenth year Bizet entered the conservatory from which he was to emerge with highest honors a few years later, only to enter upon a career of bitterness and failure. He studied piano with Marmontel, counterpoint with Zimmermann, organ with Bénoit, and after having won first prizes in all of these branches, he became a pupil of composition under Halévy. The study with Halévy ripened into a warm friendship between the teacher and pupil, the outcome of which was eventually that Bizet married Halévy's daughter—but this did not come about until years afterwards when Bizet had already produced several important works.

The three years Bizet spent in Italy after having won the Prix de Rome were among the happiest in his life. His letters to his mother reveal this. He spent his time in Rome, working and studying, and dreaming and playing cards very much as others had done before him, and he also found time to see the amusing side of life in the streets of the Eternal City, for he has recorded how a beggar came to him one day whining piteously for alms. Bizet was none too well blessed with fortune but he dug up a *sou* from his pocket and handed it to the man. To his astonishment, the wretchedly clad beggar threw the small coin to the ground, and drawing a magnificent cigar case from his ragged pocket he respectively begged the young composer to help himself, saying that he never accepted less than a *sou* and a half.

In the last of the three years spent abroad, Bizet traveled to the North of Italy with his friend and fellow student, Guiraud, and while in Venice, he received the first stroke of the ill-luck which was henceforth to dog his steps and at length to drive him to an untimely death from starvation—not starvation of the body, but the starvation of the soul which comes to those sensitive artists whose works are unappreciated, ignored and even despised. While in Venice Bizet received news that his mother was dying. He hastened to her, and she recovered for a time, but soon after she passed away, and Bizet was left to fight his battles alone.

He was a man with a sharp tongue and a rather brusque manner, like many abnormally sensitive men, he hid a genuine warmth of sympathy and kindliness under a rather chilly and forbidding exterior, and perhaps this in some measure accounted for the otherwise unaccountable injustice done to him. None of his earlier works—*Les Pêcheurs de Perles* (1863), *La jolie Fille de Perth* (1867), *Djamileh* (1872)—was really successful, and even the overture to Sardou's *Patrie,* and the incidental music to Daudet's *L'Arlésienne,* and the *Roma* suite were not fully appreciated. It was not until after the production of *Carmen* (1875) that Bizet came to be recognized at his true worth. But even this work was not appreciated at first.

Bizet did not lack friends among those who knew good music when they heard it—notably Massenet and Saint-Saëns—but they were not so powerful then as they came to be a few years later, and Bizet had to endure all sorts of obloquy from such men as Carvalho, the somewhat philistine director of the Opéra Comique. Bizet was accused of "Wagnerism," "animalism," and every other kind of "ism" that the critics could call to mind, and the stupid injustice of it was too much for Bizet, who died exactly three months after the production of *Carmen. Carmen* was produced at the Opéra Comique, March 3, 1875, and Bizet died on June 3, the same year, at Bougival. Owing to the agitation of Bizet's admirers, the work was given another hearing in 1883, and its success was so great that the critics all vied with each other in praise of the work they had formerly condemned. But that was eight years after Bizet had ceased to care what either the critics or the public thought of his compositions.

ARREST RICHARD WAGNER!

MUSICIANS are familiar with almost every phase of the immense musical work of Richard Wagner, but few are familiar with one of the most striking moments in his career, when he was sought as a political criminal. There is still preserved in one of the German archives a warrant for his arrest, which, aside from its significance as a legal document ordering all police commanders to be on the outlook for the "dangerous character," also gives a most interesting description of Wagner as he appeared to some. This description, of course, was issued to assist in his detection. It runs:

"Wagner is thirty-seven or thirty-eight years of age. He is of medium height, possessed brown hair and has an open forehead. His eyebrows are brown, his eyes greyish blue, his nose and mouth proportioned, his chin round, and he wears spectacles. Other characteristics: He is rapid in movement and speech. Clothes, coat of dark green buckskin, trousers made of black cloth, vest velvet, neckerchief silk, felt hat and boots."

This, then, was the villainous enemy which the Dresden police sought to capture. Wagner evidently respected the infallibility of the German police system for he soon found his way to that little oasis of Liberty, Switzerland. What made Wagner a rebel? Like the "colored" lady in the song—he wasn't made—he was born that way. In a speech made before a revolutionary society he gently hinted that the aristocracy and the standing army had better be abolished at once and that the King could do no better than step down from the throne and have himself elected to the presidency of a republic of Saxony. Rome was thrice a republic, but republics are not popular in Germany and therewith Richard Wagner lost his home, his position and his citizenship. Disguised as a coachman, he escaped from Dresden to the hospitable arms of Franz Liszt at Weimar, thence he fled to a haven in Zurich as related, and then to that fond home of revolutionists Paris. For over a decade he wandered from city to city an exile from his native land. Fame was the inevitable reward of such a ceaseless worker and after a time Germany woke up to the fact that a master of the dimensions of Wagner was a national asset and "permitted" him to return. Like the great Russian Tolstoi, Wagner, by sheer force of his own greatness placed himself outside the pale of governmental criticism and won a license that few revolutionists enjoy

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

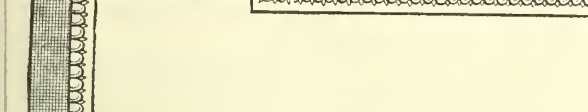
THE CHROMATIC SCALE.

"How should the chromatic scale be written?" L. H.

One teacher when asked this question, said that it did not seem to make much difference how it was written, for one generally began at the beginning and played to the end without looking at it. Of course this was half jest, although it was at the same time ironic comment on the many incorrect ways the chromatic scale has been written. Even the methods of theorists have not always been in accord. Chromatic scales as written in a given number of compositions will display different aspects, although this is often due to an effort to make them correspond to the signatures of the various keys. This does not account for the fact, however, that in some compositions the second octave is written in a different notation from the first. Trying to make them easy reading at sight can hardly be considered anything but a lame excuse for such idiosyncrasies. In reality there should be one correct way of notating the chromatic scale, and musicians should be skilful enough in their art to be able to understand and write it. In this connection, however, it is a sad reflection that there are many supposedly good musicians who make poor work of trying to write anything in musical notes.

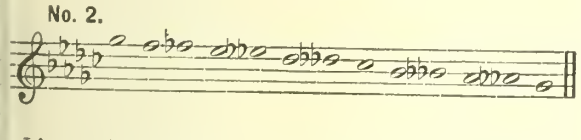
Some theorists maintain that in writing the chromatic scale the diatonic notes of the key indicated should be written as usual, and the inharmonic tones should be indicated by raising these by means of sharps or naturals, as the case may be, in ascending, and lowering them by flats or naturals in descending. In this case each inharmonic tone would need to be only considered as an alteration of the note preceding, which they maintain simplifies the whole matter. When read at sight, however, this does not always work out in a manner that is thoroughly simple to the eye. The ascending scale of B major, for example, carries a somewhat complicated look.

No. 1.



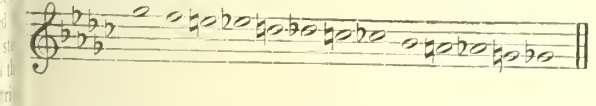
The descending scale of G flat major has a similarly confused appearance.

No. 2.



Liszt writes this same scale in the following manner in one of his works:

No. 3.



In another passage of the same composition he notates the same run by replacing E natural with F flat, and C flat with B natural.

The same notation is recommended by another theorist, except that he says, "the tone between the fourth and fifth should always be written on the fourth degree, and that the tone between the sixth and seventh should be written on the seventh degree."

Over in England it is sometimes figured out from a harmonic standpoint, an it is considered that each of the twelve tones of the chromatic scale are present in the key. This provides a fixed method for writing the scale under every condition. These theorists derive chords and intervals from the overtones, which they maintain enables them to easily account for all the chromatic tones. Their theory, however, is a complicated one. They determine the first chromatic tone in the scale of C, for example, which is D flat, by figuring it as a minor ninth of a chord built upon the tonic. This process is continued similarly throughout the scale and the notation is thus arbitrarily determined, with no possibility of its being written in any other way. By it the twelve tones of the chromatic scale are named as follows: tonic, minor second, major second, minor third, major third, perfect fourth, augmented third, perfect fifth, minor sixth, major sixth, minor seventh and major seventh. In the key of C it would appear as follows for both the ascending and descending form. It will be noticed that neither the first nor the fifth of the diatonic scale (the tonic and the dominant) are subject to chromatic alteration.

No. 4.



Meanwhile two considerations engage the attention in determining a correct notation for the chromatic scale. It has two functions to fulfill, the one melodic, and the other harmonic, both of which should be kept distinct the one from the other. When music in its early form was only diatonic in character, there were no rapid passages deviating from the natural diatonic tones. But evolution has been at work, melodic structure has undergone transformations, and now many notes that are foreign to the harmony appear. These are given the term of inharmonic tones, and are treated as ornamentations of the melody. Sometimes they are diatonic, sometimes chromatic, and are sometimes explained as suspensions, anticipations, appoggiaturas, etc. Chromatic passing tones are frequently met with, and often are not notated in strict accordance with the laws of harmony. When a note is so exceedingly transitory and passes before the mind in an infinitesimal portion of time, why should there be any endeavor to fit it into harmony that is so brief as to scarcely exist, and which has no appreciable harmonic significance? Under these cases it is much simpler to consider the note as an alteration of the previous tone and it presents a much simpler aspect to the eye and is also sufficiently accurate. The following passage may be considered melodically with the A sharp as a passing tone:

No. 5.



Or it may be conceived harmonically, in which case it suggests a transient modulation as in the following example:

No. 6.



In writing the chromatic scale it is better not to involve it in too much theory, but let it grow simply out of the key in which it is written. If a note is a melodic embellishment, let it appear as an alteration of the previous note. If it is a constituent part of the harmony let it be written in the notation of the given chord of which it forms a part.

PEDAL IN HYMNS.

"When playing hymns on the piano should the pedal be pushed down at the beginning of each measure and taken up at the end, continuing in same manner throughout the hymn?" L. E. M.

The principal function of the pedal is to sustain tones. The dampers over the wires drop back on them as soon as the fingers leave the keys and stop their vibrations, or, in the ordinary understanding, stop the sound. If a key is held down the tone continues for some little time. The same result is secured when the pedal is depressed at the same instant the key is struck. If several keys are struck in succession the tones are all merged into one another, and if they are all of the same harmony the effect is agreeable. If, however, they represent differing harmonies, the effect is exceedingly disagreeable. Imagine the jargon, therefore, if four chords occur in a measure in a hymn tune, as is often the case, and each belonging to a different harmony, and they are all merged into each other by means of the pedal.

One of the elementary rules of pedal usage is that it must be changed with each change of harmony. This must be your first rule in playing hymns. Unless all the chords in a single measure belong to the same harmony, the pedal should not be held throughout. In order to produce a chord legato, the pedal is often held until a chord is struck, then instantly raised to shut the dampers on the preceding chord and stop their vibrations, and as instantly depressed to open the dampers on the new chord. This requires a great deal of careful and studious practice in order to become expert. It should be practiced very slowly while you listen very intently, until after a time you will acquire the habit of almost doing it automatically.

IMAGINATION IN MUSIC STUDY.

"Some writers advocate that students' minds should be filled with ideas and thoughts about compositions before beginning their study. Where is one to find these to give to pupils, and what kind of thoughts do they mean? My attention is always most taken up with the music itself."—R. M.

There never was a time when musicians and music lovers tried to identify their art with extraneous pictures or events or ideas more than at the present day. Some of the great orchestral compositions even profess to engage the mind in thoughts of profound philosophical significance. This, however, requires the highest musical and literary culture to follow it. A person who had never been trained in philosophy and philosophic methods of thought would not find much information on the subject in one of these compositions. Furthermore, if entirely let alone to find his way through it musically, he is not unlikely to find it wonderfully beautiful. If a musical composition is to fulfill its primary and chief function, it will be in this manner, and it will make profound appeal, whether or not one ransacks the picture gallery of the mind to find something to fit the composition from an imaginative standpoint. Neither does this argue that a person of high culture does not get more out of his musical listening than does a person who has had limited opportunities.

The first thought that should come into a listener's mind, however, is, "Do I find this music interesting?" If it arouses in a student's mind a genuine, simple and childlike interest and love for its tuneful measures, the most important initial step in its understanding has been taken. Meanwhile if a standard composition of great reputation fails to find a ready response, a composition that has held its own in the musical world for a considerable period, it is proper to assume in this case that the fault may lie in the listener, and there should be an endeavor to discover wherein the trouble exists. Intelligent and diligent study will often put one in thorough sympathy with such a composition. With this start, then the mind may be ready and eager for any additional information in regard to any given

piece that is under study. But previous to this, you will find in the foregoing manner the first and essential "thoughts" and "ideas" in regard to music, which are simply musical ideas. A musical idea is not something that appertains to extraneous affairs outside of itself. It is simply a certain combination of notes arranged in such a logical manner that the result is melody or musical sense. The study of form and construction even to a limited extent is always a great help along these lines, enabling one to analyze a composition in an intelligent manner. In this manner it will resolve itself into short phrases or sentences which are complete in themselves. If teachers will first stimulate their pupils to the study of music along these lines they will prepare them to grasp music in an intelligent manner, unconsciously recognizing the phrases as naturally as they do sentences in reading or speaking, and thus enable them to more appreciate the imaginative side of music, which has an existence that is more real than some think.

A good way to start pupils to thinking is to stimulate them to find out something about the lives of the great composers. It may be possible that teachers may strike a snag here, in that the earlier grade in elementary teaching is composed largely of music written by a host of obscure composers concerning whom little or nothing can be learned. Furthermore, a large portion of this music has no aesthetic sinificance, although it doubtless serves a useful function in leading a pupil's mind and fingers to a point where he can play and appreciate something better. A young pupil is rarely able to understand the highest thoughts and must be gradually led on to them. When he arrives at a point of advancement where he can undertake the study of the great composers and the romantic compositions of recent generations, your task will at once assume an easier form, for so much has been written about many of them that you can find much help, both from THE ETUDE and from books.

The stories, pictures, events, ideas, etc., that seem to find representation in musical compositions, are largely a result of personal temperament and a mind naturally given to poetic imagination. Such minds have a tendency to find these poetic meanings in everything, whether it be music or what you will. There are also many compositions in which the poetic intentions have been clearly indicated by the composer. In this case the musical mariner has his chart well prepared for him in advance. But in the many cases in which it is not known what extraneous idea or thought may have inspired the composer, if any, in the writing of a given composition, the imaginative listener will be free to make his own interpretation, and let his mind carry him where it will. Unless these imaginings are insisted upon as the actual intentions of the composer, they can be of no harm. But one should be always careful lest he mislead a pupil into thinking that he is being presented with something that the composer intended should be a part of his music. Rather should he be taught to exercise his own mental fertility and develop it in a reasonable way except in such things as the composers have left definite interpretations for the mind to follow. Lead the pupil to say that "such was the impression created in my mind."

When your pupils are sufficiently advanced they may make use of a couple of volumes of Edward Baxter Perry, which are most excellent, on *Descriptive Analyses of Piano Works*. Mr. Perry has gathered a great deal of information from all sorts of out of the way sources in regard to composers and their works, and stimulates the interest in a large number of compositions that belong in the standard repertoire- that is, compositions that have proved themselves worthy to live, and are constantly heard on concert programs.

STUMBLING.

A little hint dropped here and there may afford many suggestions to many teachers. The experience that has been found valuable by one teacher may have a helpful hint for others. Therefore we print the following letter from one of our readers:

"I have just read the question and answer about studying, and I would like to give the inquirer [illegible] of my method. Let the pupil play the piece through, and then go over the last two [illegible] played perfectly. Then [illegible] end. Continue working [illegible] with a well-defined portion [illegible]

DISSEMINATING GENERAL MUSICAL KNOWLEDGE IN COUNTRY DISTRICTS AND SMALL TOWNS.

BY NELLIE DE MARQUE GIBBS.

MUCH is being done at the present time to bring about a broader musical understanding among those who take any interest in the art. Nevertheless, it must be admitted that there is a surprising amount of ignorance of musical matters. Not long since I invited a young lady, twenty years of age, to go to a recital with me. She had always lived in a big city, and had had some advantages, though she had not studied music. Nevertheless, I was greatly surprised when, after the concert was over, I discovered that the only part of the program that had conveyed any definite idea to her mind was the names of the performers. All else was a blank to her; it meant nothing. She said she often went to recitals but had never asked any one to explain musical terms to her, fearing to reveal her ignorance.

A well-known teacher, in charge of the Theory Department of one of our best colleges, told me reeently that it is pitiful how many pupils come to him who know almost nothing about why or what they study. "Only this morning in my harmony class," he said, "a girl of eighteen, whose home is in a town of twenty-five thousand inhabitants, four hundred miles away from here, asked me if the subject of harmony had not just been introduced. I questioned her, and she thought the study of harmony had been started about twenty-five years ago."

A POSSIBLE REMEDY.

The war against musieal ignorance has to be carried on by the music teacher. He must see to it that his pupils are not confined to keyboard knowledge alone, great as this field is. One thing which will help much to improve conditions is to get books of general musical literature read by both pupils and public. Through reading will come information, and through information, interest and appreciation. "A library of well-selected books will double the efficiency of the work of any school, will quicken ambitions and arouse inspirations, and set in motion forces, the power of which no man can estimate." It does not take many stories about the great composers before the pupil becomes interested in their lives, for musical biography entertainingly told will always inspire ambition. Besides, children have remarkable memories, and many of these things they will retain throughout their lives. After several books have been read there is no difficu'ty then in getting pupils to keep up the good work, provided the teacher has used good judgment in giving books suitable to the nature of each pupil. We all know that when children become interested in anything they talk about it at home and to their friends. So this musical interest will be carried to the home, and in many cases the parents will want to know something about the things their children are learning, and they too will read. A case of this kind was brought to notice recently. A mother told me that when she subscribed for a musical magazine for her daughter, Neva, aged ten, she felt no interest whatever in it, but Neva belonged to a music club of her teacher's pupils, and read the journal and talked so much about it, that she herself decided to read and find out what the child was talking about. She said that she had read the magazines for two years from cover to cover and had taken more interest in music than ever before.

THE LACK OF MUSICAL LITERATURE IN TOWN LIBRARIES.

Getting the public to read is not nearly so serious a question as supplying material for them to read. That this is a greater need than one might imagine at first thought is shown in the following facts: A city of thirty thousand inhabitants has a fine library building containing many good books, but only seventy-five dealing with musical topics. Another town of ten thousand was visited and its library found to contain eighteen books of musical literature. In a town of three thousand, there is a library with but one small volume entitled *German Composers*, and the rest of the space for musical literature is bare. Yet in this town are seven music teachers four piano, two voice and one violin with over one hundred music students. This town also has a Woman's Literary Club of fifty members. A member of the program committee said that they would devote one or two sessions to music if they knew where they could obtain the necessary material, but there was not enough general interest in the club to insist upon the library getting these books.

HOW SOME TEACHERS OBTAIN LITERATURE.

One teacher insists when arrangements are being made for taking lessons that some good educational musical magazine be subscribed for then and there. She has found by experience that it is easier to get pupils to take a magazine when they are eager to begin music, for then they are ready to do anything that will help them in their new work. Another teacher lays aside five per cent. of his income for musical literature. Since his pupils have been reading the books they have derived greater benefit from their piano lessons, and the teacher has largely increased his class and enjoys the best patronage in the town. In a southern town two music teachers pooled their stock of books for the benefit of their pupils and themselves.

A very helpful plan to aid teachers in country districts in small towns is suggested by the example of a Woman's Missionary Society which furnishes several traveling libraries to the local auxiliaries. Each box contains thirty books and may be kept for four months, and if a great deal of interest is manifested the time may be extended to six months. Why could not the music teachers of a district coöperate in this way and keep many of the best books in circulation among its members and their pupils?

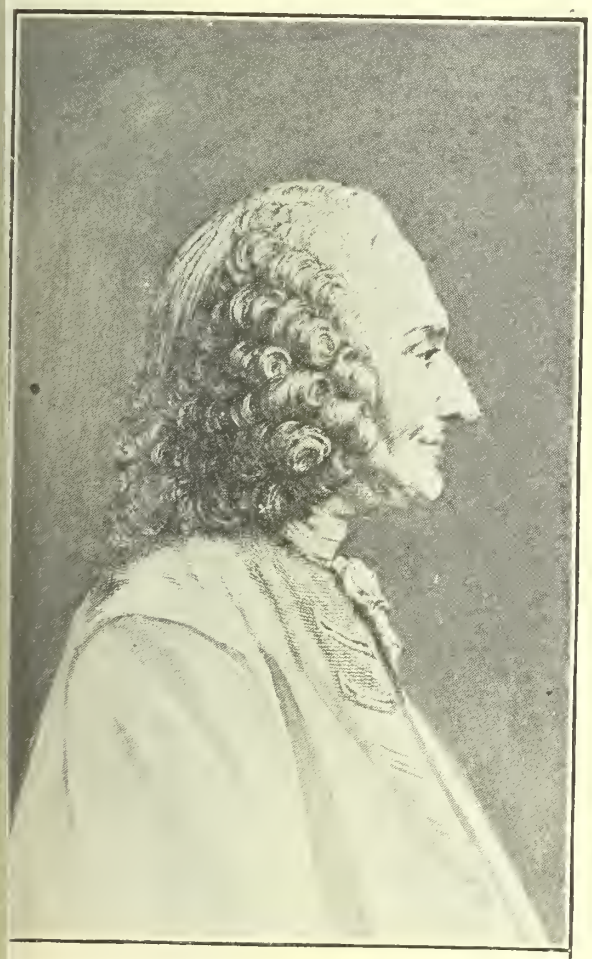
A PRACTICAL IDEA.

Perhaps the best suggestion is the plan used by an energetic teacher who has been very successful in the forming of a good library of musical literature. She taught in a town of five thousand inhabitants, and had undertaken two years before to build up a library of musical literature, as the town library contained not a single book of this kind. She invited friends of hers, at one time a violinist, at another a singer or a reader, to visit her at the time of her pupils' recitals, and having these to assist her pupils, she felt justified in charging an admission fee. She explained at every recital how much more could be accomplished by the use of such a library, and that all the money taken in was used for this purpose. This made the pupils more interested because by their playing they had helped to make money to buy these books. The teacher said, "One fond mother told me that she read the books that Jennie brought home, because Jennie had helped to earn them." In those two years the teacher had the nucleus of a fine library.

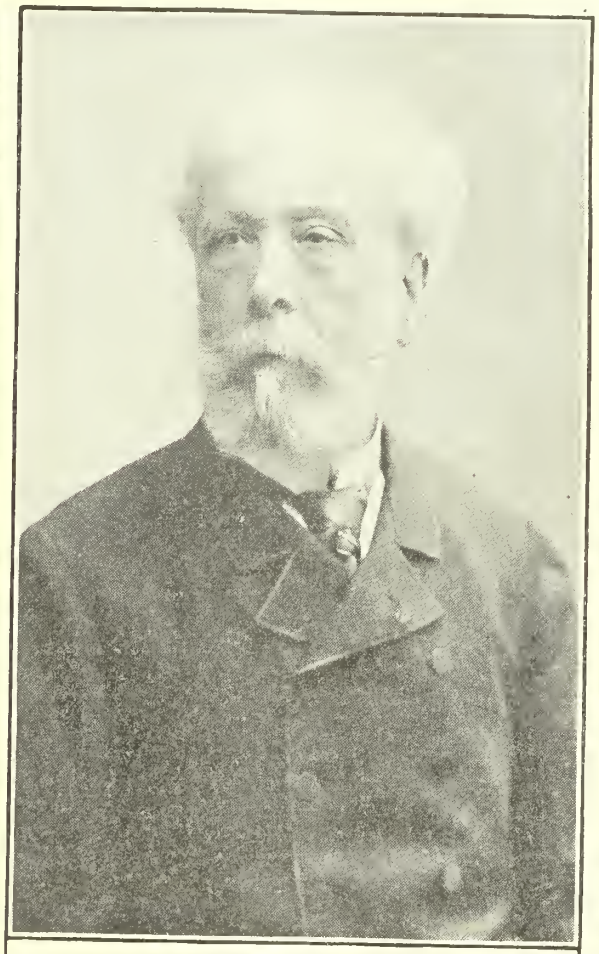
After the plan had been in operation about six years the double studio was filled with books on musical subjects. There was also a little room off to the side containing books which were read by pupils before or after lesson hours. One of the older pupils serves as librarian. All of the regular students are given a card to the library, but if a book is kept out over time a rate of two cents a day is charged; also if a friend of outsider desires the use of the books, fifty cents is charged for one year's membership, and this money applied on new books. The result has been manifold. First, this teacher has a waiting list of pupils—an unusual thing in a small town; second, she draws pupils from surrounding towns and counties; third, and she says it is the crowning feature of the work. Last year the people undertook a series of three artists' concerts and the way the concerts were received has brought up the question as to whether or not they shall try five concerts next year. Among some of her letters from patrons, one from the father of a boy fifteen years old, was especially significant. It read something like this: "John may never be a Paderewski, but I am delighted at his general musical knowledge. Last week when we were in the city I took him to a concert, and I was surprised by his explanations of the program. He told me something about the men who wrote the music, and how they came to write those compositions and his knowledge made the affair one of much pleasure to me because I was able to understand what was going on."

You assert that none of my works will surpass *Alceste*, nor indeed equal it. To such a prophecy I cannot subscribe. *Alceste* is a complete tragedy, and I believe requires but little to make it perfect. Yet I cannot imagine the number of hues and contrivances of which music is capable, nor the many paths that lie open to it. *Armide*, on the whole, is so different from *Alceste* that one might almost believe they are not by the same composer. The little strength that was in me after *Alceste* I have used to finish *Armide*. In this I have striven to be more painter and poet than musician.—GLUCK.

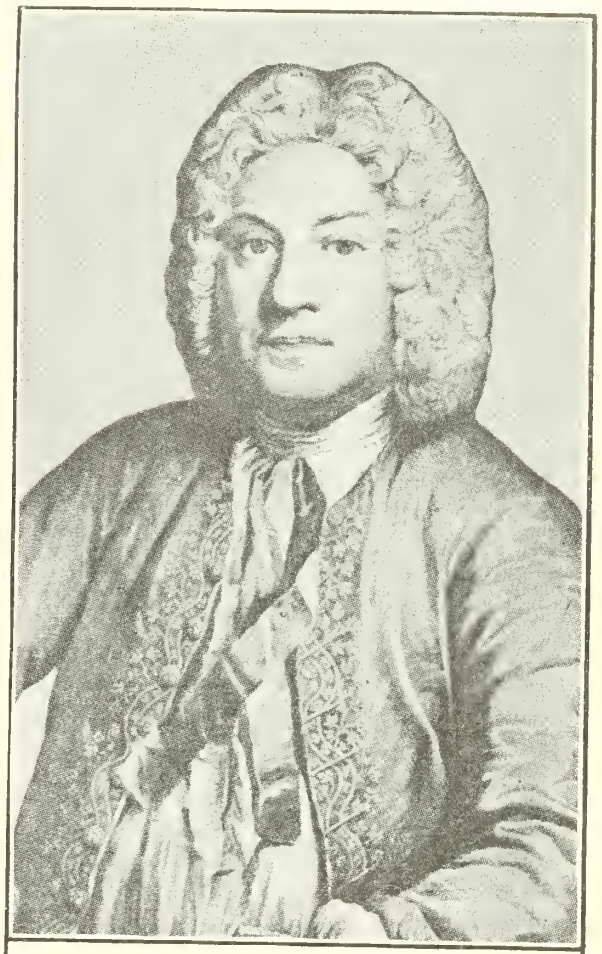
The Etude Gallery of Musical Celebrities



Jean Philippe Rameau



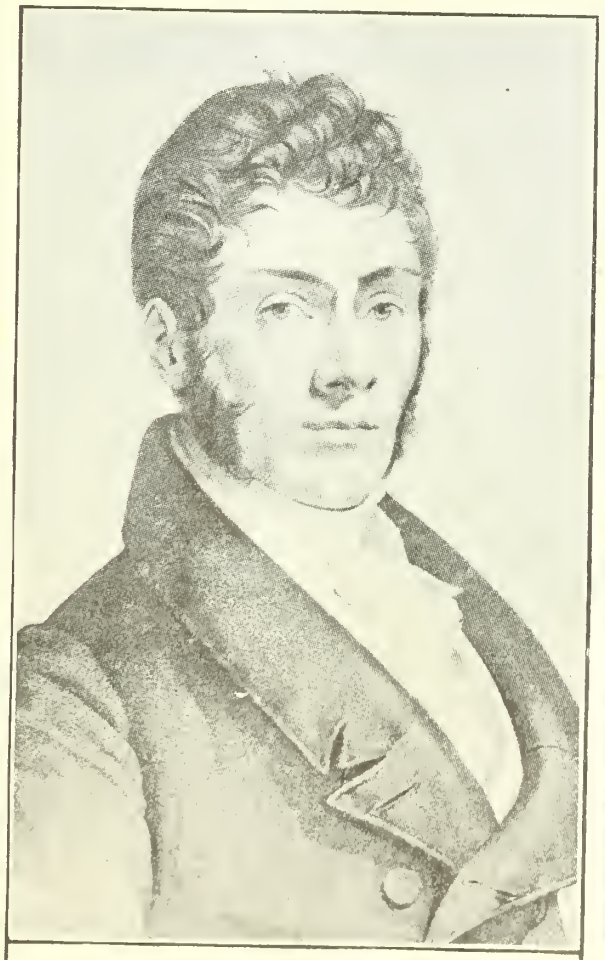
Edouard Lalo



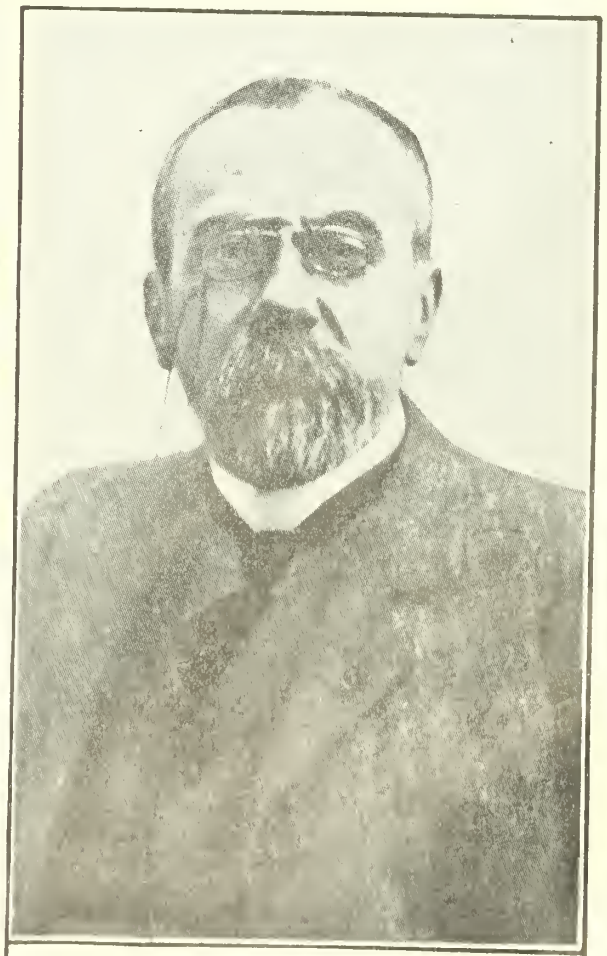
François Couperin



Emmanuel Chabrier



Etienne Méhul



Alfred Bruneau

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portrait biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery pages occasionally. The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

FRANÇOIS COUPERIN.

(*Cooperan(g).*)

COUPERIN, called "le Grand" (the Great), was born at Paris, November 10, 1668, and died there in 1733. He was a pupil of Jacques Thomelin, the organist of King Louis XIV. The Couperins for nearly a hundred years had been organists of Saint Gervais in Paris, and François Couperin acceded to the post, according to Louis Diémar, in 1691—Grove's Dictionary gives the date as 1696. He became organist in the private chapel of the king at Versailles in 1693, and here he spent the remainder of his life. His salary was 600 livres, with all rights, profits and revennes. He married Marie Anne Ansault, by whom he had two daughters. Both children learnt to play the organ and the clavecin (harpsichord), for although Couperin was an organist, his particular claim to distinction is the music he wrote for the clavecin. He wrote four sets of pieces for the instrument, and also a method for playing the instrument, in which the great care he took in writing out the embellishments has materially aided musical historians and theorists. Bach was much influenced by Couperin, whose method he studied with great thoroughness. In 1696, Louis XIV desired to raise some money, so he permitted anybody to adopt armorial bearings for the sum of twenty livres. Couperin eagerly availed himself of the opportunity, thus illustrating for posterity that even a man of genius has his vanities. (The Etude Gallery)

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VICTOR ANTOINE EDOUARD LALO.

(*Lah'-lo.*)

LALO was born at Lille, January 27, 1823, and died at Paris, April 22, 1892. He studied first at Lille Conservatory under a German violinist named Baumann, and later in Paris at the Conservatoire under Habenek. He also studied composition under Crèvecoeur and the pianist Schulhoff. In 1855 the chamber concerts of Armingaud and Léon Jacquard were inaugurated, and Lalo played viola in the quartet. About 1855 he grew tired of this work, and his compositions up to that period had been of little worth. He gave up his position in the quartet and also for a time gave up composition and devoted himself to musical criticism and to further study. About ten years later, the year of his marriage to the singer Bernier de Maligny, he composed his first opera, *Ficsque*, which won a third prize at the Théatre Lyrique. He had great difficulty in obtaining a hearing for his subsequent operatic works, and it was not until more than a score of years later that his operas *Le Roi d'Ys*, and *Namouna* achieved the success they deserved. In the meantime he composed other works, notably the violin concerto in F, first played by Sarasate in Paris, in 1874, and the *Symphonic Espagnole*. Lalo had a great melodic gift and enriched his melodies with skillful harmonies, but above all he was a master of orchestration. (The Etude Gallery)

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JEAN PHILIPPE RAMEAU.

(*Rah-mó.*)

RAMEAU was born at Dijon, some say September 25, and some October 23, 1683, and died in Paris, September 12, 1764. His father was organist of Dijon Cathedral, and the boy could read anything at sight at the age of seven. He was educated at the Jesuit College, but as he refused to study anything but music he was dismissed in disgrace. He was sent to Italy, but wandered back into France, living the life of an itinerant musician, with a theatrical company. He was in Paris in 1706, but left it soon after not to return until about 1717. Failing to win the post of organist of St. Paul in Paris, he went to Clermont in Auvergne, and became organist at the cathedral. Here Rameau wrote his epoch-making *Nouveau systéme de musique théorique*, which he brought to Paris and published in 1726. This work has proved to be the foundation on which all subsequent works on harmony have been built. His opera *Hippolyte et Aricie* was produced in Paris in 1733, and his masterpiece, *Castor et Pollux*, in 1737. For the next thirty years his operas dominated the French stage, and he wrote about thirty of these works, in addition to numerous pieces for clavecin and works on musical theory. In his latter years he received a pension from the opera, and honors were showered upon him. Many of his operatic innovations were adopted all over Europe, and Rameau unquestionably broadened and deepened the possibilities of his art to a marked extent. (The Etude Gallery)

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ALFRED BRUNEAU.

(*Broo-nó.*)

BRUNEAU was born in Paris, March 2, 1857. At the age of fifteen he won the first prize as a violoncellist, having been a pupil of Franchomme. He was in composition a pupil of Massenet, but also came under the influence of César Franck. In spite of his virtuosity on the 'cello, he determined to devote himself to composition, and for a time was engaged in the exacting and unprofitable work of reading proof for a Parisian music publisher. In 1884 Pasdeloup performed his *Ouverture Héroique* and *Léda*, a choral symphony, which was followed by two others. These works, some songs and a Requiem Mass are all that Bruneau has written that is not for the theatre. His meeting with Zola exercised a marked influence on his career, and resulted in the production of *Le Rêve*, founded on Zola's novel. The opera was so extraordinarily different in style from anything previously known that it created the widest discussion on its production in 1891. *L'Attaque du Moulin* followed in 1893, and then came *Messidor*, Zola this time being his own librettist. The Dreyfus affair of 1897 brought Zola into conflict with the French [illegible] and as Bruneau stood by his friend through it all, he too suffered [illegible] has long since been removed, though his death saddened [illegible] has many librettos [illegible] upon which to work [illegible]

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ETIENNE HENRI (OR ETIENNE NICHOLAS) MÉHUL.

(*May-hül.*)

MÉHUL was born June 22, 1763, at Givet, in the Ardennes, and died in Paris, October 18, 1817. His father was a cook and was very poor and the only musician in the neighborhood was a blind organist. To him Méhul went for lessons. Later a fine organist came to the Abbey at Lavaldieu, and Méhul became his pupil. A chance visitor hearing him play took him to Paris and enabled him to study with Edelmann while earning money from teaching. Then Méhul heard for the first time an opera by Gluck, and was so impressed with it that he visited the composer. Gluck helped the young man with much good counsel, of which Méhul availed himself to the full. He wrote three operas solely for the purpose of developing technique in dramatic composition, and apparently destroyed them, as there is no trace of them extant. His first opera to be produced was *Euphrosine et Coradin* (1790). Its success was immediate, and Méhul then entered upon his true career. In seventeen years he wrote no less than twenty-four operas, besides patriotic songs, cantatas, several operettas, symphonies and a mass. He was made a member of the Institute (1795) and a chevalier of the Legion of Honor (1802) and had been inspector of composition at the Conservatoire from its start. His most noted opera was *Joseph*.

(The Etude Gallery)

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ALEXIS EMMANUEL CHABRIER.

(*Shah-bre-ay.*)

CHABRIER was born at Ambert, January 18, 1841, and died in Paris, September 13, 1894. He learned to play the piano as a boy from a Spanish refugee in the village. On coming to Paris to study law, however, he studied piano with Edouard Wolff, and later he studied composition with Aristide Hignard, but in the main he was self-taught. While still an amateur he attained success with two operettas, *L'Etoile* and *L'Education Manquée*. He decided to give up his government position in the Ministry of the Interior, and became an assistant of Lamoureux, the famous orchestral conductor. Then came the *Dix Pièces pittoresques* for piano. A chance to visit Spain in 1882 resulted in his Rhapsody *España* for orchestra, the piano version of which has perhaps made it Chabrier's best known work. Other works of his that have attracted wide attention are the scena for mezzo-soprano and chorus, *La Sulamite*, the operas *Gwendoline* (Brussels, 1886), and *Le Roi malgré lui* (Paris, 1887). This last work was produced after some rather disheartening failures, and though it opened successfully, the theatre burnt down three days after the first performance. From this date, Chabrier, who had endeared himself to all musical Paris through his ardent temperament, his good fellowship and irresistible gaiety, began to show signs of the cerebral paralysis which brought him to his grave.

(The Etude Gallery)

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The Pros and Cons of Teaching Music by Mail

II

THIS important symposium was introduced last month by an expression of editorial opinion in which THE ETUDE stated emphatically that it condemned the system of giving diplomas or degrees through correspondence courses in music; that it believed that theoretical courses in the science of music (theory, harmony, counterpoint, etc.) may be taught with some expectation of uniform success; that the study of an instrument or the voice can only be conducted to best advantage with the teacher present in the person; that many had taken correspondence courses and had been completely satisfied with them; that the charge for correspondence instruction in many cases has seemed excessively high; that the lesson papers are corrected for the most part—not by the illustrious teacher whose name has given the course currency but by teachers with slight claim to distinction and in some instances by persons who could only be regarded as clerks; that the number of examination papers received every day by the average correspondence school reduced the time given to each student's work to a very slight amount. Following this editorial statement were contributions from Harriette Brower, Harold Bennett, Le Roy Campbell, Charles H. Farnsworth, Edwin Hughes, Clarence G. Hamilton. Lack of adequate space made it necessary to continue the symposium to this month.

CLARENCE G. HAMILTON.

The most serious defect in correspondence lessons in practical music lies in their inability to cope with the manifold tonal nuances which form the root of artistic rendition, and require intimate personal supervision and criticism. When the performer is obliged to make even the *pitch* of his tones, as with the violin or voice, the difficulty becomes almost insuperable. In the case of the piano or organ, however, where the pitch is mechanically determined, the possibilities are greater, and the pupil may learn much of technical principles and general musical knowledge.

Accordingly, I conclude that piano correspondence lessons may prove of benefit to those for whom a capable personal teacher is not available, or who wish to supplement previous personal instruction.

JOHN J. HATTSTAEDT.

To express a just and conclusive opinion concerning any subject, it must be approached with an open mind, and it is in that spirit that I speak of the so-called correspondence schools.

There are two kinds; those that aim to instruct the pupil, and others, the teacher. I consider both of them unsatisfactory. The best can be said is that they help the musically ignorant pupil who is entirely isolated from all musical advantages. On the other hand, they do positive harm, by inducing many students from enjoying the benefits of instruction from the skilful teacher.

Vocal instruction by mail is absolutely out of the question. Every voice is an individual instrument, subject to individual treatment. No printed rules or advice will produce correct tone placement, breath control, or correct bad habits, false intonation, etc. The same holds good to a great extent with the violin.

As regards the piano, although the tone or sound is already prepared, every honest, experienced teacher will admit that many essential things cannot be successfully taught by correspondence. Every hand has its peculiar merits or defects and must be treated according to its needs. The various kinds of touch needed adequately to perform a musical composition can only be acquired under the watchful eye of the experienced teacher, not to mention such requirements as an even technic, absolute accuracy, style and the most necessary of all—artistic interpretation.

To sum the matter up, I have found that instruction by mail is not by any means an equivalent for personal instruction, and rather a poor makeshift. This refers also to the methods which pretend to instruct the *teacher*, no matter how many names of distinguished people are brought forward as sponsors.

PERLEE V. JERVIS.

One can get as good an idea of piano playing by mail as he could of the flavor of an orange by wireless telegraphy. It takes the average pupil months to learn to put the right finger on the right note. How is the pupil or the correspondence teacher to know that this is done? A good tone is acquired by imitating one produced by the teacher. How is the teacher to furnish a model by mail, how can he correct the pupil's tone which he does not hear? How are a good legato, phrasing, pedalling, nuancing and interpretation to be taught under cover of a postage stamp?

If some one will give a satisfactory answer to these questions I may change my belief that correspondence lessons have no artistic value whatever. They are a money making device pure and simple, lacking the vital element in all successful teaching—the inspiration that comes from personal contact with the teacher.

A. K. JONES.

A legitimate method of correspondence study of music corrects what is known as one of the greatest faults of the present system of personal teaching. It develops to an extraordinary degree the power of observation and self-criticism in the pupil. The value of such a habit is obvious, not only in music, but elsewhere in the pupil's endeavors in life. The attitude of the average pupil toward the teacher, that is, "You show me what is right," "You take the responsibility for my work," is almost unknown in correspondence instruction. Such a condition is impossible because the pupil feels the responsibility for the results, and must of necessity be his own best critic. By constant reiteration of the proper points of instruction, it is thus possible to develop a consistently high standard, and this combined with the implicit confidence of the students, makes it possible to achieve such results as seem incredible to the uninitiated. Correspondence students are mainly those who, through experience, have come to realize the necessity for study. Such pupils will not and do not cheat themselves by carelessness and inattention in their work.

E. R. KROEGER.

I am not in favor of teaching piano, organ, violin or voice by mail. A teacher can lay down laws as to the main principles of technic and style, but he cannot possibly know whether the pupil is carrying them out or not. Wrong rhythm, faulty phrasing, poor pedalling may exist in the pupil's work. How is the teacher to know? One lesson given in the studio is worth many lessons by mail. In fact, the entire plan is in my estimation a mistaken and misguiding one, to say the least.

ETHEL L. MAILEY.

The general impression is that there is a lack of stimulation and inspiration among those who study music by correspondence, due to the fact that the personal influence of the teacher is lacking. This, on the contrary, is most emphatically not so. Through the weekly test paper, which is carefully examined and corrected, if necessary, by the teacher, combined with the personally dictated letters sent from time to time, there gradually comes to exist the warmest sort of mutual regard between pupil and teacher, evidencing itself more and more as the teacher wins the pupil's confidence through kindly criticism and encouragement. One thing in particular must be said for the correspondence method: it teaches its pupils to *think;* developing the kind of self-reliant, intelligent musicianship which is so much to be desired. One must think clearly before he can express himself well on paper. Hence from the first, the correspondence pupil *learns to study*, then to reason, and *apply* the knowledge he has gained. The writer has had very considerable experience in teaching the piano by correspondence, and has, moreover, had the opportunity of hearing these pupils play. The progress shown has been such as to call forth the most enthusiastic praise, and once and for all remove all doubt as to the value of such a method of study.

JOHN ORTH.

Question: Can music be taught by mail? Just what is meant by music? Speaking in general I would say "No, music cannot be taught by mail." If you mean piano playing, pure and simple, again I say "No. Of course it can't." But in spite of this fact I believe much good can be done by a right kind of correspondence course at the right price.

We will suppose that I have learned to play the piano and have taught for the last five, ten or more years. I am not near a musical centre. I believe it would be of great advantage to me if I could not get away, to come into direct personal contact with some strong individuality, a live wire, so to speak, from whom I might receive the newest thought on my work. There are certainly thousands of music teachers situated like this, who need this inspiration. I hope none will imagine that he can learn to play the piano by mail; if you have had no instruction on the piano let correspondence courses alone.

JAMES H. ROGERS.

It is hard to see wherein correspondence lessons in piano or violin playing, or in singing, have any advantage over a book of instruction. Since the student himself must be the judge of his progress, he may as well have his course outlined at the start, as to have lessons assigned to him week by week.

Teaching, like Gaul, is divided into three parts: the assignment of tasks; criticism on the manner of their performance; the benefit to be derived from association with an inspiring teacher. Of these three elements of instruction, by far the most important is criticism. Needless to say, a student, and particularly a beginner, is a poor critic of his own work. It is quite conceivable that a teacher might be giving instruction by correspondence in, say, Beethoven's *Moonlight Sonata*, when Clementi's *First Sonatina* would come nearer to the measure of the student's ability. As well, it seems to me, give lessons in painting without seeing the student's work, as to give lessons in playing or singing without hearing it.

Yet let me confess that this is merely an *ex parte* opinion, for I know, personally, no one who has taken correspondence lessons either in singing or the playing of any instrument.

SAMUEL SIEGEL.

During ten years' experience with correspondence music students I have learned that:

The art of music can be taught by correspondence to ambitious and earnest students and music teachers.

Self-criticism on the part of the correspondence student is developed to an unusual degree.

Correspondence classes contain a remarkably high percentage of earnest students.

A correspondence school, to be artistically successful, must maintain a corps of instructors on a high plane of individual, artistic efficiency, in order that the recitations of the students may receive careful, conscientious and musicianly attention.

Skeptics on correspondence instruction can be convinced through actual study of the correspondence lessons, or through careful observation of the progress made by the average correspondence pupil.

No one can authoritatively state that the claims of

standard correspondence schools are at fault, without first giving the correspondence school an opportunity to prove its merits by an actual demonstration of its methods.

My limited allotment of space for this article prevents me from offering many other proven facts.

MRS. F. H. SHEPARD.

We are very glad thro' our experience to be able to give some definite thoughts on the subject, the pros and cons of teaching piano by mail. In the elements of artistic playing, we find the following divisions benefited by correspondence:

1. *Thoroughness.* Written lessons allow repeated study, with daily references to the *original* lesson.

2. *Accuracy.* Thoroughness at the beginning prevents later carelessness. Rhythmic error, etc., is revealed by analytic questions and introspection.

3. *Touch and Technique.* Correct motions, perfectly describable by illustrated (photographs) text, *compel* good tone and technique.

4. *Personal Force.* Independent effort, required to do such work, and self-expression, *not imitation*, develop mentality and inherent magnetism.

5. *Interpretation.* Intelligent study transforms self-expression into sympathetic interpretation.

Without concerts to supplement independent study, available personal teachers are also inferior to a musicianly correspondence course, which reaches the isolated.

SUMNER SALTER.

The *Pros* of teaching instrumental music by mail I should say would have their justification solely in the impossibility of personal instruction because of remote isolation, incarceration, or prohibitive expense. I should not consider that any reasonable plea could be made for voice lessons by mail, and am free to say that in my opinion absent treatment in the way of tone placing and development is not worth a postage stamp.

Musical terminology is more or less defective in general, and that relating to the voice is notoriously deficient. Moreover, as most every one who has attended a conference of singing teachers will testify, scarcely any three, not to say two, will agree upon a proposition respecting such a fundamental thing as the proper method of breathing, or the essential elements of a pure tone. If experts give various interpretations to certain terms descriptive of muscular and nervous conditions, sensations, actions, etc., how futile is it to attempt to give direction to a novice or accept the account or report of a novice as a basis for treatment. I am speaking now of what especially concerns voice production, enabling a person, that is, to express himself vocally and musically at his ideal best.

There is no question but that much general information about the principles of good singing can be promulgated in the shape of lessons, which may be modified more or less as a result of some pains in guessing, but the value of such instruction is obviously very uncertain.

It is a well-known saying that a singer cannot hear his own voice. How then is the teacher to know what color of vowel should be prescribed, when it should be changed, what interference is taking place, etc.? Phonographic records are not at all acceptable as reliable means for determining proper conditions and action. The voice is preeminently the expression of personality. Voice culture worthy the name demands the personal contact with the teacher.

In piano, organ and violin much of the same thing may be said to apply. These instruments can be played in a mechanical way by any one with arms, hands and fingers. [illegible] many instruction books more or less beautifully illustrated with diagrams showing [illegible] and wrist positions, and thousands of studies [illegible] to develop facility in action and [illegible] expression, but a player may spend years [illegible] the piano or violin and yet [illegible] of producing a musical tone. [illegible] correspondence, and all [illegible] in connection [illegible] a good teacher may [illegible] of ten may by [illegible] the result, the [illegible]

meaning of given terms and directions, the means of carrying them out, and their practical application to musical examples, then it is possible to carry on a course of study away from a teacher with some degree of success. It is then mainly a question of interpretation and the production of artistic effects, which even then, except in the rarest cases of genius, require the help and inspiration of a guiding master.

THOMAS TAPPER.

The Bertillon system of measurements is a science based on the fact *that no two human beings are alike.*

In pianoforte playing the human being must be trained so to adjust himself to the instrument that the mind can work through the body with the least possible friction.

The necessary information that constitutes the pedagogy of piano playing may be gathered into a book. You may Bertillon the piano as scientifically as you will. These two extremes are easy. But the middle factor, the human equation, is directed, adjusted, informed, increased, only by a vital factor that perceives in every motion the mental impulse that prompts it. And this must be seen on the spot.

The mail order process can supply the pedagogy and the facts about the instrument, *but it cannot perceive.* Only the teacher, a human being, present, watchful, guiding, warning, correcting, shaping, can do that. And this particular phase of the work is so fundamentally essential that it seems inconceivable that anyone should have to say it.

C. W. WILCOX.

The subject to which you ask me to contribute is entirely too large to be treated in a hundred words. Teaching instrumental music by mail is by no means new. The violin was taught by mail by the writer more than thirty years ago, or about fourteen years before any regular correspondence music schools were thought of. This work has brought him in touch with nearly a quarter of a million of students, and it is therefore impossible to put in writing the advantages of the system in so small a number of words.

Correspondence lessons must be above criticism, and to that end are more complete and accurate than any other kind, because a school must employ only the very best musical people to write them, people who have the knack of imparting knowledge in writing, and not only know how to play their respective instruments, but know how to reach the intellect of their pupils—teachers who do not copy but originate.

Correspondence teachers claim that the Eye is the best Ear trainer—"the Eye sees, the brain conceives and the fingers execute"—without any personal *showing* or *telling.* The Eye and the Brain are the real Ear trainers, and the only real musician is the one who hears mentally as he reads. The pupils of a correspondence school do not have to be told when they make a mistake; they know it themselves and correct it themselves. It has been proved by actual contact with correspondence pupils that more than 70 per cent. of the teachers of music do not give their pupils any foundation to build upon. They know nothing about the time value of notes and rests, the clefs, of time, or of key signatures. They can *play* a scale in a mechanical sort of way, but do not know what it is for, or realize that it is of any practical value; they know nothing of minor scales at all, and their lack of the knowledge of fundamental rudiments of music make it impossible to explain to them the difference between major and minor. Correspondence pupils *must* and *do* learn the rudiments of music thoroughly.

ALFRED WOOLER.

The piano, organ, violin or voice certainly cannot be successfully taught by mail. Yet, I firmly believe much valuable instruction is possible by correspondence, provided the pupil possesses a keen intellect and the teacher is expert.

The method of procedure can be taught by mail and much good result. However, in the practical application, the personal supervision of the teacher is absolutely necessary, if the best results are to be obtained. Tendencies of the pupil toward wrong effort and application must be checked and proper direction given. This necessitates the presence of a teacher in all stages of technical development in playing or singing.

TAKING THINGS FOR GRANTED.

BY MRS. HERMANN KOTZSCHMAR.

In looking back over an experience of nearly forty years in teaching piano, many and varied mistakes stand out vividly, but one which taught me most and trained me soonest to success was the mistake of "taking things for granted."

My first pupils were young beginners. Conscientiously I trained hands and fingers, drilled in notation and rhythm, explained keys and their signatures for months, then I rashly concluded, "The rudiments are mastered, definitions learned never to be forgotten, I can now devote all my energies to the application of these rules and principles."

My first rude awakening cost me many bitter tears. A pupil of fourteen whom I had taught three years was to be sent to boarding school. She was somewhat brighter than the average and played quite well. At the last lesson I said, "Your new teacher will probably ask you some foundational questions, I will prepare you." Could she answer such elementary interrogations as: Define music? Explain the scale? What is a triad? She could play a scale and a triad, and keenly appreciated music, but definitions were obliterated. Whose fault was it? I realize this question opens up a large field for discussion. Every true teacher's desire is for the pupil to feel the responsibility of acquiring and retaining knowledge. All teachers, worthy of the name, long to instil into the pupil's mind, "study for the love of study." All ideal teaching means this, but what is the hard "Gradgrind" fact that confronts all music teachers? It is this, that in order to get any satisfactory results from the average pupil, the teacher must DRILL, DRILL, DRILL. So in view of existing conditions, the few lessons weekly taken by the pupil, the parents' almost universal apathy to their responsibility, I answer the question, "Whose fault was it?" by saying, "Mine! First, last and always, while I was her teacher." I had imparted foundational instruction, and then "taken it for granted" that it was remembered, through months and years without review. This was a mistake I never repeated.

REVIEW, REVIEW, REVIEW.

It is the teacher's work to review, and again and again, review.

Who is to blame if the pupil has forgotten all old pieces memorized? Again I repeat, "The teacher." He has taken it for granted the pupil remembered the old composition. By review the teacher would know as well as the pupil, and little by little, step by step through this same monotonous drill, will grow in the pupil's mind the same standard that exists in the teacher's mind, and the outcome I know will be "work for the love of work." So deeply do I realize what a grave mistake it is, this taking things for granted, that I can truthfully say, "I now take nothing for granted." I have weekly reviews of seven old pieces, also a systematic record of all five points of technic with strength and speed attained and once a month a question lesson, wherein the scale circle is recited, both major and minor, common triads in position in all keys, dominant chords and resolutions recited as well as played and definitions of musical terms given as well as the pronouncing of composers' names and their works.

"Take nothing for granted," is my motto. I think teachers old and young are very prone to take things for granted in a new pupil between the years of eighteen and thirty if such a pupil claims to have studied and played. I always reason, "What possible harm can come from asking Miss B. a few questions? She may have forgotten the signature of B flat minor. Perhaps it may have slipped her mind how many thirty-seconds make a quarter." Indeed, I have found the relationship of teacher and pupil more intimate and cordial by short elementary reviews, by discussing just how Paderewski is pronounced as well as Dvořàk. Finally without doubt teacher and pupil know each other better, and grow into a far closer companionship by not "Taking things for granted."

Nothing on earth is stronger, to make the sad joyful, the joyful sad, and the timid bold, to charm the haughty to humility, to calm and quiet hot and excessive love, to lessen envy and hatred, and if any one can recount to me all the emotions of the human heart by which people are swayed, and driven either to virtue or vice, I will say, that nothing is more mighty than music to curb and govern these same emotions of the mind.—Martin Luther.

The Etude Master Study Page



The Real Saint-Saëns

"Music Is As Old As Humanity."

THE PERIOD OF SAINT-SAËNS.

It may seem unnecessary to refer to the period of a composer who has been a contemporary of many who will now read about him, but the France of 1835 was a country so markedly different from that of the new world that it is profitable to recollect something of the conditions of the native land of Saint-Saëns during the composer's youth. Born under monarchial rule he was nevertheless surrounded by a people determined upon a more liberal form of government. Republicanism and Socialism, silent at first, became more and more ominous. Only the horrors of a Reign of Terror kept the country from constant open protest. The revolution of 1830 afforded but temporary relief from the injustices which the people felt that Charles X had imposed upon them. But even the coronation of a new king, Louis Philippe, failed to make monarchial conditions permanent in France. The revolution of 1848 placed the weak but clever Louis Napoleon in the office of President of a new Republic of France. Emulating his famous uncle, Bonaparte, he soon managed to overthrow the republic and place himself in the throne as Napoleon III. Despotism, gloved but cruel, marked the second Empire. Again War became the weapon of the politicians and the Crimean and the Italian conflicts drained France of some of its best blood. The Franco-Russian fight cost the country millions in money and much precious territory. Finally in 1870 a new Republic was proclaimed. Intellectually France was stimulated by these continual governmental disturbances and the feeling of unrest is noticeable in the works of many of the French writers and composers of the time. This is shown in the writings of Chateaubriand, Lamartine, Gautier, de Musset, Maupassant, Zola, and even Hugo and Balzac. French music, however, if we except Berlioz and the ultra modern composers of to-day, has not been especially revolutionary. The music of Saint-Saëns is significantly sane and attributes much of its beauty to the highly developed taste and technic of the composer.

SAINT-SAËNS' ANCESTORS AND BIRTH.

Saint-Saëns was born in Paris October 9th, 1835. He is said to be of Jewish extraction, although much of his finest work has been done for the Church of Rome. His father was an attaché of the French government. His maternal grandfather had been a manufacturer of reed organs. Unfortunately he died when the child was little more than an infant. Accordingly the great French composer was brought up by his mother and great-aunt. The mother had decided artistic inclinations and was known to a small circle as an excellent painter. The great-aunt, however, was an accomplished and enthusiastic musician who took immense interest in her little nephew. At the age of two and one-half years she commenced to teach the little tot piano, and at the age of five it is said that he was able to decipher part of a score of Gretry and at seven the orchestral score of Mozart's *Don Juan* was presented to him because he proved that he was able to play parts of it at sight. His mother and his aunt were almost beyond themselves with delight and immediately set about to find a proper teacher. Finally they induced the popular virtuoso Stamaty to take the boy.

Camille Marie Stamaty was the son of a Greek father and a French mother. He was born in Rome and was a little over thirty years of age when Saint-Saëns was brought to him. Although a pupil of Kalkbrenner and saturated in the atmosphere of Paris, Stamaty was devoted to the works of German masters, particularly Bach. When Saint-Saëns went to him he had recently returned from a sojourn in Leipsic, where he had the benefit of instruction under no less than Mendelssohn. Filled with new ideas he communicated these to the boy and they were greedily welcomed. Saint-Saëns' teacher in theory was Maleden. The boy delighted in improvising and his friends would sit by the hour while he played. Gifted with an exceptional memory his progress was exceptionally rapid. At the age of six and one-half years he gave his first public concert at the Salle Pleyel in Paris. The tiny virtuoso played a program upon which the works of the following composers were represented: Mozart, Bach, Beethoven and Handel.

After his preliminary studies Saint-Saëns entered the Conservatory, studying composition under Halévy and organ under Benoit. In 1849 he obtained the second prize in organ playing and the first prize in 1851. Singularly enough he was altogether unsuccessful in winning the Prix de Rome, the most coveted academic reward of the French music student. His first attempt was in 1852 when he was defeated by Léonce Cohen and again in 1864 when he was defeated by a student named Sieg. Since neither of these musicians are conspicuous for their great attainments it would seem that the examiners had made a serious error in judgment. One remarkable instance was that Berlioz voted against Saint-Saëns, declaring "He knows almost everything but he has no talent for melody."

SAINT-SAËNS' EARLY WORK.

The early works of Saint-Saëns seemed to have astonished all critics except those at the "conservative conservatoire." His first compositions were three pieces for the reed organ, published in 1852. Saint-Saëns had possessed a reed organ in his early youth and is said to have had so much pleasure from it that he keeps the wheezy little instrument to this day. His symphony, played at an important concert in 1853, attracted much favorable comment. In the same year he was appointed organist at the Church of Saint-Merry in Paris, where the great improvement in the service attracted the serious attention of many lovers of fine church music. Accordingly he was appointed organist at the famous Paris church, *La Madeleine*, as the successor of Lefébure-Wély, the composer of the ever-popular "Monastery Bells" (1858). Saint-Saëns retained this position for nineteen years, bringing great reputation to the musical services of the church.

In 1861 Saint-Saëns arranged to take charge of the piano classes at the Neidermeyer *École Religieuse*. While there many noted musicians studied under him, including the French composer, Gabriel Faure.

Saint-Saëns' musical fecundity was encouraged by his fortunate environment. Among his friends were no less than Rubinstein, Liszt and Berlioz, all of whom continually encouraged him. In 1868 he commenced to outline his famous work, *Samson et Dalila*, which at that time partook of the nature of an oratorio rather than that of an opera. The work was completed in 1877, largely at the instigation of Franz Liszt, who admired it greatly. It was given for the first time at Weimar, under the direction of Liszt, in 1877. It was not given in France until 1890 (Rouen) and it was not accepted for production at the Grand Opera in Paris until sixteen years after its German production.

SAINT-SAËNS' ARTISTIC PATRIOTISM.

Saint-Saëns was the prime mover in the organization of a society for the promotion of French music (Société Nationale de Musique), which he formed in 1871. Gradually, however, the society became more and more under the influence of the disciples of César Franck, and when in 1886 M. Vincent d'Indy succeeded in having a resolution passed permitting the introduction of works of the great classical masters and foreign composers upon the programs of the society, M. Saint-Saëns resigned with the contention that this violated the original purpose of the society.

AN IMPORTANT SERIES.

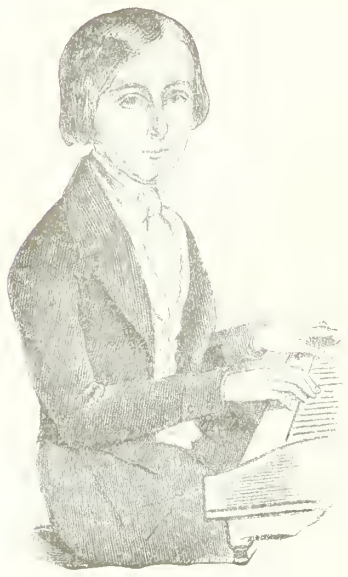
Following the lead of Liszt, Saint-Saëns decided to write a series of works modeled after the Symphonic Poems of Franz Liszt. The result was *Le Rouet d'Omphale* ("The Spinning Wheel," written in 1871); *Phaeton* (written in 1873), *La Danse Macabre* (written in 1874), *La Jeunesse d' Hercule* (written in 1877). With the possible exception of Richard Strauss none has carried the form established by Franz Liszt to a higher degree of musical beauty and effectiveness. These symphonic poems are at once among the most charming of Saint-Saëns' compositions and perhaps exhibit his versatility in different styles more than anything else, for the delicate, undulating movement of *The Spinning Wheel* is surely the opposite extreme from the weird *Dance of Death*."

A REMARKABLE LIFE EXPERIENCE.

On June 2nd, 1896, Saint-Saëns celebrated his fiftieth anniversary of his first appearance as a performer. At the present time, nearly eighteen years thereafter, we find him making plans for performances of his works in Egypt, Portugal, Spain, Holland. With other composers it is possible to point out some memorable tournees—events of a lifetime, but with Saint Saëns this is almost out of the question as he has kept continually moving from place to place, here as a conductor, there as an essayist here as a pianist, there as an organist.



Aged 28. Aged 30. Aged 32. Aged 34. Aged 45. Aged 58.



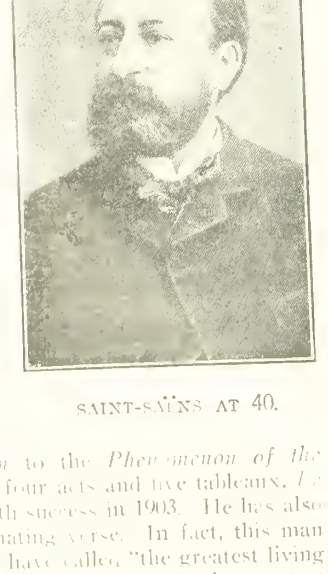
SAINT-SAËNS AS A BOY.

SAINT-SAËNS' WONDERFUL VERSATILITY.

Pierre Lalo, the composer and intimate of Saint-Saëns, points out that Saint-Saëns' versatility is not confined to his music. He compares his work with that of Michael Angelo and Leonardo da Vinci, for, "has he not been, with somewhat unequal success, a poet, a dramatist, a mathematician, a naturalist a philosopher, a critic and a musician?" It is also known that Saint-Saëns is excellently versed in astronomy. But his musical versatility alone would be quite sufficient to attract attention when it is remembered that many of his famous compatriots are celebrated for their operas and for nothing else. His piano compositions, his vocal works, his symphonies, chamber music, concertos for many different instruments, his oratorios and his cantatas are all quite as celebrated as his most famous opera, *Samson and Dalila*. Not content with original works he has developed some excellent transcriptions, such as his famous arrangement of the *Andante* from the "Surprise Symphony" of Haydn, and the Gavotte from Bach's sixth violin Sonata.

SAINT-SAËNS AS A CRITIC.

Precisely as the musical works of Saint-Saëns are marked by their splendid finish and craftsmanship, so are his critical labors altogether unusual for the excellence of his judgment and his sane view of conditions surrounding him. Very few noted musicians have written with less bias and very few have his great fluency. In 1870, after the war that left France impoverished in almost everything but brains and loyalty to the tri-color, Saint-Saëns entered musical journalism with the purpose of stimulating new growth in French music. His influence has been very powerful. Many of his great articles appeared in la Renaissance Littéraire et Artistique, in which he modestly gave his views under a nom de plume. Later his articles on the original performances of the Ring at Bayreuth aroused great interest in France. In fact, with the exception of Wagner, Berlioz and Schumann, the writings of Saint Saëns are more voluminous than those of any other famous composer. His published works cover all manner of subjects from *[illegible] and Religion* to the *Phenomenon of the [illegible]*. His comedy in four acts and five tableaux, *La [illegible]*, was given with success in 1903. He has also [illegible] very fascinating verse. In fact, this man [illegible] said to have called "the greatest living [illegible]" might easily be termed "the greatest [illegible]"



SAINT-SAËNS AT 40.

SAINT-SAËNS AS A PIANIST AND AS AN ORGANIST.

[illegible] pianoforte has always attracted to a very unusual [illegible] interesting manner that those who heard him were under the spell of believing that he was composing as he went along. Liszt admired his playing greatly. It is reported that Saint-Saëns once amazed a large audience of noted music lovers at Bayreuth by playing parts of the score of *Parsifal* and the Ring at sight in a most finished manner. His organ playing was unusual, as might be expected in the case of a man with such an all-comprehensive intellect, but it was his improvising at the organ which drew hundreds to hear him. His American tours have been exceptionally successful. In fact, his playing when well past the age of seventy amazed every hearer by its great suppleness and sureness, always marked with exquisite musical taste. His memory is prodigious.

It would be a mistake to consider him as a pianist apart from his exceptionally fine compositions for piano, notably his concertos, which rank with the greatest works of their kind. Almost every concert pianist carries the Opus 22—the Second Concerto in G minor —in his repertoire. Among Saint-Saëns' pianoforte pupils is Leopold Godowsky.

SAINT-SAËNS AS A COMPOSER.

A French catalogue of Saint-Saëns' works devotes ten pages of fine print to a record of them. His most popular pianoforte compositions are doubtless his Mazurkas and his Etudes. His versatility has also led him to write duets and two piano pieces, to say nothing of a few compositions for the harmonium or reed organ. He was always greatly interested in the promotion of chamber music in Paris, and wrote for many different combinations of instruments. Among these compositions may be mentioned his *Le Cygne* (The Swan), originally written for violoncello and piano, but frequently played as a violin solo—is one of the most popular of all his works. No one will dispute, however, that Saint-Saëns' best works are those for the orchestra, where his classical training is intermingled with his progressive tendencies and his remarkable flexible technical skill in instrumentation is exhibited. His symphonies and his symphonic poems are frequently played. He has ever written music for military band which has met with much favor in France. Of his long list of songs for voice and piano there is none which equals in popularity his aria from *Samson et Dalila* (Mon coeur). Of his numerous choral works *Le Deluge* is of outstanding merit. His music for the stage includes ballets, operettas, incidental music, operas, etc. His best known operas are *Samson et Dalila, Le Timbre d'Argent, Etienne Marcel, Henry VIII, Proserine, Ascanio, Fregegonde Dejaanire, Les Barbares, Parysatis, Hélène, L'Ancetre*. He has also found time to make many transcriptions and has edited important works of Charpentier (not the composer of *Louise* but an early French composer whose compositions deserve to be better known), as well as a complete edition of the works of the great French master, Jean Philippe Rameau.



SAINT-SAËNS MOTHER.

Saint-Saëns, like Gounod, always gave great credit to his mother for his early progress in music. Up to the time of her death he was devotedly attached to her.

UNUSUAL DISTINCTIONS.

Few men have been as fortunate as Saint-Saëns in witnessing the success of labors well planned and faithfully executed. In 1896 Saint-Saëns celebrated the fiftieth anniversary of his first appearance as an artist. He was given the "Salle Pleyel," the same room in which his debut occurred for the momentous occasion. The sale of seats amounted to $2,500.00, although there were but six hundred persons attending the concert. As long ago as 1881 he was elected a member of the Academie of Fine Arts. He has also been made a member of the Royal Academies of Belgium, Prussia, Sweden, Greece and Spain. Cambridge University gave him the degree of Doctor of Music in 1893. In 1897 Saint-Saëns gave many interesting mementos of his long and active career to the city of Dieppe, France, where the composer had spent many happy hours. This was the basis of a Saint-Saëns Museum which was opened shortly thereafter. Statues have been erected to him and avenues have been named after him. Thus, the incumbrances of fame which usually are heaped upon a man's career after his death, have all been showered upon Saint-Saëns during his lifetime.

SAINT-SAËNS ON THE MAKING OF MELODIES.

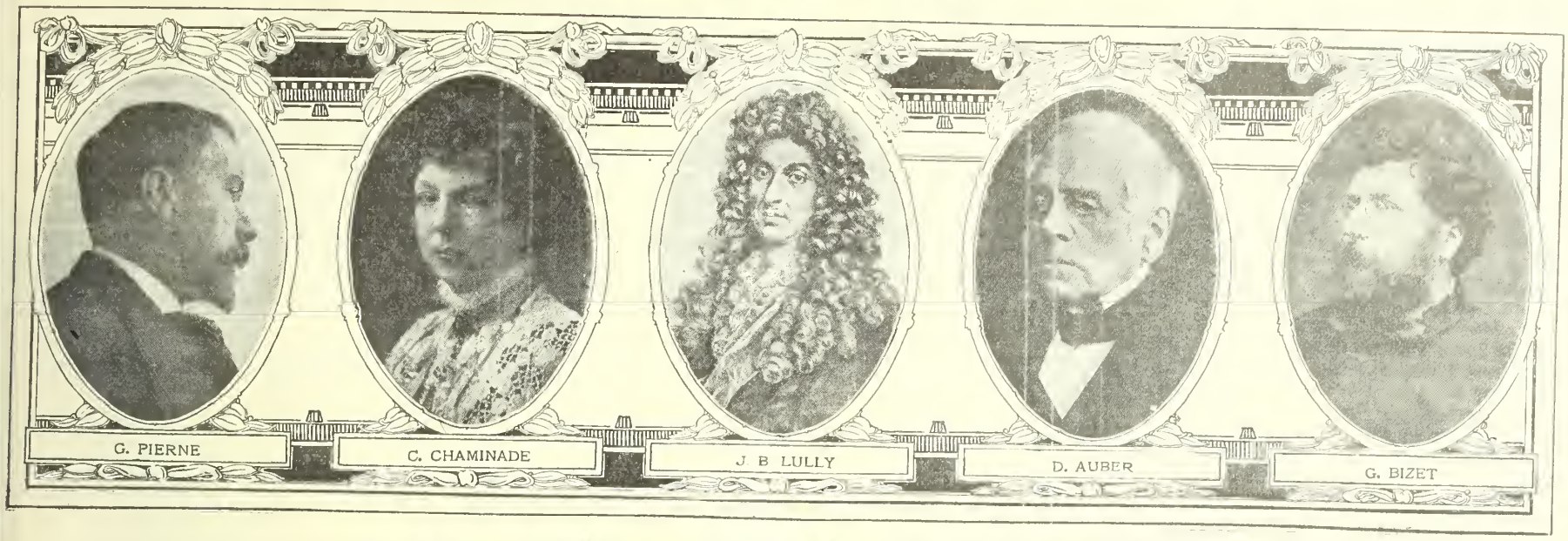
"There are those who try to disseminate the idea that harmony is exclusively the product of reflection, of science, and that inspiration is not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's *Requiem* which formally represents merely a succession of chords. In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect a perfect master work is only given to a genius moving from the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture."

A SAINT-SAËNS PROGRAM.

		Grade
1.	Piano Solo—*Andante*, from Haydn's *Surprise Symphony.*	7
2.	Vocal Solo—*Mon Coeur*, from *Samson and Dalila.*	5
3.	Violin Solo—*Le Cygne* (The Swan).	4
4.	Piano Solo—*Minuet.*	5
5.	Male Chorus—*The Mariners of Kermor*, or Piano Solo—*First Mazurka*, Opus 21.	4 4
6.	Piano Solo—*Etude*, Opus 52, No. 3.	7
7.	Piano Solo—*Romance Sans Paroles.*	5
8.	Vocal Solo—*The Bell.*	5
9.	Violin Solo—*Introduction and Cappricioso.*	8
10.	Piano Solo—*Romance Sans Paroles*, or Mixed Chorus—*The Celestial Sabbath*, or Piano Duet—*March from Algerian Suite.*	5 6 5



SAINT-SAËNS WHEN A YOUTH.

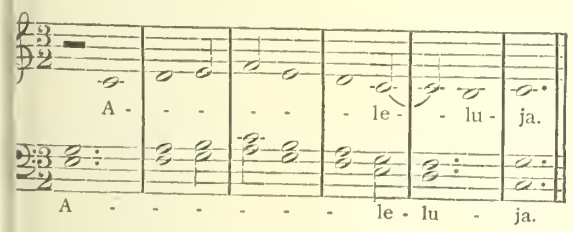


A Brief History of Music in France

By CAROL SHERMAN

THE music of France up to the twelfth and thirteenth centuries has been the subject for many speculative dissertations. The investigations of the renowned musical archeologist Coussemaker are sufficient to show that the position of France during the time when musical art was commencing to shape itself for fitting expression was exceptionally important. Indeed it ranks with the introduction of the Gothic in architecture as one of the great and permanent achievements of the French people.

Naumann, the German historian, attributes the beginning of counterpoint to France and even goes so far as to say that the famous canon *Sumer is icumen in,* the icon of British musical glory, was written under French influences. Two part writing was early known as *discantus,* but about the twelfth century came to be known as counterpoint. In the days of HUCBALD (840-930 ?) and GUIDO D'AREZZO (995-1050) discantus meant little more than paralleling the cantus firmus of melody with another melody sung a perfect fifth or perfect fourth above the original melody. Even with the primitive taste of the day, this soon palled and was succeeded by the art of counterpoint, in which each part had melodic individuality. Before the evolution of the art of counterpoint, as the word is now understood, there arose in France a method of singing known as *Fauxbourdon.* This produced a humming or droning effect which was very popular at the time. In its original form this consisted of nothing more than two parts or voices moving at the interval of a sixth. Later another note was added giving the interval of a fourth. The following example quoted by Naumann is illustrative.



During the fourteenth century the seat of the Roman Church was in France and the priests saw the suitability of this form of singing in their service. Consequently we find it at a later date in Italy under the name of Falso-Bordone.

Prof. Hermann Ritter, in his *Allgemeine Illustrierte Encyclopädie der Musikgeschite* admits four periods in the development of the musical history of France. In this he follows the lead of Coussemaker. These periods are (I) LEONIN and PEROTIN, organists of the Notre Dame in Paris; (II) ROBERT DE SABILION; (III) FRANCO OF PARIS, JEROME DE MORAVIE (first indications of the introduction of contrary motion in part writing); (IV) JEAN DE MURIS, Director of the Sorbonne in Paris. Other authorities make other divisions, but the student chiefly concerned in the practical and artistic side of musical education can gain little by exploring the venerable fragments of the works of these remote composers. Nevertheless, we must recognize the great impulse given to musical art by FRANCO of Paris in his *Ars Cantus Mensurabilis* through which the indeterminate music of previous days was cast into metrical and rhythmic moulds. Yet we find to-day composers who are doing away with bar lines and apparently reverting, in this manner, to the state in which musical art found itself nearly one thousand years ago.

Naumann recognizes still another period in the music of early French musical development (1230-1370), naming the musicians PHILIPPE DE VITRY, JEAN DE MURIS and GUILLAUME DE MACHAUT as representatives. However, the musical activity of the time seemed to remove to the Netherlands and to England and it is with those countries that historians occupy themselves to a greater extent during the ensuing centuries. It should not be thought, however, that music was non-existent in France during the centuries which lapsed before the revival of interest in the art which took place during the seventeenth century. Indeed France had produced many notable workers, the most famous of whom was ADAM DE LA HALE, the French troubadour, whose *Robin et de Marion* (1240-1287) was a work of great charm and grace for the period in which it was written. It is perhaps an injustice to such musicians as Mouton (d. 1522), Jacob Arcadelt (died about 1560), Claudin Le Jeune (died about 1600), Loys Bourgeois, Claude Goudimel (d. 1572), to pass by their work for musical France with such scant mention.

However, it will be remembered that it was an Italian, GIOVANNI BATTISTA LULLI (Jean Baptiste de Lully), born near Florence about 1633, who brought new musical life to France. Note that although this composer was born nearly fifty years before Bach and Handel, the world had taken on a new and comparatively modern aspect. Gallileo, Shakespeare, and Columbus had come and gone. The Renaissance was bearing its richest fruit. When Lully undertook to direct the "Petits Violons de sa Majesté," France was awaiting a new musical era. At first a scullion, this waif, brought from Italy to Paris by an interested nobleman, lived to become a most important man in the kingdom. He was gifted in many ways, for in addition to composing he even went on the stage as an actor in plays by Molière and others. Ambitious, jealous, irritable but crafty, he managed to secure a veritable monopoly of theatrical entertainments in Paris and even overthrew the great Molière. Nevertheless, Lully was exceptionally gifted and did more to advance the music of France than had been done for many centuries previous. He died worth upwards of 500,000 francs. Lully's chief dramatic works were *Armide et Renaud* and *Isis.*

The next musician of importance to make an appearance upon the scene was JEAN PHILIPPE RAMEAU (born at Dijon in 1683, died at Paris 1764). Did not the limits of this article prevent, it would be most interesting to trace the youth of this unusual man. His most notable achievement was perhaps his *Traité d'Harmonie* and his *Nouveau Systéme de Musique Théorique,* both of which are among the best of the early works on musical theory. His operas, *Hippolyte et Aricie, Les Indes Galantes* and *Zoroastro,* were greatly admired, as was *Castor and Pollux.*

Next in interest to the music student are the accomplishments of the notable COUPERIN FAMILY, musicians for several generations. The best known of this family was François, "Couperin le Grand" (1668-1733), the composer of much delightful music for the clavecin, some of which survives to the present day.

The next predominating influence in French music came from Gluck. When the sixty-year-old master produced his *Iphigénie en Aulide* in Paris through the patronage of Marie Antoinette, the public was at first smug and then hostile. The musical war between the Piccinists and the Gluckists is familiar to most students. It served at least to clear the air and make way for the efforts of the more modern musical workers of France.

Later, we find many foreign influences making themselves felt in French musical history. Spontini, Cherubini, Meyerbeer, Liszt, Rossini, Offenbach, and even Richard Wagner all have had their effect. But until the day of Berlioz, Bizet, Gounod and Massenet, few native French composers achieved wide and enduring fame. This is not said to belittle the excellent work of such men as PIERRE MONTAN BERTON (1727), FRANÇOIS JOSEPH GOSSEC (1734-1829), JEAN FRANÇOIS LESUEUR (1763), but to point to the fact that despite their comparatively recent period their works have done little to keep their fame luminous. DANIEL FRANCOIS ESPRIT AUBER (1782-1870), composer of *Masaniello* and *Fra Diavolo;* JACQUES FROMENTAL, ELIE HALEVY (1799-1862), MONSIGNY (1729-1817), A. E. GRÉTRY (1741-1813), E. N. MEHUL (1763-1817), NICOLO ISOUARD (1775-1818), FRANCOIS ADRIEN BOIELDIEU (1775-1833), composer of *La Dame Blanche;* L. J. F. HÉROLD (1791-1833), composer of *Zampa;* ADOLPHE CHARLES ADAM (1803-1856), composer of *Postillon de Longjumeau,* have all fared better with posterity.

With Berlioz, French musical art assumed a new direction. Even though it is difficult to make a program of music of general interest to salon audiences from the works of Berlioz, other than his orchestral works, which lend themselves very clumsily indeed to pianoforte transcription, his influence as a reformer was immense. Hector Berlioz (1803-1869) attacked conventions on all sides. His huge egotism, his unquenchable ambition, his acid-dipped pen made him many enemies, but at the same time brought him great notoriety. Nevertheless, in extending the possibilities of the orchestra as well as breaking certain formal grounds in symphonic music he permanently affected the progress of musical art in all countries. Following Berlioz came a long procession of French masters who gained their greatest distinction in opera. GEORGES BIZET (1838-1875), CHARLES GOUNOD (1818-1893), JULES MASSENET (1842-1913), LEO DELIBES (1836-1891), AMBROISE THOMAS (1811-1896), DANIEL AUBER, VICTOR MASSÉ (1822-1884), ERNEST REYER (1823-1909), ANDRÉ MESSAGER (1853-), and others, all belong to the heyday of the past century. FREDERIC CHOPIN (1810-1849), at heart a Pole, spent the better part of his life in the country to which his father belonged. His is easily the most distinctive and the most poetic figure in the history of the pianoforte. CAMILLE SAINT-SAENS (1835), FÉLICIEN DAVID (1810-1876), BENJA-

MIN GODARD (1849-1895), GABRIEL PIERNÉ (1863——), emulating Berlioz, added to the fame of France outside of the theatre. This brings us to our own day when composers CHABRIER (1841-1894), CHAUSSON (1855-1899), DEBUSSY (1862——), DUKAS (1865——), DU PARC (1848——), FAURE (1845——), D'INDY (1851——), RAVEL (1875——), CHAMINADE (1861——), ROUSSEL (1869——), SCHMITT (1870——), WACHS (1851——), LACK (1846——), PUGNO (1852-1914), MARTEAU (1874——), PIERNÉ (1863——), RISLER (1873——), GUILMANT (1837-1911), WIDOR (1845——), and others, who have worked wonders in new French music.

We have had nothing to say of the Opéra Comique and its founder François André Danican Philador—we have been forced to neglect the Opera Bouffe and the ballet, we have not touched upon the famous violinists who have been of French origin, nor have we considered the great *Conservatoire Nationale de Musique et de Declamation*, nor have we mentioned the munificence of the French government in supporting its great music school and its immense opera house, but the subject is one that suggests the writing of volumes rather than a short chapter.

Study Notes on Etude Music

By PRESTON WARE OREM

VALSE CHROMATIQUE—B. GODARD.

As in fitting in an issue largely devoted to composers of the French School, a number of pieces of representative French writers are to be found in our Music Section. When French composers are mentioned, the name of Benjamin Godard at once occurs to us as that of one of the most polished modern writers, particularly of piano pieces in lyric vein and of artistic songs. Godard wrote a series of brilliant waltzes for the pianoforte, of which, perhaps, the *Second* in B flat, is the most popular. The *Valse Chromatique*, Op. 88, which comes later in the series, is equally well written but more difficult to play. It is one of the best examples of a piece written entirely in the chromatic genus. Practically all the themes are based on ascending or descending chromatic passages, yet there is no effect of monotony, and by a variety in rhythm and in harmonic treatment, the composer has secured some striking contrasts. This piece has a decided educational value in addition to its interest as a showy drawing-room or recital number. Grade V.

ARAGONAISE—J. MASSENET.

The various operas of Jules Massenet have proven among the most popular and successful of recent times. This composer won for himself a remarkable position among French writers, which according to many critics, he could hardly be held to have deserved, when one considers the many more original and powerful composers among his countrymen with whom he had to compete. His style is elegant and versatile but somewhat superficial. *Le Cid*, first produced in 1885, is one of his earlier operas. The *Aragonaise* is one of the movements in the ballet music of this work. It is an idealization of one of the Folk Dances peculiar to the Spanish province of Aragon. As originally written it is scored for full orchestra, and the strong and vigorous theme in sixteenth notes, is played by all the stringed instruments in unison. As transcribed for piano solo it makes a very brilliant characteristic number but requires a careful and colorful interpretation to be successful, always bearing in mind the orchestral nature of the composition. Grade IV.

ASSYRIAN MARCH—PAUL WACHS.

Paul Wachs is one of the most popular contemporary French composers. Although he is known chiefly through his drawing-room pieces for pianoforte he is nevertheless a very accomplished musician, and has written successfully in some of the larger forms. In other musical activities he has been a successful [illegible] writer for the organ. The *Assyrian March* [illegible] piece in the Grand March style [illegible] be played with a steady swing, well [illegible] fast. Grade III½.

[illegible] THOME.

[illegible] in Port Louis, Mauritius. [illegible] among the French [illegible] the Paris Conservatoire. 1866-70. His best known piano piece is the delightful song without words, *Simple Aveu*. This is a splendid example of a most effective pianoforte device: that of employing the lower middle register of the instrument for the purpose of giving out a broad theme of baritone quality. In this composition the melody notes are all printed in large type, while the accompanying portion is in small type. One may practice such a piece as this almost indefinitely as a study in tone production in the singing style. Naturally the *super-legato* or "overlapping touch" will be used in giving out the theme. Grade IV.

LULLABY—A. GUILMANT.

Although Guilmant is known chiefly as an organist and one of the greatest of composers for the organ, he wrote in addition, some very interesting piano pieces. Among these some of his smaller pieces, suitable for young players, have been very successful. The *Lullaby* is an excellent example. The study of such a piece as this always tends to develop style and musicianship. Grade II.

CANZONETTA—THOMAS-LINDSAY.

The *Raymond Overture*, by Ambroise Thomas, is one of his best known orchestral pieces. The middle movement of this *Overture*, which is sometimes called, *Canzonetta* has been employed as the chief theme of the very entertaining piano piece which is here given. It should be played in a graceful and sprightly manner. Grade III½.

"THOME"—G. L. SPAULDING.

This is another number in the new series of pieces entitled, "Souvenirs of the Masters," one of which, under the title, "Schumann," appeared last month. The authorship of this set is to be credited to Mr. G. L. Spaulding. In this particular number the theme of Thome's *Simple Aveu* is introduced in much easier form than in the original, and it is preceded by some interesting original material. Grade II½.

BOATING SONG—PH. SCHARWENKA.

The composer, Philipp Scharwenka, born in 1847, should not be confounded with his younger brother, Xaver Scharwenka, born in 1850. Both are accomplished musicians and composers, Xaver Scharwenka being the composer of the famous Polish Dance. Philipp Scharwenka has written in practically all the forms, large and small. His piano pieces are characterized by beauty of melodic inspiration and finish of workmanship. The *Boating Song* is an excellent example. This piece requires a good singing tone, the ability to play in polyphonic style, bringing out the inner voices, a deft use of the pedal and good finger control. Grade V.

MARCHE MILITAIRE (Four Hands)—C. SAINT-SAËNS.

This *Marche* is one of the movements in Saint Saëns' famous *Suite Algierienne* for full orchestra. The entire *Suite* is full of oriental color and highly characteristic throughout. The *Marche Militaire* is intended to portray the march past of a body of French soldiery. It has a splendid martial rhythm and as arranged for four hands it will prove very effective. Grade III or IV.

FESTIVAL PRELUDE (Pipe Organ)—D. BUCK.

Dudley Buck, (1839-1909), is one of the most widely known of American composers. He wrote voluminously and well in both sacred and secular styles, devoting particular attention to choir and organ music. This splendid prelude or postlude is based upon the Easter hymn, "The Strife is O'er," the tune to which is attributed to Palestrina. It is a fine example of Dudley Buck's style, and its appearance in the April or Easter number of THE ETUDE is timely.

BAGATELLE—L. VAN BEETHOVEN.

Bethoven's *Bagatelle No. 1* is probably the most popular of his lighter pianoforte pieces. This number is in simple *rondo* form, displaying in its thematic material and treatment some of the characteristic touches to be found in the larger works of the master. Play it in neat precise style with due attention to all dynamic signs. Grade III.

SILVER CHIMES—TH. WETTACH.

This is a graceful drawing-room piece in the style and form of a modern gavotte. All the grace notes in pieces of this type must be played in a light and rapid manner. A snappy, brilliant style is required throughout. Grade III½.

PARADE OF THE SCOUTS—R. BARRETT.

A characteristic easy march or two-step movement, opening with a familiar bugle call. *Parade of the Scouts* is taken from a series of teaching pieces by Mr. Reginald Barrett, who is a well-known composer, organist and musical educator. Grade II.

AS A LITTLE CHILD—TH. GREENWALD.

Easy pieces with both hands in the bass clef are scarce but useful. It is just as necessary to familiarize the student with what is termed "Keyboard Geography" from the standpoint of the bass clef as from the treble. Pieces of this type afford a pleasant vehicle for the purpose. Young pupils will enjoy these little variations. Grade II½.

THE HOUR IS LATE (Violin and Piano)—GOUNOD-FRANZ.

Interesting information regarding Gounod and the opera *Faust* will be found in another department of this issue. The melody here given, one of the most beautiful in the opera, is from the celebrated garden scene. It is agreeably transcribed for violin by Mr. Franz. Grade III.

THE VOCAL NUMBERS.

La Charmante Marguerite is an old French song, original composer unknown. The French folk songs are among the most *naive* and charming in musical literature. This one will make a fine recital number.

In a Jinrikisha, a new song by Mr. Thurlow Lieurance, serves to demonstrate that he is not altogether wrapped up in Indian music and aboriginal folk lore. This characteristic little Japanese fantasy reminds us of what one looks for in the better class of musical comedy. It is exceedingly well done.

Mr. Ira B. Wilson's *Birthday* is dainty in sentiment and musical inspiration. A good song for the miscellaneous repertoire.

SALARIES PAID THE TEACHERS AT THE PARIS CONSERVATORY.

ONE of the most coveted distinctions in the musical world of France is the appointment of "professor" in some branch of teaching at the Paris Conservatoire. That the distinction is a real one may be gathered from the fact that nearly all the leading composers and musicians of France have accepted posts of this kind. Apart from the honor and glory attached to the position, however, virtue is largely its own reward, for the salaries paid are for the most part miserably small. M. Julien Torchet, writing in the Paris *Musica*, says: "Do you know what Massenet earned when he taught composition at the conservatoire? Three thousand francs ($600) a year, about enough to pay his cab fares!

"Diémar, that perfect virtuoso, received—according to the official reports of 1900—two thousand one hundred francs; has it been increased a little since that date? The emoluments of Raoul Pugno have not passed fifteen hundred francs, nor have those of the regretted Taffanel, king of the flute. Albert Lavignac, the *doyen* of professors, not by age but in point of service (nominated in 1871), emerges from the budget (always of 1900) with the fabulous sum of eighteen hundred francs for teaching harmony to our future composers. Worse yet; do you wish to teach the preparatory class the violin? You will have a chance of beginning on a salary of six hundred francs. And certain professors of singing and solfége give their services gratuitously.

"Besides these ridiculous salaries, there are some other points that are little short of iniquitous. Thus for teaching a course in the history of the drama, the head of the class received in 1900, three thousand francs the same as Massenet received. This was paid to a young author not devoid of merit, but, without offense to him, I may suggest that he hardly equalled in his own line Massenet in his, and that to employ a professor of the drama of equal rank with the composer of *Marie-Magdeleine*, *Werther* and *Thais*, it would be necessary to have no one less than an Anatole France or a Jules Lemaitre."

THE lowest class of dance music has only to do with the feet; in a higher grade, it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class, it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance, to its social and ideal importance. HANSLICK.

The Development of Accuracy in Pianoforte Playing

By GUSTAV L. BECKER

Accompanied by Special Exercises in the Music Section

THE musician and the painter not only may exchange the terms of their arts, but the arts may borrow certain qualities and principles from each other. We may, as musicians, speak of tone-color as well as of form, proportion, and outline. An artist while working with the brush may lack accuracy of line, proportion or perspective, but if the finished picture has these faults it will be because he did not know what was right, for while working on his canvas he may correct his lines and the corrected line will remain. With the pianist it is another matter. He may know perfectly well what is the right note, he may wince at the wrong note when he plays it—perhaps once in a hundred times—but that one wrong time may occur at a public performance!

Rubinstein, it is true, threw more wrong notes under the piano than any other public player, yet he was considered one of the three or four greatest pianists. But if he had not missed so many notes, he would probably have ranked as the greatest, on account of all the other excellences that made one forgive his inaccuracy. And the student had better not argue from his case that there is no harm in striking wrong notes! Rubinstein missed unimportant tones, while those his young emulator misses are often essential, and the ones he puts in place may change major into minor, give the impression of a strange tonality, or fail to give the expected resolution of a dissonance. The accidental slips of a genius are harmless compared to the usual harrowing mistakes of badly trained piano students. No one, in these days of player-piano and other mechanical music-producing devices, can afford to be neglectful in the matter of accuracy, either of pitch or rhythm. We should do at least as well as these instruments, everything that these instruments *can* do; and because we can do what they cannot—play with artistic phrasing, discriminating touch, true feeling and expression—we are not excused for letting them beat us in the matter of striking the right notes. I have not said "the simple matter," for it is not always so simple, and the purpose of this writing is to help the piano student toward acquiring that accuracy of tone attack now expected of anyone playing for an audience. Accuracy of motion is instinctive with some persons, developed through experience with others, while with some unfortunate ones it seems something hopeless to achieve.

AMUSING EXCUSES FOR MISSING NOTES.

There are many amusing excuses offered for missing notes, as there are for getting out of time. Some are able to play correctly only under certain favorable conditions, such as at their own piano, on their own piano-stool—and this at the accustomed height and distance from the keyboard—and when no stranger, or no person suspected of being critical, is within hearing. These conditions being right, they can play accurately if the temperature and illumination are just as usual, if the clothes are comfortable, if they are in a good mood for playing, if there is no disturbance, and if the piece contains no intricate passages or awkward skips and jumps. Just one of these unfavorable conditions, that of encountering "risky" large intervals, would be a sufficient reason for uncertainty of performance, and as it is one of the real causes of insecurity of touch, I will try to help remove this, rather than bother too much about the more or less imaginary causes. These latter I would gather into two classes, and say that they were due to one of two things, lack of concentration at the time of the performance, or lack of knowledge of the essential requirements of the task undertaken. In the first case I would try to develop self-confidence and self-control by good reasoning and a determined effort of the will, furthermore by acquiring conscious breath-control under all trying circumstances, and finally by seeking every opportunity of playing for an audience. The second case, inaccuracy from lack of knowledge of the needs of the task to be performed, means proper preparation, and that opens too large a field for this discussion. I would rather concentrate my attention and yours upon the development of *the muscular sense*, the heart of the matter. We must learn, we must teach our pupils, to use this muscular sense just as freely, just as instinctively, just as accurately as now we use our eyes.

Since most of us have from childhood become accustomed to correlate our muscular action and our visual impressions, it is quite natural when first learning to play the piano to look for a key before we make ready to sound it. We locate the note on the keyboard with our eyes and fix it with our fingers, doing this more and more rapidly, of course, but still with the eyes first and the motion following. When later we undertake more rapid and difficult music, we realize that whenever we take our eyes away from the notes we are likely to lose our place on the page—or even if this does not happen, or if we find the place again quickly, we have lost just so much time and opportunity for looking ahead, the better to prepare the mind for what should next be played.

Another problem arises when two motions in opposite direction must be made at the same moment. Here the futility of eye-dependence becomes apparent. It is true we have two eyes, but we cannot focus them on two different points. Clearly, there is need of learning, accurately and precisely, *to find the proper keys without the aid of the eyes.*

It is as important in music as in everything else to have proof that one has done all that was required, only instead of "seeing is believing," we musicians would rather say, "hearing is knowing." Piano teaching should from the very first aim to bring the concepts of tone distance as well as those of force and quality into intimate correlation with those of muscular sense. To put it into other words, the sense of tone can be developed in terms of motion, so that a sensation or mental impression of sound makes an instant reflex in the muscles. The blind instinctively develop this. Indeed, we may learn much about methods of music-teaching in general from the methods we develop to instruct the sightless, just as Mme. Montessori realized that the system she had devised for the education of defectives would work a revolution in pedagogics if applied to normal children.

LESSONS FROM TEACHING THE BLIND.

It has been my privilege at one time or another to teach several admirable musicians who were blind. One exceptionally gifted man, who had come to me from a far-distant city, who played with great intelligence, who had studied with excellent masters, yet seemed to feel for his notes, to slide along the keys as if fearing to let go the life-line, to be never quite at home on the keyboard in the presence of long jumps. I told him directly that he must not feel for the notes at all; that having selected a convenient base for operations in some certain note in the centre of the keyboard, middle F for example, he was to place himself in a certain position relative to it, to orientate himself. Then I would strike a note somewhere on the keyboard, and require him instantly to strike it again. At first he would hit it no nearer than within a few notes, then he learned the motion required, caught and registered the exact point at which to check the arm and hand to reach just that note, and in less than three weeks' time never made a mistake. Meantime I had devised all sorts of variations of this simple exercise, such as requiring him to pause after my playing the note until I should tell him with which hand to play it; or of placing his hand in unusual positions before I struck the tone, and making him start upon his motion after it from this, instead of from the customary place. The result was no less than freedom for his imprisoned mind, for what he could never reach with one sense he found he could reach with another. For the muscular sense is very delicate, the muscular system marvelously intricate. I found out during a sharp attack of neuritis in my shoulder that I could strike a certain note without hurting myself at all, while the next note to it would cause a sharp twinge of pain. It is just as easy, having once noted the muscular action that produces a certain note, to memorize that action, or rather to make it an unconscious reflex, as it is to memorize with the eye. Thus the conscious self is left free for the musical side of the matter. For no one can play musically whose conscious attention is riveted upon getting the right notes.

PLAYING WITHOUT SEEING.

This exercise to which I have referred in speaking of my blind pupils, I have repeated in many different forms for those who can see. Sitting with eyes closed before the keyboard, or with the keyboard concealed, they learn in a surprisingly short space of time to locate the tones, to make long skips, to take unusual intervals, through such exercises as I append. The best sight-readers in music rely almost entirely upon the guidance of their mental ear in seeking out the tones and upon their physical ear for proof of being right. A well-trained singer gives just the right tension to his vocal chords, adjusts all the muscles necessary to produce a tone of desired pitch, force and quality, without seeing anything at all of the process. He has a definite concept of what he desires to sing, and experience and careful practice have taught him how to produce the tone with unfailing accuracy. In such a case it is usual to give the singer credit for a "good ear." Every pianist should have this kind of a "good ear," for his music. Of course this means that he should exercise a keen power of discrimination as to the pitch-differences of the moment, and as to his ability to think tones ahead of time. And of course to this end he should practice in such manner as will most effectively unify the consciousness of hearing with that of motion. In the beginning, these exercises should give a special development to each, a training in tone-thinking and in tone-finding. But naturally after a while the muscular consciousness, for each new motion learned, will be relegated to the subconscious area of the brain, as soon as a dependable habit of accuracy has been formed.

In every first effort along these lines, then, one should try to form a definite pitch-concept without moving a muscle, and then instantly, upon sounding the key, decide without other aid than the ear whether it was the expected tone, for of course anyone with good luck might touch the right key at the first attempt. The next thing is to direct one's attention to the muscular sensations involved, getting better acquainted with one's own muscle-machinery. These sensations are those of weight (carried or held in suspense), friction (in joints and through the air), sudden or gradual exertion or energy, sense of direction, distance and speed of motion. The weight of the arm, moved from side to side, is successively carried and controlled by different sections of that large web of muscles radiating in all directions from the shoulder joint. The friction element is almost negligible save to very sensitive organizations, but the conscious control of muscular energy, from the very slowest to sudden and impulsive effort, is most important to the pianist, for thus he learns that *a certain amount of exertion made within a certain time in a certain direction will carry his hand exactly to a certain key at a certain distance.* The senses of direction and of distance may be developed at the same time.

Before proceeding to some of the exercises I have used in this connection, I must deal with two other allied matters: first, the muscular sense may need to be reassured or corroborated—shall it be by the eye or by the sense of touch? Of the two I would prefer the latter, for regular practicing, as for instance, in such cases where one has lost one's bearings for the moment, and there is sufficient time available to let the hand, by a quick touch-survey of the black key groups, find its place on the keyboard. Too great or too frequent reliance on the tactile sense is, however, a hindrance to surety of tone attack in all rapid playing, for there is not in that case time enough at the player's disposal to grope his way to each new, rapidly following hand and finger position. It will rather become necessary that he shall *learn to think of larger groups of motions*, including all possible distances and zigzags of direction, corresponding to the equivalent note and tone successions, seen and mentally anticipated. Of course in some emergency as in playing before an audience, when one is overcome by a feeling of uncertainty, he who has eyes to see may cast a hasty glance at some distant tone to which he is about to skip, without much blame to his musicianship. But during regular practice such aid of eye should be severely shunned. In the case of young pupils I have obtained good results by covering the keys and their hands with a cloth stretched about two or three inches above

the keyboard, or by inserting the back of a thin sheet of music into the space behind the black keys, letting the front part of the sheet hang over the hands. A longer sheet of stiff paper could be used to cover the greater part of the keyboard in the same manner.

PRACTICAL EXERCISES.

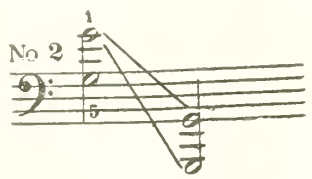
The second point is the erroneous impression that may be held by piano players as to the actual distance they are traversing in skipping from one tone to another. This often arises from the fact that in most cases the two tones, a certain distance apart, are not played by the same finger, and due allowance was not made for the difference of distance either gained or lost between the two fingers. Take for instance the skip from the middle C down to the great C, two octaves lower.

Most likely the two tones will be played by the first and fifth fingers of the left hand, with the thumb on the upper tone followed by the little finger on the lower one. Quite instinctively we will expand the hand somewhat, whenever the end-fingers must encompass a reach beyond their normal separation, even though the scope of the easily available arm motion makes such expansion unnecessary.

In the case of the skip indicated above, supposing that the expansion between 1st and 5th finger has become as large as a white key seventh, we will find that by this means nearly one-half of the distance counted as a skip is already covered, leaving but a little more than an octave to be traversed by the arm side-motion. In the following illustration the small notes are not to be sounded, but are merely to indicate the supposed distance of involuntary expansion between the finger playing at the moment and the finger getting ready to play next.



Compared with the above, the actually required distance of arm-motion in the following skip:



being nearly twice as large, although the real distance from lowest tone to lowest of the two octaves is no greater than the end to end distance in the first example, given above. Thus we discover variable zones of finger-reach within larger distances of arm-reach, and it will help us greatly towards keyboard accuracy to get thoroughly acquainted with the various intermingling sensations of fingertip, hand and arm positions and motions, and of course at the same time mentally relating this muscular memory or impulse of motion, as well as knowledge of position, to the remembered, the just perceiving and the anticipated tones.

Aside from the accuracy of arm-motion, there must of course also be attained an unfailing certainty of finger adjustments, enabling one to carry the fingertips, within scope of their possible motion, in all possible similar and divergent directions. As is the case with arm motions, so the finger adjustments can be made sure of, to better service, by practicing without guidance of the eyes, entirely by combined sense of hearing and motion. The sense of touch may be resorted to when the performer, before beginning to play, wishes to locate the middle of the keyboard, but otherwise the tactile sense should find use only in helping to control the touch, the dynamics, and the quality of tone. Now, though we may still make use of "finger-exercises," we should no longer practice them in the antiquated, monotonous and tedious fashion, as when they were [illegible] with a firmly fixed hand and a high finger-hitting [illegible] always the same five keys. Rather, as [illegible] first foundations for a good touch have [illegible] the tone producing motions, in every [illegible] succession, be applied to all black and [illegible] and distances that are likely to be [illegible] be done in varied and con- [illegible] species. One may become fa- [illegible] the irresistible supply of varied, [illegible] ing each group of finger [illegible] with ascending and de- [illegible] scending [illegible] to slurred groups, in the manner of William Mason's two-finger technics, then gradually progressing to larger groups, until eight or nine-note groups are employed in diatonic progression through all tonalities, harmonically through a number of difference seventh-chord tracks, and also in chromatic sequence.

For illustration, the finger exercise:

No. 3.



could as well be played in ascending or descending sequence. This might best be done at first in C major and then in F, G, D, B♭ and A and other keys, making suitable adjustments of intervals, for the sake of euphony as well as to secure the planned-for sequence progression. Taking the above exercise in diatonically ascending sequence in D major, it should appear about as follows:

No. 4.



or it might be inverted for the descending sequence thus:

No. 5.



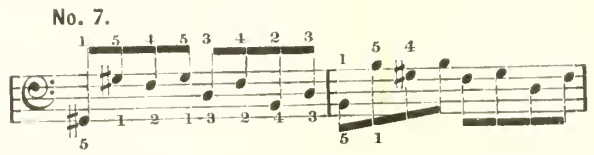
or chromatically ascending:

No. 6.



and harmonically:

No. 7.



According to this plan all other possible finger successions should be given careful practice, in slow, medium and *finally* very fast tempo, but not entirely giving up slow and medium-speed work.

Of course any of the other difficulties, such as double notes, may with better result, also be practiced in such sequence form. It is important in all these exercises that one shall at first practice the hands separately and then together, one hand *forte* and the other *piano*, one hand *staccato* and the other *legato*, as well as both alike.

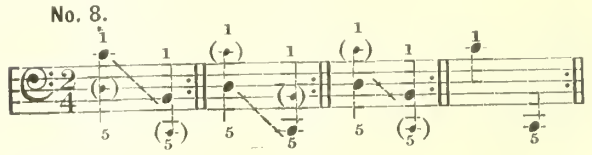
A small task, well accomplished before leaving is best, yet it is often hard to bring one's mind to bear on the one difficulty long enough to overcome it, unless some diversity of effort and effect is afforded to help *keep alive the interest.*

For this purpose the above mentioned variety of tones, finger positions and effects should be supplied on every possible occasion. Such practice will keep the student alert with ever something new to do in addition to the continually repeated essential task—this always, as it were, with a new flavor.

After a fair development has been attained in finger dexterity, and also the smaller skips, up to two or three tones beyond the octave, can be securely taken, it is time to give special exercises and studies in skips, at first with the hands separately and then in combination, including crossings of the hands, etc. There are many fine special studies written for developing certainty, also numerous examples may be found in the best classical and modern compositions, if one will only look for them. They should always be practiced with a wide awake consciousness of tone distance, and a careful estimate of the actual keyboard distance minus the incidental finger-reach and all this without casting an eye at the keys.

Any difficult skip may be made easier by practicing in detail the various incidental distances from position to position of the same finger whether this finger may otherwise play both tones of the skip or not, then going back to the fingering succession originally required. In this manner the first example could be exploited thus:

No. 8.



The *consciousness of speed of motion* also has great influence on the certainty of tone-attack at greater distances, therefore it would be well to practice a difficult skip in rhythmically varied note values such as:

No. 9.



It sometimes does away with a difficulty to exaggerate it for a while, *i. e.*, try to do something just a little more difficult, or, when one finds a constant tendency to err in one direction to apply as counter-effect an effort in the opposite direction. So a bass-note persistently missed by one tone too high may be corrected by purposely practicing the skip for a while one tone too far down. All sorts of experiments may with profit be made while trying to gain conscious control of key distance in accord with anticipated tone distances. Among these are such that I mentioned as having applied with some of my blind pupils.

As to the broader effect of such method of practicing consider how much better sight readers we may become if once we can keep our eyes on the music page, and will learn to read group-wise and phrase-wise as far as possible ahead of the very spot which we are at the moment playing! And consider what better musicians we pianists will have to be to make vivid to our minds, *i. e.*, to be able to think and plan out our music, ahead of the time of playing it, even when reading at first sight—just as a fine orchestral conductor can read his score, enjoying and appreciating it almost as much as if actually hearing it!

(The exercises on Page 67 are part of a comprehensive system devised by Mr. Becker, and are part of a forthcoming work designed to help the student in promoting accuracy in piano playing.)

HOW PADEREWSKI PRACTICED.

Few people realize what a vast amount of practice some of the greatest living pianists are compelled to undertake in order to maintain themselves in the eminent position to which they have attained. Paderewski, according to Mr. Cuthbert Hadden in his excellent work, *Modern Musicians*, beats all records in this way. "In recent years," says Mr. Hadden, "when he has taken more to practical composition, he has practiced less, but his daily devotion to the keyboard used to be quite phenomenal. Somebody once asked him *when* he practiced. 'Why, always,' he replied. 'One must be always at it to keep the fingers right and the memory active.' Sometimes he would play for fifteen or sixteen hours a day; playing between the courses at meals, while dressing—in fact, whenever a minute could be spared.

"Once in New York he had to work up eight entirely distinct programs in as many days, and then he found it a case of seventeen hours daily. Of course this meant he must practice half through the night. And indeed, Paderewski's fondness for nocturnal wrestlings with the piano has more than once proved a custom less appreciated by his fellow hotel guests than it would be by his public audience. At New York, however, he varied the place of 'disturbance' by one night selecting the showroom of Messrs. Steinway, the piano makers. On the evening before his first recital he left his hotel for a stroll about 9.30, and after walking about Union Square, started rapidly off to Steinway Hall, where he hammered away until the watchman let him in. He then went into the principal wareroom, opened the biggest piano he could find, had the gas lighted, and from ten o'clock in the evening he sat there until four the next morning, with the watchman as his 'audience.' Then he went home, slept for ten hours, and was ready for his recital."

BEGIN! the remainder of your life is yet before you in which to travel the road of Beethoven. There is no limit to the territory which is open to you, armed with the garnered wisdom of the centuries. Tennyson has nobly said, "We are ancients of the earth, And in the morning of the times."

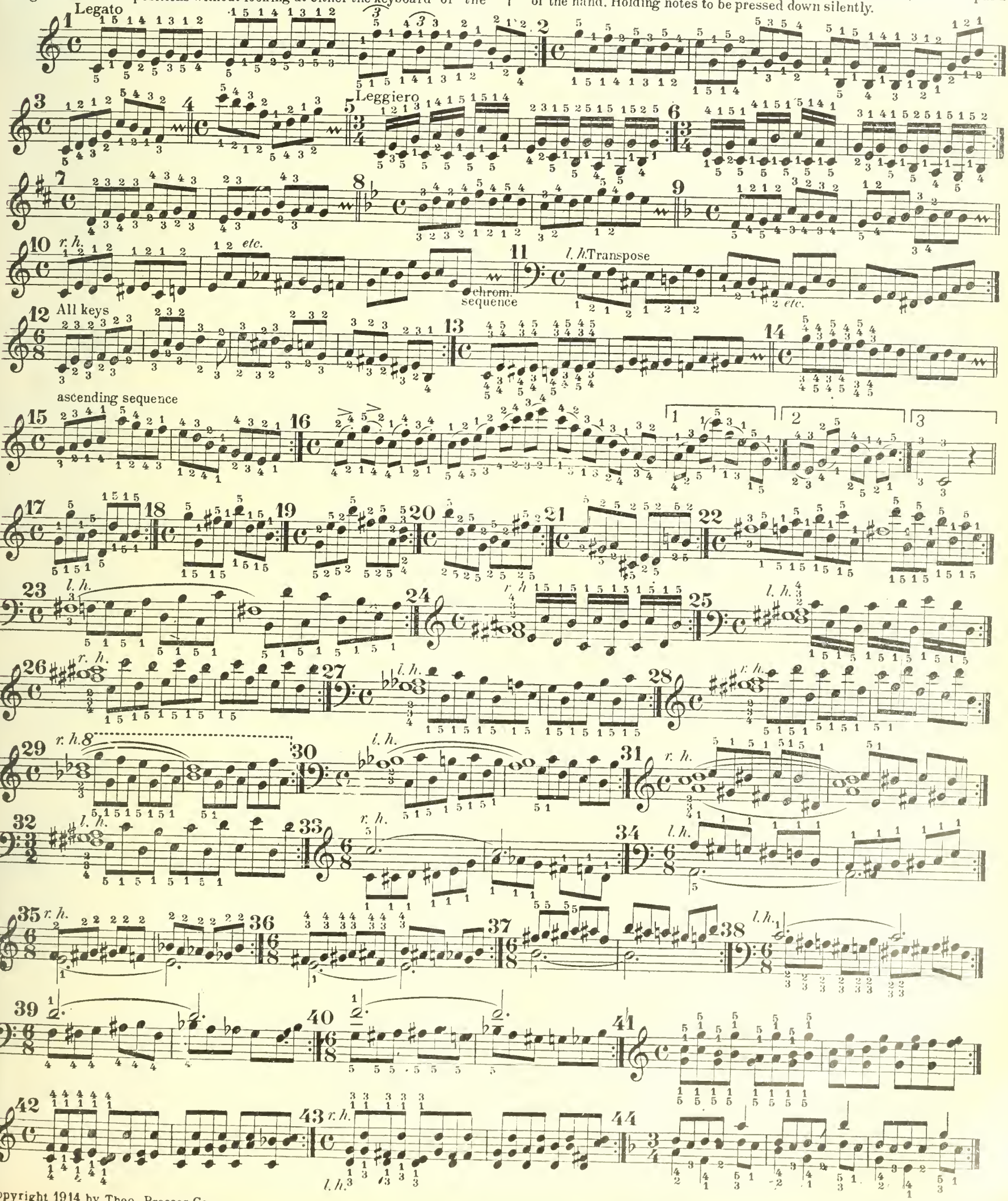
EXERCISES FOR DEVELOPING ACCURACY IN PIANO PLAYING

Especially prepared to accompany Mr. Becker's article on page 265.

Special Notes

GUSTAV L. BECKER

The habit of accuracy in piano playing is developed by practicing with utmost attention devoted to exactitude. Examine the nature of the motions required in every new exercise. When ever practicable apply the different sequence forms and transpose to all other keys. Think out your tones and tone groups before playing and endeavor to have your hands and fingers reach their positions without looking at either the keyboard or the hands. When playing exercises written on one staff play one of the hands one octave above or below the position represented in the notes. Let the hand and the fingers accomodate themselves to the most favorable playing positions. The fingering above the notes is for the right hand, that below for the left hand. Exercises 19, 20 and 21 are to be played with the thumb held under the palm of the hand. Holding notes to be pressed down silently.



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To my friend Mr. Sam. W. Brown.

SILVER CHIMES

GAVOTTE

THEO. G. WETTACH

Tempo di Gavotte M.M. ♩=108



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THOMÉ

B 1850 – D 1909

Souvenir No 7

JESSICA MOORE

GEO. L. SPAULDING

Moderato M.M. ♩= 80

mp

Her fin - gers wan-dered i - dly A - cross the nois - y keys. When from an o - pen door - way A ti - ny voice said: "Please, please play me some-thing, Moth - er, Ex - press - ing I love you." The mu - sic quick - ly changed to Tho - mé's Sim - ple A - veu.

"SIMPLE AVEU"

pp

poco rall.

pp

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ASSYRIAN MARCH

MARCHE ASSYRIENNE

PAUL WACHS

INTRO.

Tempo di Marcia M.M. ♩.=112

MARCH

ben marcato

sostenuto e ben legato

Fine

Marziale

TRIO

leggiero

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ff

sempre ff

(D.C.)

Fine of Trio

mf leggiero

giocoso

D.C. Trio*

* From here go to the beginning of Trio and play to Fine of Trio; then, go to the beginning of piece and play to Fine.

AS A LITTLE CHILD

A PRAYER

Melody by Weber
M. Greenwald

Andante M.M. ♩=66

p

1. As a lit-tle child re- lies On a care be- yond its own, Knows be- neath its fa-ther's eyes, It is nev-er left a- lone.
2. So let me, a child, re- ceive, What to- day Thou shalt pro- vide, Calm-ly to Thy wis-dom leave, What to- mor-row may be- tide.
3. Qui- et, Lord, my for- ward heart, Make me lov- ing, meek and mild. Up- right, sim- ple, free from art, Make me as a lit- tle child.

Variation I.

Moderato M.M. ♩=84

mf

Variation II.

Allegretto M.M. ♩=126

mf

p

Lento

mf

f

rit. e dim.

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BOATING SONG

GONDELLIED

Philipp Scharwenka, Op. 63, No. 3

Andante con moto M.M. ♩.=42

p dolce

un poco cresc.

mf

dim.

p

cresc.

dim.

p con tenerezza

a)

cresc.

pp

cresc.

mf

dim.

pp

cresc. e string.

rit.

a tempo

pp

molto cresc. e string.

a

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ff ff calando dim.

poco a poco pp molto tranquillo molto rit. a tempo p dolce

cresc. mf dim.

p cresc. f dim.

p calando tranquillo pp

sempre pp

tranquillo ed espressivo morendo

MARCHE MILITAIRE

from "SUITE ALGÉRIENNE"

Secondo

C. SAINT-SAËNS, Op. 60

Allegro giocoso M.M. ♩ = 120

f

p

f

sempre f

più f

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MARCHE MILITAIRE

from "SUITE ALGÉRIENNE"

Primo

Allegro giocoso M.M. ♩=120

C. SAINT-SAËNS, Op. 60

Secondo

1st time only

ff

Last time only

(Go to Trio)

ff

Fine

Trio

ff

mf

D.C.

Primo

1st time only

ff

(Go to Trio)

Last time only

ff

Fine

Trio

ff

pp

D.C.

SIMPLE AVEU

SIMPLE CONFESSION

Romance san Paroles

FRANCIS THOMÉ

Moderato M. M. ♩ = 72

Il canto ben marcato
legato e sostenuto

* *dolcissimo e sempre*

con due Ped.
last time to coda

con anima

Coda

poco rall.

pp

marcato il basso

ppp

sempre marcato
tre corde

calmato

a tempo

dolce.

poco rit.

Animato con calore

cresc.

animato

Tempo I.

poco a poco

f

con anima e marcatissimo il canto

sempre

* The large notes indicate the melody

Animato un poco

mf e sempre marcato

calmato

dim.

poco rall. *D.C.*

ARAGONAISE

from the Ballet "Le Cid"

J. MASSENET

Assai vivo M. M. ♩.= 72

f

p

last time to Finale
top of page 280

cresc.

ff

poco rubato *p*

p a tempo

pp *D.S*

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Finale

accelerando poco a poco

Piu vivo

ff

pp

f

sf

p

sf

pp

f *accel.*

ff

ff secco.

LULLABY

(CHANT DES ENFANTS)

Sweet and low, sweet and low.
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea.

Over the rolling waters go.
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

ALEX. GUILMANT

Andante M. M. ♩ = 66

p *avec simplicite*

p *prit.*

Fine

cresc.

dim.

p D.C.

LA CHARMANTE MARGUERITE

OLD FRENCH SONG

Arr. by A. L.

Allegretto grazioso

melodia marcato

sempre legg.

1. Praise not to me the new-born rose Though she's called the beauteous
1. Chan - te qui voud-ra les at - traits De la ro - - se nais-
2. Yon-der tu-lip is both bright and gay She en-chants with her vi-
2. La tu-li-pe a bien des ap-pas El - le plait, el - le en-
3. No! I con-fess I'm not in love With the vi - o-let, that
3. Non! je ne suis point a-mour-eux De l'hum-ble Vi - o-

Queen of ev-'ry bower I'll tell you where a blos-som grows More love-ly far than ev-'ry o - ther flower.
san - - - te Pour moi je sui bles-sé des - traits D'u - ne fleur plus in-ter-res-san - - te!
va - - ci-ty But to my mind I still must say She wants the charm of true sim-pli - ci - ty.
chan - - - te Mais el - le ne con-ser - ve pas Cet - te sim - pli - ci - té char-man - te.
bends her head so low Though she looks ten-der as a dove At heart she's but a fick-le flirt I know!
let - - - te Sous un re-gard si lan-gou-reux El - le ren-fer-meu ne co-quet - te!

legg. assai.

beat
gi - te

f con anima

Thou'rt all my heart's de - light Thou a-lone can'st make it beat Shine like a star then in my
Cel - le qui pos-sé-de mon cœur Qui sans ces - se l'a - gi - - - te Cel - le qui fait tout mon bon-

f con anima

con grazia

night My fair-est flow'-ret my Mar - guer-ite My fair-est flow'-ret my Mar - guer-
heur C'est la char-man-te Mar-gue-ri - - - te. C'est la char-man-te Mar-gue-ri - - -

1 *and* 2

rit.

colla voce

rit. colla voce

3 *con brio*

ite ite My fair-est flow'-ret my Mar - guer-ite.
te. te. C'est la char-man-te Mar-gue-ri - - - te.

a tempo

ff

colla voce

8

VALSE CHROMATIQUE

Edited and fingered by
Maurits Leefson

5th VALSE

BENJAMIN GODARD, Op. 88

Andante

p *cresc.*

Vivace

f *p* *cresc.*

Ped. simile

f *dim.* *cresc.*

contando e tranquillo

ff *f* *dim.* *p*

cresc. *f* *ff* *ff* *f* *p*

2d time pp

cresc. *f* *l.h.* *dim.* *p* *pp*

sempre legato

Ped. simile

cresc. f dim.

last time to Coda

cresc. ff Risoluto ff ff

ff ff ff

ff ff ff ff

con bravura

Coda

ff ff ff ff

Vivace

ff

pp una corda

cresc.
tra corde

cresc.

mf

cresc.

f

ff

dim.

p sempre legato

f

cresc.

ff

Ped. simile

ff

ff

cres - cen - do ff

ff pp

tr

r.h. l.h. cresc. f dim. rall. D. S.

PARADE OF THE SCOUTS

Vivace M. M. ♩= 120

MARCH

REGINALD BARRETT, Op. 64, No. 4

f mf dim. p f

cresc. rit. Fine mf rit. a tempo

cresc. f rit. D. C. al Fine

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BAGATELLE

Abbreviations: PS. signifies Principal Subject, SS., Second Subject, T., Transition, C., Coda.

L. van BEETHOVEN, Op. 33, No. 1

"COTTA EDITION"

Andante grazioso quasi Allegretto M.M. ♩.=56

PS.

a) In this sort of accompaniment the left hand should always be subordinated to the right hand. b)

PS.

cresc.

sf *p*

sf *sf* *sf*

sf *sf* *sf*

cresc.

f *p* *f*

5 6 *sfp* *dolce*

cresc.

a) Players who are unable to accomplish, at first the even division of this octuplet against the three eighth-notes of the left hand, may, for a while, play thus: 

b) Emphasize the left hand, carrying the melody.

c) Cause the bass-note A-flat, also the low E-flat in the following measure, to be softer than the melodic upper voice in the left hand.

THE HOUR IS LATE

(Tardi si fa)

"FAUST"

C. GOUNOD

Arr. by Albert Franz



*Also published for Violoncello.

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atempo

rit.

atempo

rit

p

Adagio M.M. ♩=72

mp

cresc.

f

fz

p

mf

mp

p

dim.

pp

p

rall.

rall.

ppp

IN A JINRIKISHA

THURLOW LIEURANCE

All° mod^to

mp

Did you ev - er take a ride in a Jin - ri - ki - sha, In the isl - and of Ja - pan. That teet - er - ing, tot - ter - ing bamboo plan, Will swift - ly glide o'er the land. The rol - lik - ee, jol - lik - ee, fro - lik - ee ride will somewhat les - sen your pride. But while you ride for get - your pride, When you ride in a Jin - ri - ki - sha. Ō take a ride, In a Jin - ri - ki - sha in Ja - pan. Through groves so white, So light you will glide o'er the land; Through the groves, on the roads, In a Jin - ri - ki - sha, We'll glide where blos - soms all are rare, all fair. Where blos - soms all are rare, are

poco rit. *a tempo* *poco rit.* *a tempo* *cresc.*

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fair, In Ja-pan you glide. Through the flowery kingdom glide Through the

groves of blossoms white In the island of Nip - on. Through the

1 flowery kingdom glide. 2 O take a flowery kingdom glide.

fffz

BIRTHDAY

LENA B. LARDNER

IRA B. WILSON

Semplice

Surely the skies are bluer, And hearts beat stronger, tru-er,

mf

Since you, my dear, were born, Since you, my dear, were born; And may your feet trip light - ly, And may your smile shine brightly

rit. mf a tempo

rit. mf

On this, your na-tal morn, On this, your na - tal morn.

poco rit. poco rit. a tempo

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FESTIVAL PRELUDE*

For Easter Use

(Introducing a Choral Theme from Palestrina)

DUDLEY BUCK

Registration:
Gt. Org: Full to 15th, without 16′, with Trumpet 8′. Coupled to Sw. throughout.
Sw. Org: 8′ and 4′ with reeds of 8′.
Ch. Org: 8′ and 4′ with Clar. Coup. to Sw. thoughout.
Ped. Org: 16′ and 8′ without Trombone 16′. Coup. to Gt. and Sw.

Allegro con spirito M.M. ♩=132

Manual

Sw.(closed) *cresc.* Gt. Ch. Ped.

poco rall. *atempo* Gt. *mf* Gt. Sw. Gt. to Ped. off

poco rall. *dim.* *p* *atempo* Ch.

"The strife is o'er, the bat - tle done, The vic - to - ry of life is won;" Sw. *p* Ch. "The song of tri - umph has be - gun, Hal-le - lu - jah!"

Gt. *rall.* *f* Sw. *atempo* Gt. *f*

p Sw. Reduce Gt. to *mp* Ped. *p*

Gt. *mp* Sw. Ch. Sw. *p* Sw. *mp* Gt. *f*

*Or *Postlude*. This piece may be readily adapted to a two manual organ, in which case most of the passages here marked for Choir Organ should be played on Sw. Org

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p Sw. mf Gt. (Sw. closed) cresc.

Sw. f Gt. Gt. f f

Sw. Gt. Full. Gt. to Ped. off

poco rall. atempo p Ch. mp cresc. Gt. to Ped.

Gt. Sw. Gt. Moderato Tempo I. ff Gt. Full

rall. Tempo I. rall.

CANZONETTA

from "Raymond Overture"

A. THOMAS

Transcription by
CHAS. LINDSAY

Andantino M.M. ♩= 108

mf p mp

1st time only last time only

pp Fine p legato

Con anima

pp f p

rit.

mf

f p f p

ff sonore

sonore mf Cadenza ad lib. molto rit. D. S.

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How to Buy a Piano and How to Care for It

By J. CUTHBERT HADDEN

"What would civilization be without the piano?" asks Dr. Holmes. The genial author was right. Yet, if the piano is to be a real "humanizer," it is necessary that the instrument should be a good one, and that it should be properly cared for by its possessor. In too many instances it is considered chiefly as a piece of household furniture, and if it only *looks* well, little regard is paid to its musical qualities, which, it is superfluous to say, are, after all, the first essentials of a piano.

AVOID SHOWY EXTERIORS.

This remark provides me with my keynote at once. For, at the outset, I want to caution every one who contemplates buying a piano against being led away by a showy exterior. Hundreds of instruments are being manufactured every year which, while looking well at the time of purchase, will barely hold together for a year. Such instruments are usually low-priced, of course; for the things that go to make a really good piano are not to be discerned by the eye, and it is easy enough to produce a poor instrument with a flash case.

Cheap pianos are a delusion and a snare. They are made of inferior material, they are badly put together, they will not stand in tune, and their tone is out of keeping with all the other qualities of the instrument. You see, pianos—that is, good pianos—cannot be made cheap. Different parts require different woods, and almost every country contributes. Cheap substitutes are inefficient. Moreover, the wood must be seasoned and that takes from three to five years. The great factories will have perhaps a stock of wood running to 750,000 feet always on hand. The loss of interest on such a stock while it is being seasoned is a serious matter, and the smaller manufacturers cannot stand it. Hence, they use imperfectly seasoned wood, with disastrous results to the purchasers of their instruments. The public have not yet grasped the fact that there is a minimum price for a good piano, and that anything sold below that price must mean a loss to the seller or the buyer.

In selecting a piano, then, do not be led away by a showy case, and do not buy an instrument simply because it is cheap. Further, do not be deceived by the brilliant dashing over the keyboard by which the seller may endeavor to dazzle you if he desires to dispose of a particular piano. An instrument may sound well in the bare saloon of the music dealer, and sound indifferently in a carpeted and furnished apartment.

THE SUREST TEST.

The surest test of a piano is its power of *sustaining sound;* and this test can easily be applied in one way. Strike a note in any part of the keyboard except the extreme treble. If the note continues sounding for some time after it has been struck and the key held down, you may take it for granted that the instrument is good. Never buy a piano with a hard, metallic tone. See that the tone is sweet and pleasing to the ear. And do not omit your test (as many do), to the treble end of the instrument. Some pianos have a brilliant tone in the treble range and an abominable "tubby," muffled tone in the bass. The tone of a piano ought to be clear, ringing and sweet throughout the entire range; the bass always rich, full, and sonorous.

Having got your piano, it is important to know where to place it. For it will not do to place it anywhere. A piano will sound twice as well in one position as in another. It should not be too near the fire, or in a draught, for obvious reasons. Nor should it be placed against an outer wall, which has a chance of being damp. Generally speaking, the best position is determined by the shape and size of the room, and by the position of the doors and windows. An upright piano should be placed with the back towards the wall, but a grand piano may be placed so that the player will face the people in the room. No piano should be placed where the sound is caught in curtains and hangings.

Then, again, the atmosphere of the room must be considered. It should be neither hot nor cold—as equal as possible: a piano is always much affected by alternations of temperature, by dryness and moisture. A small bag of unslaked lime hung inside, underneath the cover of the instrument, will catch dampness and prevent rust of the wires. In winter, when the fires are going, a piano often gets too dry, and for this reason it is good to keep some growing plants in the room. A plant in a room where the piano is will require more water than a plant in any other part of the house. Warm, dry, summer air is most favorable to a piano; and on warm, dry days as much outdoor air as possible should be admitted. But if you can so arrange, do not allow the instrument to stand where the sun's rays can shine directly on it, and be careful to keep it closed and well covered while the room is being swept and dusted.

KEEP THE PIANO TUNED.

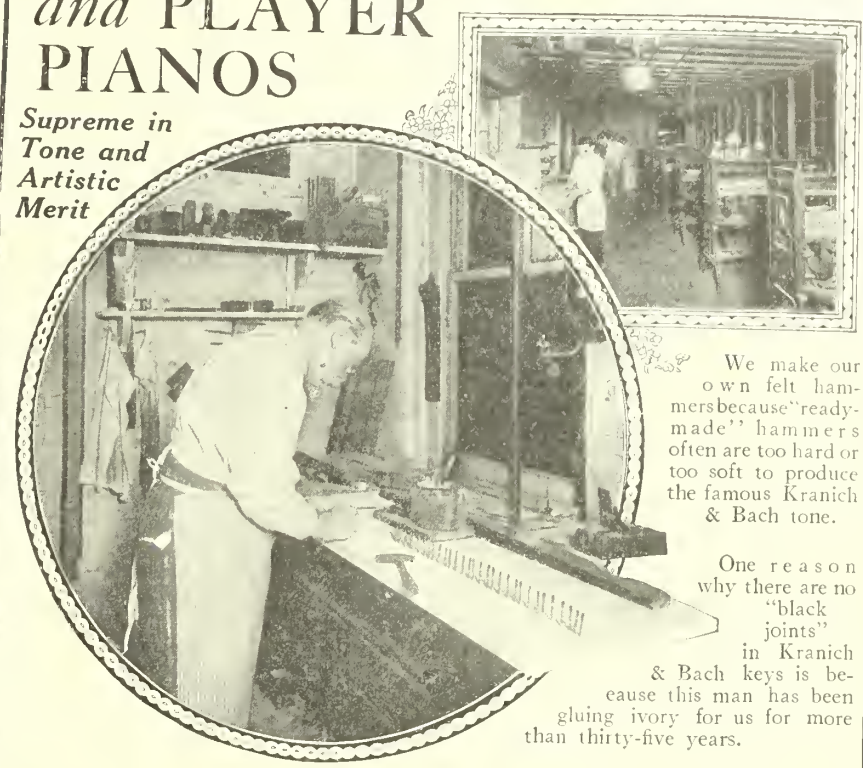
Then you must have your piano tuned regularly by a competent tuner. It is astonishing how many people allow their instruments to go to ruin for want of tuning. There is a story told of Chopin that, going into a roadside inn once, he found a piano. At first, remembering former experiences of the kind, he did not dare to touch it. But time hung heavily on his hand, and at length he ran his fingers over the keys. "Saneta Maria!" he exclaimed, in delighted surprise, "the thing's in tune." Liszt once tried a piano under similar circumstances, and fled from the inn after the first chord, leaving his hat and overcoat behind! The piano hadn't been tuned for years.

There are hundreds of pianos in private houses to-day which are simply unplayable for want of tuning. Every piano ought to be tuned at least four times a year. That is the minimum. If the instrument is an old one, it may need tuning oftener; also if it is a new one, as then it is very liable to lose pitch. Pianos allowed to remain out of tune for a long time lose the power to keep in tune after tuning. The strings lose their elasticity.

I have advised a competent tuner, and the advice will stand some extension. Although treatises have been written with a view to educating the possessors of pianos to tune their own instruments, the trained tuner's occupation is not, like

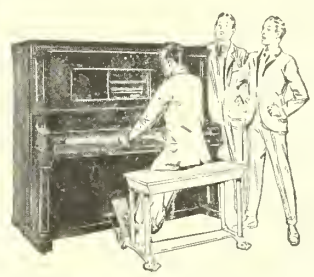
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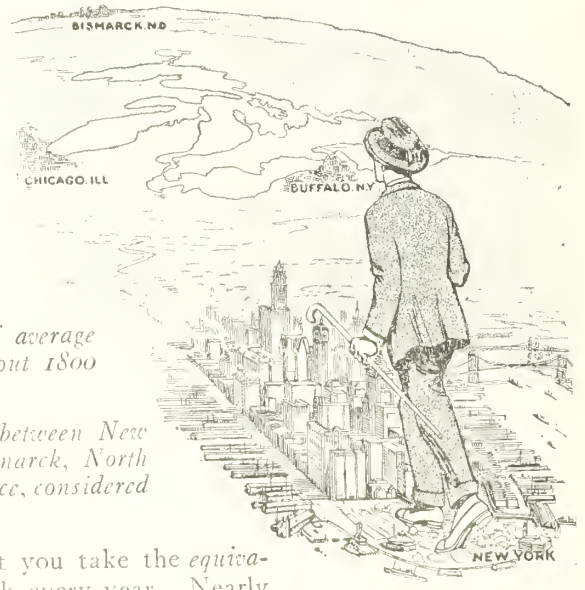
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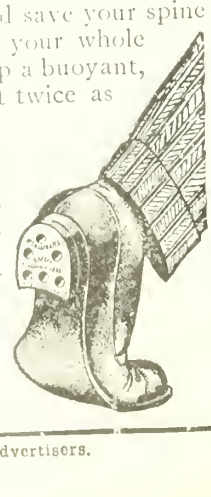
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To engage a cheap tuner is foolish and hazardous. A small fee almost invariably means small skill or total inefficiency. Don't trust the man whose claim for your patronage is based on the lowness of his charge. He is apt to break the strings and pins of your piano; or if he is not so clumsy as to positively impair the instrument, ten to one his want of skill in setting the wrest-pin firmly by the hand when correct pitch is obtained will result in the piano being as badly out of tune after ten minutes' vigorous playing as it was before.

PRACTICAL HINTS FOR THE CARE OF THE INSTRUMENT.

Some practical hints may be offered in conclusion. Do not load the top of your piano with ornaments, books, and *bric-a-brac.* Such things absorb the tone and may cause a jarring besides. If keys stick down, it may be due to pins or beads, or other tiny things getting in—or the keys may have swollen so as to need sandpapering. Mice and moths are great enemies of the piano. Both "go for" the felt and cloth of the interior; and the mice, in addition, often make their nests inside. Frequent inspection should be made in order to prevent these depredations. If a small linen bag filled with camphor is hung on a nail in the inside of the piano-case, it will generally keep the moths at bay.

Keep your piano scrupulously free from dust. Every time the tuner comes is a good time to dust the interior of the instrument, as the tuner takes off the front boards of upright pianos and the lids of grand pianos. Dust the inside carefully so as not to injure the delicate construction. Where a rag cannot easily be used, a light feather duster will do. The keys should be wiped over with a soft, dry cloth after playing, to remove any perspiration left by the fingers, as this contains oily particles and lactic acid, which are likely to discolor the ivory.

The keyboard should be left open during the day, as constant exclusion of the light will yellow the keys. When the keys *do* get discolored, they might be scraped, but only if the ivory is thick enough to bear that process. Some of the older keyboards will bear it, but of late years ivory has been so dear that it is cut very thin. Where scraping is impracticable, try rubbing with a paste composed of prepared chalk and sal volatile spread upon wash leather. Or rub on with a brush a solution consisting of one part of nitric acid to ten parts of water, and afterwards cleanse the keys with pure water. In ordinary circumstances, do not wash the keys with water, which would, in time, cause them to turn yellow, but with a little spirit, such as methylated or benzoline. The polish of the case should be frequently rubbed with a dry duster, and occasionally washed with a little warm water in which a small quantity of soda might with advantage be dissolved. Great care should be exercised in the process of drying, which should be done quickly and thoroughly.

These hints might be extended, but if attention be paid to all that has here been said, there will be fewer complaints on the score of pianos going out of order from no apparent cause.

WHY DONIZETTI WROTE "LUCIA."

OPERA libretti, like contemporary drama, are influenced very largely by the literary and social tendencies of the time. Who shall say that Puccini, for instance, was not moved by the rapidly developing appetite for opera in America when he put music to the stories of *Madama Butterfly* and *The Girl of the Golden West.* In like manner the novels of Sir Walter Scott had the widest possible popularity at the time when Donizetti was at his height. There has always been a great admiration for English literary products in Italy. Shakespeare, drawing great inspiration from Italian sources, might be expected to appeal to Latin audiences, but the thoroughly Scotch scenario of most of the Scott novels seemed to inspire many Italian composers of the time if we may judge from catalogues of the works produced.

A strain of Scotch blood in Donizetti's ancestry may account for the immortal popularity of *Lucia di Lammermoor.* He was greatly dissatisfied with the libretto that was prepared for him after the careless manner of the time. Wagner had not yet arrived to teach the musical public to expect a real play set to music when they attended the opera. Donizetti rewrote long parts of the libretto himself. Four other Italian composers of the time set Scott's tale to music and the rivalry was said to have been keen. Donizetti, however, won easily and all of the other works are forgotten. The opera was first given in Italy at the *Teatre Fondo* in Naples, September 26, 1835. It was given in English in New York as early as 1843. It is the custom of the times for critics steeped in Debussy and Schönberg to turn up their supercilious noses at *Lucia.* Wagner took quite a different attitude toward the works of Donizetti, possibly because he knew just how rare is the ability to make such apparently simple but exceptionally natural tunes as those which seem to spurt up through the works of Donizetti as naturally as springs along a mountain brook. Not only is the Donizetti setting of Scott's ever fascinating *Bride of Lammermoor* the only one of the several settings which has survived but it is also the only setting of any of the Scott novels so rich in romance and dramatic fire which has still world-wide popularity. Marschner, Bizet, Balfe, Sullivan, all of whom made notable operatic frames for the Waverley novels, must pass the palm to Donizetti. If the *Sextet* (recitative and quartet) from Act II were paying its composer a royalty now it would be easily "way up in the thousands."

Chopin lived in the time when Parisian life was centered in the salon. He was constantly in the society of such men as Victor Hugo, Rossini, Mendelssohn, Berlioz, Heine, Dumas, De Musset, Liszt, Cherubini, Thalberg, Meyerbeer and Paganini. He lived in a golden age which suited to perfection his highly impressionable nature. Every experience left a strong mark on his character, his intense patriotism, his contact with Germany, his life in France, were strong factors in his development. One writer says "Poland gave him pain, France, loveliness and grace, and Germany, the depth."—JO-SHIPLEY WATSON.



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MR. ARTHUR DE GUICHARD

[Perhaps no Frenchman in America is more peculiarly fitted to write on the art of singing in France than Mr. Arthur de Guichard. Though French by birth, his early education was English. He was destined for the medical profession and indeed holds the degree of Doctor of Medicine. He decided, however, to adopt a musical and dramatic career, and his gifts in this direction were cultivated under the direction of such eminent authorities as Francesco Lamperti, Duprez and (for piano and theory) Dr. Hans von Bülow. He came to America and first sang with Christine Nilsson under the management of Maurice Grau. He has since become widely known in this country as a conductor, educator, singer, and writer upon musical subjects. It will be thus seen that he is not only thoroughly well versed in the matter of French music, but his virtual adoption of this country has enabled him to obtain a thorough insight into the American view of this subject.—EDITOR OF THE ETUDE.]

THE ART OF SINGING AND OF SONG IN FRANCE.

IN France, the same as in every country in the world, the art of Singing and of Song is lost in the uncertain mists of antiquity. Seek how and where we will, the thick veil of time and its destruction of the most ancient records, which may have existed, have hidden or removed any trace of the beginning of Song as an art. Hans von Bülow has said: "In the beginning was rhythm"; and we know, from pieces of ancient frescoes and sculpture, that the first forms of movement were dances performed to the accompaniment of clapping of hands or snapping of fingers.

How long this may have lasted is uncertain, but the first reliable information as to the existence of singing is contained in the history of the Hebrews, of the time of David and Solomon, and a comparison between their music and that of the Egyptians shows that there exists a great similarity of melodic mould—for polyphony was not then known. Passing on with the march of centuries through the changes in style and mode of the Grecian and Byzantine periods, we are led to the first great manifestation of Song in Europe or, to be more precise, in France—the song of the Troubadors.

Parenthetically, it should be noted how great a rôle the life of a people plays in the formation of its art. Art is modeled on life. Style and mode are but other terms for "fashion." Every changing age brings with it a corresponding modification in the expression of art, good or bad, according to trend of the people's mentality or yearning. It is the latter which has the predominating influence, because it puts us in touch with the actual feeling of a people, the naive outpouring of the heart, whereas the mind's lucubrations are usually more sophisticated. Added to which, art has a much wider scope than literature, which appeals only to one country—that of its language.

In the early age of French music there was no national literature of any importance. Romance, history, legend, stories of war and adventure, men's longings and the aspirations of the times found their recorders, their narrators in the songs and ballads of the Troubadors—Minstrels, who had accompanists with them or who accompanied themselves on the vielle, the viol or the rotta (a species of harp). Welcome everywhere, at the courts of monarchs as well as in the hovels of peasants, these itinerant musicians found their way all over Europe, spreading their songs and the love of their music into the hearts of all peoples.

The Catholic Church also played its part, and a most important one, in the diffusion of song in the lives of the French. Saint Ambrose "fascinated the people by the melodic charm of his hymns." Saint Thomas d'Aquinas said: "That it (song) held the first rank among the seven liberal arts and that it was the noblest of human sciences." It soon began to be taught all over the country. From the eleventh to the fourteenth centuries a great school of theoretical and practical music flourished, at Chartres. There was a professorial chair of music at Toulouse University, in the thirteenth century. And in Paris, the centre of the musical world, the names are found of the most famous musical theorists on the lists of the University professors, of the thirteenth and fourteenth centuries.

In these schools music was looked upon more as a science than an art, and it ran great risks of becoming dry and unemotional—without that subtle appeal to the mind which we call "heart." But a new art arose in the fourteenth century, that of Madrigals and Ballads, that produced in the next century a rich harvest of vocal music, that we would find it difficult to discover to-day. The musical literature of that period is of a richness without parallel, perhaps, in history. The French and the Flemish were predominant in music in Germany, Italy and Rome. But, from the second half of the fifteenth century, individualism began to appear everywhere in music; personal feeling declared itself free and "back to nature" became the watchword. It was said of Josquin Desprès: "No one has interpreted, in music, the passions of the soul better than he."

The musical renaissance of the sixteenth century was characterized in the eyes of contemporaries by the imitation of nature and the expression of feelings, for such it appeared to them was the distinctive feature of the art. It was then that Belleau, Dorat and Jodelle sang, and never were poetry and music more closely wedded. Ronsard called music "the younger sister of poetry," saying that "without music, poetry was almost without grace, like music without the melody of poetry was inanimate and without life." Baïf established an academy of poetry and music. Never was France so thoroughly musical. Music was not the appanage of a single class, but of the whole nation; and by "music" is understood Song.

PIONEERS OF MODERN FRENCH MUSIC.

It was not long before the art of Song was further developed, by means of its striving after the emotional in nature, and musical tragedy appeared in Italy, whence it was taken to France by Lully. After him came a Frenchman who was vastly his superior, in every respect—Mark Anthony Charpentier. Was he an ancestor of the Charpentier of *Louise* fame? So great was his talent that he became the musical collaborator of Molière, and wrote several admirable scores to accompany the comedies of the great author. But a musician superior to all these was Jean Philippe Rameau, for "he founded the French musical and dramatic art, upon the science that he created and upon his observation of nature" (Rolland). His work was continued and amplified by Christoph Willibald Gluck, who carried opera to its highest form and expression before the Revolution of 1789. From the endeavors and inventions of these two musicians dates the true origin of the French opera of our days.

It is not my purpose to write a disquisition on French opera, but French song and singing are so essentially declamatory (I would like to say "theatrical," meaning vivid interpretation, but am afraid the word may be misunderstood), even in a chansonnette, that the whole growth had to be shown. With the beginning of the eighteenth century we have reached the stage when that art was manifested, which the majority of writers agree in calling "pre-eminently French," namely, Opéra-comique. For those who are not familiar with the French term, it must be explained that "opéra-comique" does not mean comic opera, although many of them are light in calibre and comic in treatment and in climax, particularly the earlier operas. The term "opéra-comique" is applied to those operas in which there is some spoken dialogue, no matter what the gravity of the subject may be. If that same spoken dialogue be reset in *recitative* form, even *recitative secco,* the opera would no longer belong to the opéra-comique category. *Carmen,* with its lugubrious ending, belongs to it.

Jean Jacques Rousseau, better known as a philosopher, was the first Frenchman (born at Geneva) to produce anything in the style of opéra-comique. His *Devin du Village,* performed before Marie Antoinette, remained in the repertory of the Opéra Comique Theatre for seventy-six years, where it was given again in 1912. To him succeeded, among others, Méhul, Philidor, Monsigny, Dalayrac, Cherubini, Adam, Boieldieu, Maillart, Auber, Gounod, and others of recent times. No comment is necessary here, at this time, upon these composers and their works, some of the latter being, no doubt, well-known to us. Nor need any mention be made of Rossini, who, although called to the direction of the Paris Opera (l'Académie Royale de Musique), was entirely Italian and left no trace of his style of composition upon French music.

THE BEGINNINGS OF THE NATIONAL CONSERVATORY.

But the Great Revolution gave birth to a musical organization which has been one of the chief factors, perhaps the chief, in raising French music to its present high state of development. This was the world-famed Paris Conservatory of Music and Declamation.

The first School of Singing established in Paris by order of Louis XVI and his Council of State, was the École Royale de Chant, in 1784. Gossec was named director, and Piccini (Gluck's rival), Langlé and Guichard were the teachers of singing; there were also teachers of solfeggio, clavecin, composition, violin, double-bass and of dancing. The downfall of the king and the proclamation of the Republic put an end to the École de Chant. In 1792, one Sarrette, a captain in the National Guard and commander of the music, wrote as follows to the Legislative Assembly: "Since the epoch of the Revolution, the musicians of the Parisian National Guard have sung in honor of Liberty in all the public rejoicings.

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They are now about to show that they can also defend it. This band of musicians is being divided into two parts: The one hangs up its lyre to go and fight the enemy; the other preserves it while working in camps round Paris. Thus were erected the walls of Thebes; thus shall the grave of tyrants be dug. The enemy shall be overthrown; the musicians will be reunited and sing the victories of the French."

A year later, November 8, 1793, Sarrette and a deputation were admitted at the bar of the Convention to plead the cause of his project; after which it was decided, in principle, to adopt the proposition. It was not, however, until August, 1795, that the Conservatory was decreed, with the title of National Institute, for the performance and instruction of music. Among the principal statutes for the government of the institution were two very admirable rules, those decreeing that pupils would receive their education free, without charge of any kind, and that their admission would be subject to examination. "Thanks to them, the Paris Conservatory has been able to maintain to the present day a universally recognized superiority over all similar establishments abroad and to raise constantly the standard of the talents it receives, in order to bring them nearer perfection. Since it requires no payment, it has the right to choose its pupils; whence it opens its doors only to the *élite* among young artists" (Combarieu).

Although the Conservatory has long been the keystone of the musical edifice of Paris; although it has never ceased having a great number of renowned and devoted teachers, among whom was the founder of the modern French school, César Franck; although the majority of the artists who have a name in French music had their instruction there, and although the list of the winners of the Prix de Rome, from its classes of composition, comprise nearly all the heads of the artistic movement of to-day—from Massenet to Bruneau and from Charpentier to Debussy—nevertheless, it is a secret to no one that, since 1870, the official action of the Conservatory with regard to this movement has been practically nothing. Yet, on the other hand, it has not done anything to stop it. "It is only since the directorship of M. Gabriel Fauré that it has tried, not without some difficulty, to reassume its position, which it had abandoned and that others have taken, at the head of French art" (Rolland).

The number of pupils received at the Conservatory of Paris is about eight hundred. The entrance examination takes place in October of each year. The ages for admission of singers are: Women, from 17 to 23; men, from 18 to 26. But they can be admitted to the solfeggi, or sight-singing classes, from the age of nine. Foreigners are admitted free, on precisely the same conditions.

In addition to the mother-establishment at Paris, there are branches at Lille, Toulouse, Dijon, Nantes, Lyon, Nancy, Rennes, Roubaix and Perpignan. The following cities also have their Conservatories, or Schools of Music, under the supervision of the Minister for Fine Arts and enjoying a subvention either from the State or from the Municipality. These cities are: Aix, Amiens, Angoulême, Bayonne, Boulogne-sur Mer, Caen, Cambrai, Cette, Chambéry, Digne, Douai, Le Mans, Montpellier, Moulins, Nimes, Saint-Omer, Tours and Valenciennes. All the celebrated French singers (and some of the foreign ones) who are known in this country, or who are following an artistic career in their own, have received their training in one or other of these institutions and the majority are distinguished as prize winners

MODERN FRENCH MUSIC TEACHING.

THOSE singers who have obtained a first or second prize at the Paris Conservatory may be called to fill an engagement at the Opera or the Opéra Comique. It is their decisive step on the first rung of the ladder of fame. Among the names of the present staff of teachers at the Conservatory are several whom I recognize as having, in my time, occupied minor roles in provincial companies, but who, by dint of talent and perseverance, have succeeded in becoming teachers in the parent Institution where they were formerly familiar with the benches and the tasks as pupils.

Although it is evident that the best and safest teachers are to be found exercising their vocation in the State and Municipal establishments, there are many excellent teachers, in every city of any importance, who come under the head of "private" instructors. They cannot all become professors at the Conservatory; so, when they have given up the active career of an artist, they take up the teaching profession and exercise it with dignity and skill. However, it is well for those who go to them to ascertain their worth, by the success of the pupils they have trained. It is a sure test, provided it is they who have made the singer and not merely given a so-called "finishing touch" to some more deserving teacher's work and taken the credit for that work; whereas all they have done has been to exercise the occult "pull" they possess and thereby to get the pupil an engagement, pocketing the kudos plus a fat commission. This happens frequently. When in doubt about a proposed teacher's merit, it would be wise to consult some well-known musical authority who has not any axe to grind.

It has been seen that the full title of the Paris institution is the "National Conservatory of Music and Declamation." The "declamation" taught is both lyric, for the operatic stage, and dramatic, for the legitimate stage. The teachers for the latter consist of the leading actors and actresses of the Théâtre Français (also termed the Comédie Française). Deportment and acting are taught to all singing pupils, for the interpretation of their songs or rôles. It is, without doubt, that declamatory training which makes French singers give so much more vivid and graphic a rendering of a vocal number, even if it be only a simple chansonnette, as well as to give each letter its proper value with perfect enunciation. It is a curious fact and one that may be constantly remarked, that an American, in singing, pronounces French badly and English much worse, whereas the French singer, not only enunciates his own language distinctly but his English is easier understood, because better, than that of the American. If the foreigner can learn to enunciate our language clearly, surely we also can do so.

A great deal has been said for years past, you may still hear it to-day, about the old Italian art of *bel canto* being lost, that "it was a secret that we shall never find again"—something like the varnish formerly employed in violin-making (though I notice that in a competition of modern-made violins versus those of celebrated makers of other days, it is always the moderns that win)—that "no more singers like Mario and Patti ever appear, because there is no one to teach the art of *bel canto*," and so forth, *ad infinitum et nauseam!* Do these complainers imagine that the art of *bel canto* is one of agility only? Even so, is not the impersonation of *Almaviva* by Edmond Clément a perfect example of agility of voice? And there are plenty of others, of all voices, able to sing the florid fireworks of the Rossini school of music. But is it worth while to sing those operas? Is it not a mere display of scales, arpeg-

gios and trills, which would not be tolerated *per se* on an instrument? Are not the "Rejoice greatly," "Thus saith the Lord," "For He Is Like a Refiner's Fire," "Every Valley," "O Thou That Tellest," of *The Messiah,* to say nothing of the choruses, just as much *bel canto* as Rossini's mechanics? And, after all, is that the true *bel canto?* Is not the real thing the pure legato singing, the beautifully sustained phrase with even tone throughout, the steadily sustained vowel, the quick articulation of the consonants so that they may not interfere with that sostenuto or with the integrity of the phrase? that is what I term the true *bel canto,* and I declare it is not lost for it may still be acquired at the Paris Conservatory, for it is constantly taught there, even as it is taught in the other French schools, and in Italy—yes, and by the competent teachers of the United States of America.

No mention has been made of that admirable Institution called the Schola Cantorum, of which M. Vincent d'Indy is the director, because its specialty is chiefly composition, into which we are not enquiring. The École Niédermeyer, however, which is somewhat of the same character and has the same director, has sent forth some fully equipped and talented singers.

SOME ADVANTAGES OF THE FRENCH CONSERVATORY METHODS.

With regard to the French school of singing there seems to be very erroneous ideas prevalent in this country. How often is the remark heard: "Oh, French is such a nasal language." I shall never be able to acquire it because I will have to sing in my nose"—this from a New Englander, whose nasal speech was worse than that of Tartarin of Tarascon (pronounce Tartaréing of Tarascong and you will get it). The fact is that French is not pronounced and still less is it sung *in* the nose. No competent French teacher will allow you to place the nasal sounds *in* the nose. He will instruct you to direct them towards the upper nasal cavities, in the same manner that he will teach a man to get his covered tones—suggest the direction, not sing through the nose like a regular Down-easter. In France nasality is a sign of provincialism.

The French school of singing to-day is an amalgamation of the French and Italian schools; the two make but one excellent method. However, the broad, side spreading of the lips and cheeks to acquire a large smile with the vowel *ah* is rigorously tabooed, because of the resulting white voice or, if not altogether colorless, of a blatant brilliant sound which inevitably ends in a music-less voice. The day is past (at any rate for the French school) when the motto for the singer was *"Voce, voce e poi voce";* the requirements now are: Some voice (much if you have it), but more style and taste and feeling.

One great advantage in the French Conservatory plan of teaching, as now practiced, is that after the first year all the vocal students assemble in one hall and are taught in the presence of each other and of the full staff of singing teachers. This is an admirable system, for it instructs each one in the difficult art of self-criticism. It is often hard to recognize a fault in one's self; but, after it has been pointed out to us and we recognize it in another we are prepared to see it in ourselves. Added to which, the remarks of the other teachers, as well as of their own comrades, form so much valuable instruction that the pupils are sure to assimilate. As a matter of fact, it is my opinion that, in addition to correcting errors and showing the right way, the teacher's chief duty is to teach the pupil how to criticize himself. When this has been accomplished, the student has at length begun to be an artist. He must, however, *be sure* that he knows thoroughly what he knows. Let him always remember that "a little knowledge is a dangerous thing"—that is, if he remains contented with so little.

Another common error is the belief that the French school of singing teaches the tremolo. Every good method of singing, beginning with that of Jules Fauré, the celebrated baritone, down to the most recent, by Léon Melchissedec of the Paris Conservatory, condemns the tremolo in no uncertain manner. Indeed, the competent teaching of the French method of singing resembles that of the Italian school, with some ameliorations that put more color into the voice; and, for the matter of that, it resembles also that good United States method which some of our principal singing teachers employ successfully.

As may be seen in some of the foregoing lines, the Paris Conservatory—that is to say, the French—system of training for professional singers possesses two immense advantages which should not be disregarded: (a) Since the entrance to the State and Municipal schools is only by examination, the manifestly incompetent or unpromising are refused without hesitation; there is no long, lingering doubt followed by gradually growing discouragement, no waste of time and no fruitless expenditure of hard-gotten money—it would be well if some of our American girls, about whom we have heard so much, were subjected to such an examination; (b) at the Paris Conservatory, the students of opera rehearse their rôles on a real stage, with professional artists to act with—this is professional atmosphere which cannot be had here in any regular way under present conditions.

That we shall eventually improve by supplying all that is necessary for complete professional training and by receiving only the properly endowed pupil, I verily believe. When that day comes, it will be well if the French system is adopted, with ameliorations to satisfy our own requirements.

A THOROUGH TEACHER MAKES A THOROUGH PUPIL.

BY ALICE L. CROCKER.

The choice of a teacher is a difficult and delicate matter; the mastery of music is so difficult that to become a musician of real value, one must have years of hard work, and the guidance of a successful teacher.

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A well-ordered mind is one with its faculties held under discipline. The characteristic sign of a good teacher is knowing how to make his pupils think right; only thus can they practice right. It is useless to spend hours in careless and mechanical repetition when the most effectual method of studying is by intelligent thinking. The truly successful teacher, then, is he who can teach his pupils to teach themselves, who believes in thoroughness, and who goes slowly, thus wisely, and far. *The way to success is by the steps—the elevator is not running.*



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Department for Organists

Editor for April, DR. WILLIAM C. CARL

[The name of Dr. William C. Carl is so well known and the sterling work he has done in the field of organ playing in America is so widely appreciated that to introduce him to our readers seems like a work of supererogation. As founder and director of the Guilmant School of Organ Playing in New York he has done much to make French organ playing better understood in America, more especially the work of his former friend and teacher, Alexandre Guilmant. For this Dr. Carl has been decorated by the French Government. He has also been made an Officier de l'Instruction Publique and a member of the French Academie. It will readily be seen, therefore, how peculiarly fitted this splendid American organist is for giving our readers some idea of the development of organ music in France. —EDITOR OF THE ETUDE.]

THE DEVELOPMENT OF ORGAN MUSIC IN FRANCE.

DURING the reign of Louis XIII organ music flourished in France. At that time Jean Titelouze, widely celebrated as canon and organist of the Rouen Cathedral, said, "Organs have been greatly perfected during recent years, until now there are instruments with two manuals, and a pedal board with an 8-foot foot stop, and 28 or 30 notes which speak by themselves, without playing with the hands." The advance made over the organs previous to that time was noticeable, and opened a new field for both composition and playing. Titelouze enriched the music of the 16th Century, and wrote music especially adaptable for the church service, preserving a dignity of style that has never been excelled. During the same period, François Roberday, valet de chambre to the Queen, wrote a volume of fugues and caprices of large merit.

The Couperin family furnished organists to the Church of St. Gervais in Paris from 1656 to 1826. N. de Grigny occupied an important place during the reign of Louis XIV. Louis Clerambault organist of the parish of St. Sulpice; Alex. Boëly, organist of St. Germain l'Auxerrois, and André Raison, organist of the Royal Chapel, who wrote an offertoire in celebration of his entrée to the City Hall in 1687, are composers of merit and of whom the world knows but little.

Many of the works of these early writers possess a naive charm that places them easily amongst the world's masterpieces for the organ. The larger part would have been lost to the world, but for the patience and labor expended by Nicholas Guilmant (father of Alexander) who copied many of them complete from the Bibliotheque Nationale in Paris and presented them to his son, who in turn edited and published them previous to his death.

Until within recent years French organ music was meant to a large majority [illegible] in America either Edouard Batiste or Lefébure-Wely. It is a source of regret to the devotees of [illegible] that such should have been [illegible] Of which these men were [illegible] musicians, their written [illegible] was distinctive, and [illegible] as to their [illegible] [illegible] Each was [illegible] [illegible] but [illegible] [illegible] [illegible]

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organ music, especially his *Ecole d'Orgue*, which comprise several volumes. Albert Renaud, organist of the Grand Organ, St. Germain-en-Laye, Jules Grison for years at the Rheims Cathedral, Daniel Fleuret, Georges Debat-Ponsan, Paul Jumel, Edmond Lemaigre, and Aloys Claussmann, organist of the Cathedral at Cleremot-Ferrand, have each done their share. A resumé of this period would not be complete without mention of the great work done by the late Charles Bordes at the Church of St. Gervais, where in 1890 he was appointed as Maitre de Chapelle, and with his choir brought forward the works of the early choral writers, including Palestrina, Vittoria, de Lassus, Allegri, etc., and later a series of historical concerts, for several years on Thursday evenings. With Alex. Guilmant and Vincent d'Indy he founded in 1894 the Schola Cantorum, where the traditions of church music and especially the Gregorian chant improvisation and execution of the plain-song are taught. With his famous choir, M. Bordes made extensive tours in France, and would have visited America but for his early death.

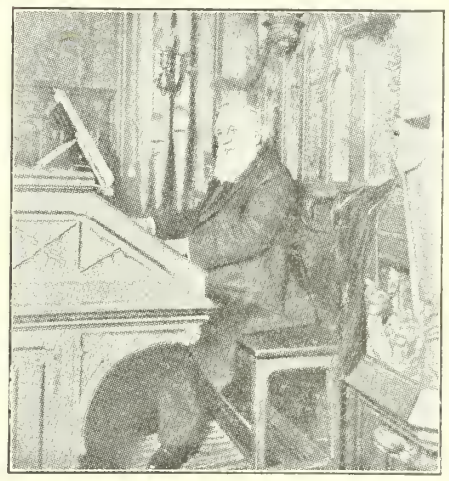
ORGANISTS OF TO-DAY.

In coming to the organists of the present day we find Joseph Bonnet, the brilliant pupil of Alexandre Guilmant, at St. Eustache, where the wealth and fashion of Paris are being drawn by his marvelous playing. Each Sunday morning Mr. Bonnet plays a program of organ music, while mass is intoned by the priest, the choir being absent. So popular has this become, that it has caused other parishes to complain at the non-attendance of their parishioners. Mr. Bonnet, a virtuoso par excellence, is the most sought-after organist in Europe to-day, and is each season concertizing in nearly every European country. His compositions are rapidly becoming known in America, and justly so. At the Cathedral of Notre Dame, Louis Vierne, who replaced Guilmant at the Schola Cantorum, presides at the Grand Organ. Mr. Vierne is a profound scholar, as is exemplified by his organ symphonies, while his playing is second to none in France to-day. His work at Notre Dame has restored the music of the cathedral to its proper place, and no one is better fitted to play the great Cavaillé-Coll organ.

Charles Tournemire is at Ste. Clotilde upholding the traditions and developing the work begun there by César Franck. George Jacob, a Guilmant disciple, played the works of Bach complete last year, and will repeat the programs at his recitals this season. M. Jacob is earning many laurels for his excellent compositions and playing.

Maquaire, whose organ symphony is making him known in America; G. Guy Ropartz, whose orchestral works are being played by the Philharmonic Orchestra in New York, has written a large number of organ works of no mean order; Charles Quef, at La Trinité; J. Edmond Bonnet, both Premier Prix of the Conservatoire, and Albert Dupré, should each be mentioned. Florent Schmitt, whose name until recently was practically unknown on this side of the Atlantic, and whose harmonic effects and orchestral devices are now attracting the attention of serious musicians, has written for the instrument, as has also Paul Dukas, whose *Barbé-Bleue* met with so signal a success at the Metropolitan Opera last season. Vincent d'Indy, director of the Schola Cantorum, whose writings have been largely for the orchestra, has given out several small original works for the organ. Adolphe Marty, professor at the National Institution for the Blind, and pupil of Saint-Saëns, has written several sets of pieces for the Church Service, as well as a Sonata entitled, *The Pentacost.*

The French excel in detail work. Everything is thought out and ample time expended upon it. Rhythm is to them of paramount importance, and insisted upon. Symmetry in everything, poise, individuality, elegance of style, and a balance of tone are salient points invariably attended to. The foundation principles are religiously looked after and the exact value given to each note at a slow tempo before an attempt is made in the working up or in registrating. The organ is regarded as a noble instrument, and treated as such. First and foremost are the works of Bach and the old masters, and the art of improvisation, after that the modern school. The French are progressive and creative, and by indefatigable attention to their art have raised the standard of organ composition and organ playing second to none.



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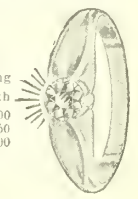


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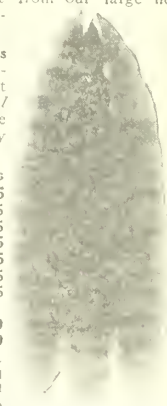
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FRANCE for a long time has had notable organs. Louis XV ordered one for his son and afterwards presented it to Marie Antoinette, who had it installed in the Petit-Trianon at Versailles. The instrument was sold during the Revolution and then used by Pius VII during his residence in Paris, and is now in the Students' Chapel at St. Sulpice, where Mr. Widor takes much pride in showing it. When the great organs of France are mentioned, one name stands out above all others—that of Aristide Cavaillé-Coll—who built the greatest instruments the country ever possessed. As far back as 1834, he received the contract for the construction of the large organ in the Royal Chapel of St. Denis, which, when completed, showed improvements of great importance, including the Barker pneumatic lever, the wind reservoirs provided with double valves, and the introduction of harmonic stops which enriched the instrument with a new group of superior quality on account of the roundness and volume of sound. He made many experiments in wind supply, and invented an instrument called the "poikilorgue," which proved to be the forerunner of the harmonium. Up to the year 1898 he had built upward of 700 organs, including Notre Dame, La Trinité, St. Sulpice, La Madeleine, Le Trocadero, St. Augustin, the Cathedrals of Nancy, Amsterdam, and Moscow, together with many others. Those in St. Sulpice and Notre Dame are perhaps the best examples of his Art. Cavaillé-Coll was in his prime during the reign of the Emperor Napoleon III, who to flatter the clergy, ordered the cathedral organs rebuilt and awarded him the contract. The flute and mixture work, as well as the resonance and sonority, were greatly improved as the result of the important innovations which he had thought out, and used for the first time. The French reeds have been noted for years, and are voiced with great care. Nothing is hurried in organ construction, not even at the present time. It usually requires at least four times as long to build an instrument as in America. Great care is expended on the selection and seasoning of the wood, and the entire workmanship is executed with deliberation and attention to the minutest details.

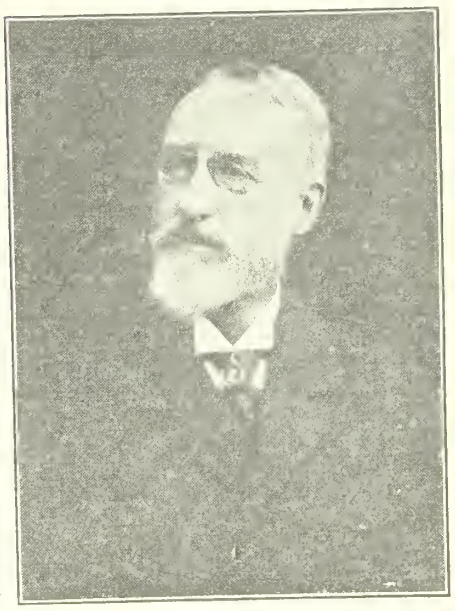
SOME NOTED MAKERS.

M. Cliquot, Daublaine and Callinet, J. B Stolz, Ducroquet, and Merklen Abbey, Debierre, Puget & Didier, and M. Mutin, the successor of Cavaillé-Coll, have also been prominent in organ building. The electro-pneumatic action was invented by Dr. Albert Peschard, who for many years played in the church of St. Etienne in Caen, France. Peschard collaborated with Charles Barker, of Bath, England, who, during the larger part of his life, resided in Paris, and was responsible for many of the improvements in organ building, working with Cavaillé Coll and several of the other eminent builders. The demand for organs to be used as solo instruments, and in connection with the orchestras, is constantly growing. The concert halls are being supplied, and in addition many private residences are having them installed. This necessitates a new style of instrument to meet the peculiar demands and conditions. It opens a new field to the organist as well, and one that as yet is just beginning to be appreciated and developed.

FAMOUS MUSIC SCHOOLS OF PARIS.

A PREMIER prix at the Paris Conservatoire means a great deal to those who are fortunate enough to win the coveted prize. As the Conservatoire is a government institution, no fees are asked, but it is necessary to pass the entrance examinations, which are difficult. The classes in each subject are limited, and when full, no matter what is the ability of the applicant he must wait until the following year before making application again.

Preference is given to native students, and it is therefore difficult for a foreigner to gain admission to the classes. Examinations are held at frequent intervals, and finally, when the course is completed, another is given and must be successfully passed to compete for the prize. At last the day arrives—those who are eligible assemble in a small ante-room, and draw numbers. The jury await them in the Grand Saal de Concert. One by one they enter and try for the prize.



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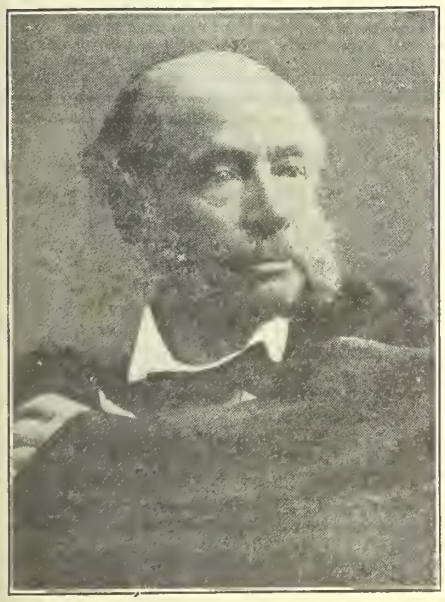


Department for Violinists

Edited by ROBERT BRAINE

THE VIOLIN ART IN FRANCE.

VIOLIN playing has been popular in France from the very earliest times, and that country has produced an immense number of eminent violinists, violin teachers, and composers of violin music. In early times we read that a French king went into battle accompanied by a regimental band consisting of twenty-four violinists. The very first known maker of



HENRI VIEUXTEMPS.

violins, Duiffoprugcar, was called to France by Francis I, and many French violin makers studied the violin making art with masters of Cremona. One of the earliest of French violinists was Jean Marie Leclair (1697-1764), who was famous for his violin compositions, which showed many of the qualities which later became characteristic of the French school.

Early French violinists and violin compositions showed the influence of the Italian school, but later an independent French school, of which Pierre Gaviniès (1728-1800) was the best known representative, appeared. He was the composer of a set of studies, *Twenty-Four Matinées,* which have survived, and are popular at the present day with violin students. Alexandre Jean Boucher (1770-1801) had a wide reputation as a solo violinist. He was a showy, brilliant player, and had great technique, but was considered something of a charlatan.

Also Viotti, and later Paganini, both Italians who spent much time in Paris, had a tremendous influence on the development of violin playing in France, and the French school shows many traces of the genius of these men. Viotti played much and taught in Paris at various periods and was at one time the conductor of the opera in that city. The most famous of Viotti's French pupils were Rode and Baillot.

At the end of the 17th century, Paris was the most noted center of violin playing in the world, from the number of eminent violinists who were active there at the time. The most brilliant stars in this group were Viotti (an Italian), Kreutzer, of German parentage, but born at Versailles, in France, and Rode and Baillot, both Frenchmen, and as all four had many earnest pupils a great impetus was given to the art in France. The Paris conservatoire had but recently been founded and Rode, Kreutzer and Baillot were among the teachers of violin playing in it. These three men by their teaching, playing, and compositions had a tremendous influence on the art of violin playing in France, and in the world generally. They collaborated in the production of a *Method for the Violin* for use in the conservatoire, and each was the author of well-known works for the violin. Rode was a really great violinist, a great teacher and a successful composer. He wrote ten concertos for the violin, of which the seventh is probably the most effective, and is sometimes heard in concert at the present day. He also wrote the famous variations in G major, known as *Rode's Air,* a number of quartets, and other works for the violin. His greatest claim for fame as a composer is, however, his famous *Twenty-Four Caprices,* for violin solo, a work which is studied at the present time by every serious student of the violin. He had many pupils, among whom was Böhm, the teacher of Joachim.

A GROUP OF GREAT TEACHERS.

Rudolphe Kreutzer, composer of the famous *Forty Études,* the thumb-worn companion of every violin student, whose parents were German, but who by birth and education was a Frenchman, was the third in point of development of the four great representative masters of the classical violin school of Paris, the other three being Viotti (an Italian), Rode and Baillot. Kreutzer was a brilliant solo violinist, and a prolific composer, having written no less than 39 operas and ballets, 19 violin concertos, which are rarely heard at the present day, except in the class room, and many sonatas, quartets and other compositions. His fame will always rest, however, on the Forty Etudes or Caprices, which are used for violin study by all violinists, and all the different schools of violin playing. These études are somewhat below the Rode caprices in point of difficulty, and are usually used just before them.

Baillot, the other of the group, achieved great fame as a violinist. His style was somewhat more modern than his contemporaries, and he was the author of a number of works for the violin, none of which is heard at the present day.

Many great violinists owed their success to the streams of knowledge which flowed from these great teachers of the Paris Conservatoire. One of the famous pupils of Baillot was Habeneck, who in turn produced the following pupils, all famous violinists, Sainton, Prume, Alard, Leonard. Alard, in turn, was the teacher of Sarasate, who achieved world-wide fame.

Massart, who for many years was a teacher in the Paris Conservatoire, was a pupil of Kreutzer. Among his famous pupils were Wieniawski, Lotto and Teresina Tua. Wieniawski achieved enormous success as a solo violinist and visited the United States some years before his death. Ysaye, the famous virtuoso of the present day, was a pupil of Wieniawski at the Brussels Conservatoire. It would take a large volume to recount the achievements of the violinists who owe their education directly or indirectly to the teachers of the Paris Conservatoire.

The two most eminent representatives of the modern French school were De Beriot and Vieuxtemps. These two great violinists were of Belgian nationality, but as the Belgian school is really a branch of the Paris school, with very slight differences, they are rightly considered as belonging to the modern French school. Both men had great personal success as solo violinists, and both are known the world over as composers of violin music. De Beriot's concertos, *airs variés,* and other compositions, are noted for their suave, pleasing melodies, resembling the Italian opera in style. They are well worked out and thoroughly violinistic, but are no longer played by violinists of the first rank, although they are very popular among students and amateurs. It is doubtful if any violin solo of a similar grade of difficulty has ever achieved a greater vogue than De Bériot's *Scene de Ballet.*

The compositions of Vieuxtemps have great merit. Some of his concertos, and pieces like the *Ballade and Polonaise* are very effective, and are still in the repertoire of great violinists. De Bériot produced many well-known pupils, Sauret being one of the most famous.

French violinists as a rule are gifted teachers and a prodigious number of good violinists have been turned out in Paris. They also excel in writing music suitable for purposes of instruction. Alard wrote a number of operatic fantaisies which have become popular, Léonard has given much good teaching material to the profession, while in the easier grades, the little *airs variés* and miscellaneous compositions of Dancla, who for many years taught in the Paris Conservatoire, have lightened the labors of the teacher and cheered the heart of the young student.

Among important compositions for the violin of the present day by French composers should be mentioned the Concerto

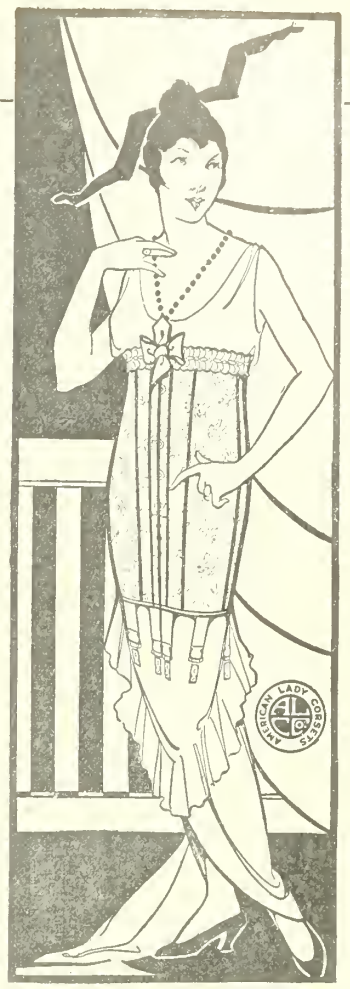


HENRI MARTEAU,

Noted French Violinist who Succeeded Joachim at the Berlin Hochschule.

in B minor, by Saint-Saëns, which is now one of the leading violin concertos, and is often played by the world's greatest violinists.

Paris has long been noted for the large number of violin students she attracts from the outside world. Students from all over the world are welcomed to the class rooms of her conservatoire, and frequently snatch the prizes from her own sons. Sarasate, the Spaniard, and Wieniawski, the Pole, were both "first prize" pupils of the Paris conservatoire.



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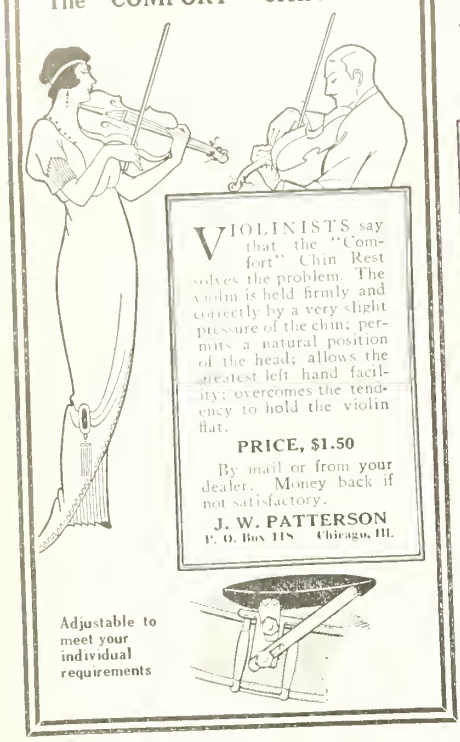
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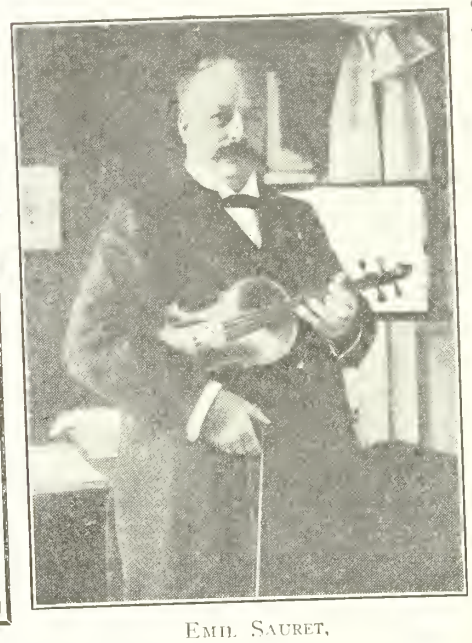
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FRANCE'S GREAT CONTRIBUTION TO THE VIOLIN ART: THE TOURTE BOW.

THE art of violin playing owes an enormous debt to French genius, for France forms one of the triumvirate of nations—Italy, Germany and France—which has brought the art to the state of perfection which it enjoys to-day. Although France has produced noble violinists and violin makers, her greatest contribution to the development of violin playing came from the inventive genius of François Tourte, a little old French bow maker, who worked all day making bows in his atelier in Paris, at No. 10, Quai de l'Ecole, and in the evening, when the weather was fine, spent his time in fishing along the banks of the Seine.

Italy gave to the world the Cremona violin, and Tourte gave to violin playing the modern violin bow, without which modern violin playing as we know it to-day would be impossible. Tourte is known as the "Stradivari of the bow," and as the best which modern violin makers can do is to copy the work of Stradivari, so modern bow makers copy as closely as possible the bows of Tourte.

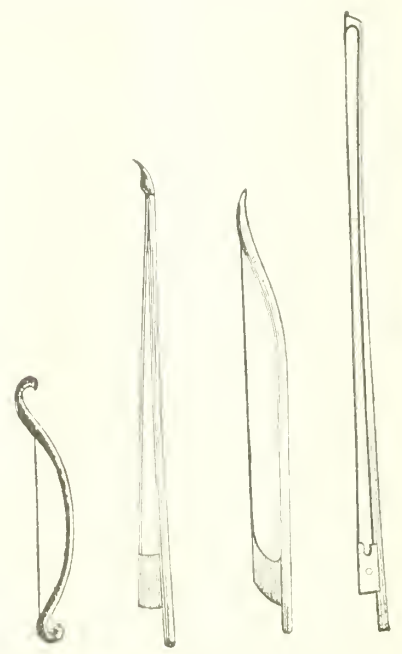
François Tourte was born in Paris in 1747, and died there in 1835, at the ripe age of 88, his whole life to within a very short time of his death having been devoted to bow making. His father and brother were also bow makers. Tourte at first made bows in the prevalent style, and it was not until after 1775 that he introduced his revolutionary improvements. Up to this time the violin bow was a barbarous instrument, clumsy, weighty, and with the stick forming a curve, convex to the hair.

With the prescience of genius, Tourte saw that the old style bow was constructed on entirely false principles for the production of tone, and he set himself to remedy it. All great inventions are simple and this was no exception. It occurred to Tourte that by reversing the curve of the stick, giving it a position concave to the hair, better results would be obtained.

This proved to be the "lucky curve" (as our American fountain pen manufacturers say) and made of the violin bow an entirely different instrument. Up to that time the stick had been bent outward, like a bow as used in archery.

It is very rare that one inventor leaves his invention in such a perfect state, that succeeding inventors are unable to improve on it, but the Tourte bow is one of the few examples. Tourte not only reversed the curve of the stick, but he designed the modern frog, fixed the true length of the bow, determined the right degree of curvature for the stick, worked out the rule for the proper tapering of the stick, so that the center of gravity would come in the right place, and thus give the bow the proper balance. He also, after many experiments with the staves of old sugar hogsheads from South America, learned definitely that sticks of fine straight-grained Pernambuco wood, give the maximum of lightness, strength and elasticity for making bows. He also found that the best way to give the stick the proper permanent curve was to subject it, while bent in the desired curve, to a moderate heat for a considerable time. Tourte invented the mechanism by which the hair is spread out and fixed in the frog. In his work he is said to have had the advice of Viotti, the famous Italian violinist, who told him what was required for an ideal bow.

The new bow rapidly displaced the old, for it gave violinists a bow at once strong and elastic, without being heavy. With this bow, swells, staccato with up and down bow, saltato effects, etc., could be achieved which would have been impossible with the old style bow. Tourte used no mechanical rules or patterns in his work, but relied entirely on his eye and hand, for producing the proper symmetry. So perfect was his workmanship that when mathematically investigated, the Tourte bow proves to be a perfect instrument for producing the effects intended. When un-strung, we find that the Tourte bow forms a logarithmic curve, the ordinates of which increase in arithmetical proportion and the abscissas in geometrical proportion. This is one of the amazing examples of where, without previous theories to guide him, a man of genius has worked out a difficult piece of mechanical construction, of extreme complication, which science has afterward found to be absolutely correct.



THE DEVELOPMENT OF THE BOW.

The smallest of the above bows was the kind used with the rebec previous to the thirteenth century. The two middle ones belong about 1610-1660. On their right is the bow Tourte invented, which has since undergone little or no change. It will be seen that the bow actually has developed from the mediæval weapon of that name.

During his lifetime Tourte received from $40 to $75 for his bows, the best of which were gold-mounted. These same bows command at the present time from $100 to $300, or even more in the case of choice specimens. These bows do not seem to deteriorate in the least if the

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France has produced many important violin makers. Nicolas Lupot, often called the "French Stradivarius," was the greatest French maker. He came of a famous family of violin makers and lived in Paris the greater part of his life. He devoted most of his time to making reproductions of the work of Antonius Stradivarius and many of his copies are of the highest quality and command very high prices. He long enjoyed the reputation of being the greatest violin maker of his day in Europe. Jean Baptiste Vuillaume was another famous French maker, whose instruments are much sought after at the present time. He excelled in producing copies of the great Italian makers. Among other French makers were Bernardel, Boquay, Chanot, De Comble, Gand, Pique, a workman of rare excellence, Pierray, Silvestre, and many others.

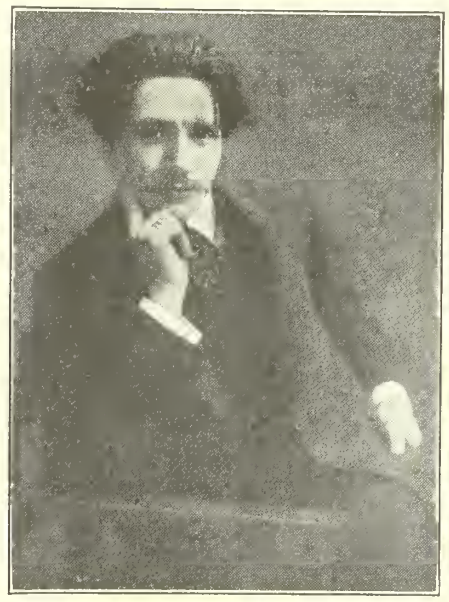
Paris has always been the seat of an important violin making industry, and her makers and connoisseurs were among the first to recognize the supreme quality of the violins of Cremona, and to bring them to the attention of the musical world.

THE programs of violin recitals and single numbers played by violin students in all parts of the country, coincident with the closing of the year's activities in the various music schools, shows the remarkable advancement in violin study which is going on all the time. In one city in the middle west, a violin pupil gave a recital, which included the Mendelssohn concerto, the Bruch G minor concerto, the *Airs Russes* of Wieniawski, and the *Bohemian Dances* by Randegger, besides several shorter pieces. The program was played entirely from memory. Such a program would be a heavy one for a leading professional violinist. Even in the smaller cities movements from violin concertos and notable solo violin numbers are frequently heard.

HAND GYMNASTICS.

PROBABLY the most interesting development of the past year in violin education in Europe has been the increasing attention which has been paid to systems of hand gymnastics, to develop the muscles, increase the stretch, etc. Various systems of exercises have been devised and apparatus invented, and hardly a large European city is without its operators or "institute," for instruction in this work. Many eminent violinists have taken kindly to the hand development work, and have written testimonials concerning it.

Few of these systems have had much vogue in the United States, but it will probably be only a matter of a short time until they are introduced into the larger American cities. Most of the systems have much in common with the science of osteopathy, and consist of scientific massage, which increases the supply of blood to the various parts of the hand and fingers, loosening the articulations, rendering the muscles more supple, etc. There are also special apparatus and exercises for increasing the stretch, making it possible for small hands to stretch large intervals like the tenth,



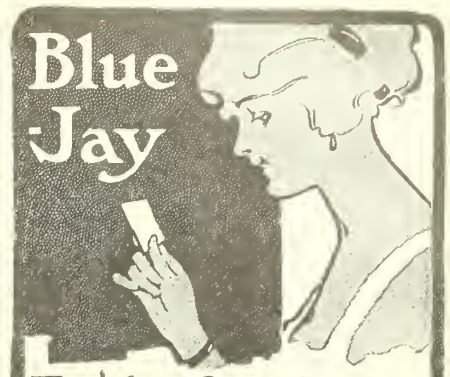
JACQUES THIBAUD.

A French artist whose recent tours in America have done much to acquaint our younger generation with the glories of French violin art.

FRENCH VIOLINISTS WHO HAVE VISITED AMERICA.

THERE is an old saying that "good Americans when they die go to Paris," and it may be that good Parisians when they die return the compliment by coming to America. They rarely do so, however, while they are living, and it is remarkable how few prominent French artists have been to this country. There seem to have been more violinists than either pianists or singers, though many visiting French violinists turn out, as an Irishman might say, not to be Frenchmen at all but Belgians. There have been a few, however, who have braved the dangers of the Atlantic and the rigors of an American tour. Perhaps the first of these was Sauret who has been here several times in 1872, 1874-76, 1877, and again in 1895. He even lived here for a while, having been an instructor of the violin at Chicago, 1903-06.

Another famous French violinist who has visited our shores is Henri Marteau, who was born at Rheims in 1874. He is at present in Berlin, having been chosen by the Kaiser to succeed the veteran Joachim at the Violin Department of the Berlin Hochschule. The most recent comer is Jacques Thibaud, whose portrait is given above.



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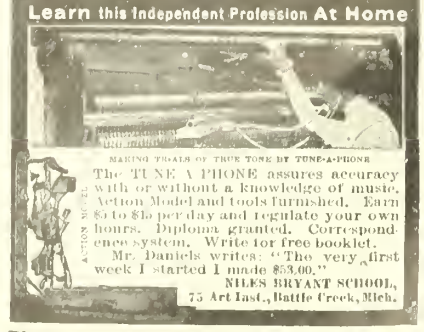
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Department for Children

Edited by Miss Jo-Shipley Watson

A CHAT AFTER CLUB.

"I suppose you play Dvořak's *Humoreske?*" said Grace, as she seated herself before Edith's new baby grand.

"Oh, of course," answered Edith, nonchalantly. "Doesn't every one play it? What a name that composer has; how ever do you pronounce it?"

"Why, don't you know?" Grace looked inquiringly at her senior. "It's 'Dvorschahk' with the accent on the second syllable."

Edith was president of "The All Round the Year Music Club," and Grace, who had just returned from college, was only a visitor to the club.

"Grace, dear; you seem to be just bursting with knowledge—tell me about this Dvořák; you know I am to have a paper on him next meeting—did he come to America? and did he write operas? and oh, there are lots of things I must know before next Friday."

"Yes, he did come to America!" said Grace. "He was a very eminent composer, in fact the most noted composer who had visited us up to that time, and he became the director of the National Conservatory of Music in New York City at fifteen thousand dollars a year. That was in 1892 and I suppose that must have looked like an enormous sum to so poor a man as Dvořák."

"Tchaikovsky came to America," Edith interrupted.

"Oh, yes, but Tchaikovsky was quite a different type of man, and besides he did not come to teach. Dr. Antonin Dvořák was not a born aristocrat, but a peasant first and last. Some one has described him as 'Pan Antonin, of the sturdy figure, the jovial smile, the kindly heart and the school-girl modesty.' You know he was the son of the village innkeeper and butcher in Muhlhausen, Bohemia."

DVOŘÁK'S OPPORTUNITY.

"Dear me," laughed Edith, "That sounds as lowly as Haydn's beginnings and Dvořák is so modern, too. I wonder if any of us would amount to more if we had no funds for lessons; of course he was poor"

"Poor well, I should say so; if any composer grubbed for a musical education, surely young Antonin Dvořák did. The delightful feather bed of ease was entirely lacking in Dvořák's boyhood."

Grace launched into an enthusiastic account of the young man's struggles.

"It seems that even poor butchers' sons can dream dreams in Bohemia, especially musical dreams. Every one over there can get a good musical education at the public schools, for music is a part of the instruction. Antonin coaxed the school master to teach him the violin, and as [illegible] in the air in these foreign com[illegible] must have gathered up a great [illegible] For sometimes he sang a [illegible] performed at the holi[illegible] festivals there is a great [illegible] said that over forty [illegible] by the peasants."

[illegible] call the country [illegible] coming inter[illegible] in [illegible]

"The bliss of playing for weddings and dances and singing solos did not last long, for the father commanded his son to give up music and go to work in the shop. Then a very funny thing happened. Wishing to please his father and to win his sympathy, the boy wrote and scored an original polka for the village band; this was in the nature of a surprise and so it proved. Imagine the scene—the band lined up in the village square before the innkeeper's tavern, the excited lad and the expectant parent; but guess the effect of the first frightful discords that arose from the jangling instruments. Too late the bewildered composer realized that he had forgotten that the trumpets were transposing instruments; he had written the parts the way they were to sound and not as they were to be played."

"Mercy me—I should think he gave up trying after such a fiasco," laughed Edith.

"No, indeed, his purpose never wavered. At home there were discussions and arguments; months passed before he was allowed to go to Prague to study."

"Oh, I know where Prague is—it's the capital of Bohemia and is very historic," Edith broke in excitedly, "but don't let me interrupt you."

A GREAT MASTER'S PRIVATIONS.

"Prague and poverty were not enough to crush this sturdy peasant boy. It's the same old story. The allowance from home stopped, so he went to work, joined a band, played in restaurants and at weddings and, in all, earned about nine dollars a month."

"Goodness, what could he do on nine dollars a month!" exclaimed Edith.

"He lived any way he could, and perhaps the most pitiful thing about this dismal period was the lack of study books and of musical scores. He was too poor to buy them, and he lacked friends who would lend them, and there were no libraries where he could read them. Once there seemed a chance to hear something good. Weber's *Der Freischutz* was being played at the opera house, and he could go for the sum of four cents; but alas he did not have the four cents and the opera went unheard. At concerts he coaxed the kettle-drum player to allow him to crouch behind the drums so that he might hear the program."

"These were meager advantages compared with ours," said Edith, shaking her pretty curls. "Most of us don't know how to listen in the best two-dollar seat in the house. What happened next?"

"He graduated from the Organ School in Prague when he was twenty-one. About that time he became acquainted with Beethoven's symphonies, and then began a long apprenticeship. For ten years or more he wrote and destroyed; whole symphonies went up in smoke. An opera and scores of smaller works were burned—but listen what happened and decide whether it is comic or tragic. Dvořak was commissioned to write an opera for the National Theatre at Prague. Here at last seemed to be the great opportunity he was waiting for, but instead of writing in his own style he wrote a music drama after the manner of Wagner, and the good Bohemians who came to hear folk-tunes were completely disappointed with the strange Wagnerian leit-motifs."

"His great moments were awful failures—weren't they!" exclaimed Edith. "I should have died with mortification."

"Dvořák was too dogged for that—he set about re-writing the entire opera, not a single note of the original was left; wasn't that plucky?"

"I should say so. I suppose it failed again."

"Yes, it did—this time the critics attacked the libretto or book of the opera; they agreed that it was worthless and flat. And Dvořák showed his pluck by getting a poet to write an entirely new book to his entirely new music and so with nothing left of the original he made a success at last."

"Well, well, so that is the story of the composer of the *Humoreske*. I'm so glad you stopped in, Grace; it's awfully good of you to tell me. Do you suppose I can remember all that until next Friday?"

A YOUNG GIRL'S VISIT TO ROBERT SCHUMANN.

At some time or other every one of us has imagined a meeting with some one of the great composers—what should we play? What should we say? And how should we feel if such a meeting were to come to pass? The following is an interesting account of Amelia Rieffel's visit to Schumann in August, 1840.

"The next day I went with my father to see Schumann, not without fear and trembling, for how much depended on his favor!

"His appearance has little to recommend it. He looks like an honest citizen; only occasionally a sarcastic expression crosses his mouth, his eyes darken, and then he is interesting. His nature is the same—homely, quiet, and simple, with no apparent talents or special gifts. He speaks softly, in disjointed sentences, and has a kind and attractive smile, and as he talks he often nods his head in cadence. As we went in a delicious scent of flowers greeted us. To the right stood the piano, and above it hung portraits of Bach, Beethoven and L. Schunke on his death bed. Under these Clara's picture, a speaking likeness. My inward emotion at the sight of her whose friendship was so dear to me certainly did not escape Schumann; he took my hand and pressed it gently.

SCHUMANN'S SENSE OF HUMOR.

"To the left stood a music stand stuffed full of papers, and over that a secretary with a number of frightful caricatures of composers—for instance, Liszt with four hands; Paganini with his sleeves tucked up and his strings broken, gazing furiously at the G string. He seemed to take great pleasure at these things for we had scarcely sat down and exchanged a few words when he directed our attention to them.

"After a little he asked me what I had been playing lately, and I mentioned several things. 'Do you know this ballad?' he said, taking up a dusty piece from a heap of music. Heavens! My favorite ballad (G minor), my show piece. This is a good omen, thought I. 'Suppose you play me that ballad. I found it a few days ago among my music; I did not know that I had it, and I do not remember it; please play it to me.' I was embarrassed. I could not believe that the moment had at last arrived to which I had been looking forward so long with fear and trembling. How much depended on this moment, on the first impression! I dared not refuse. Schumann sat down at the window and I at the piano. I noticed that he seemed curious to hear me, and my fingers trembled with anxiety.

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My feelings were not enviable. But I quickly regained my composure and found my terror give way to joy; for he called out, after a few bars: 'Splendid, really splendid! Great expression!' He came closer, and at last fairly laid his arm on the piano. It was over and I had really played well. Schumann's face was quite flushed, and his eyes expressed the deepest satisfaction. He praised me beyond measure. Papa kissed and embraced me, wept and laughed and was in heaven. Aye—above heaven, if there is any higher than that."

A FAMOUS AMERICAN SONG: BEN BOLT.

Some of us never knew there was a Nevin until a certain novel called *The Rosary* was published, and I doubt if many would remember *Ben Bolt* if Du Maurier had not made Miss Trilby O'Farrell sing *"Oh, Don't You Remember Sweet Alice, Ben Bolt,"* under the influence of Svengali, who hypnotized her into singing more divinely than any one in all Europe.

Ben Bolt was written by an American fifty years before Du Maurier wrote a line of *Trilby*. Dr. Thomas Dunne English, who wrote the poem, was still living when the novel came out. The poem first appeared in the New York *Mirror* in 1842, signed with the author's initials, T. D. E. Dr. English had been requested to write a sea poem for *The Mirror*, and *Ben Bolt* was the result, with not a word of the sea in it until the last line, when suddenly, as an after thought almost, the stanza ends "Ben Bolt of the salt sea gale." The tune which carried the words to the ends of the English-speaking world was a German melody. The last years of his life Dr. English spent in Newark, New Jersey. He had a passion for gardening and though nearly blind he could see enough to enjoy his flowers. He held a poor opinion of *Ben Bolt;* when it was so much "the rage" that ships, steamboats, race horses were named "Ben Bolt," Dr. English would add "The ship was wrecked, the steamboat blew up, the horse never won the race." Perhaps the greatest ill luck was his own, during all its vogue and long after, he never received a penny out of the poem.

IN A FAMOUS ROMANCE.

In Du Maurier's *Trilby,* Little Billee sang *Ben Bolt* very nicely "with his little throaty English baritone." It was Svengali, however, who played a masterly prelude to the song and Gecko, as Du Maurier describes him "cuddling lovingly his violin and close his upturned eyes, played the simple melody as it probably never had been played before—such passion, such pathos, such a tone!—and they turned it and twisted it, and went from one key to another, playing into each others hands, Svengali taking the lead, and fugued and canoned and battle-dored and shuttle-cocked it, high and low, soft and loud, in minor, in pizzicato, and in sordino—adagio, andante, allegretto, scherzo—and exhausted all its possibilities of beauty; still their susceptible audience of three was all but crazed with delight and wonder; and the masterful Ben Bolt and his over-tender Alice, and his too submissive friend and his old schoolmaster so kind and true, and his long dead schoolmates, and the rustic porch and the mill, and the slab of granite so gray, were all magnified into a strange, almost holy poetic dignity and splendor quite undreamed of by whoever wrote the words and music of that unsophisticated little song, which has touched so many simple British hearts that don't know any better."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—April, 1914.

	Regular Price	Special Offer Price
Musical Playing Cards	.50	.25
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The Easiest Studies of Kohler, Op. 151	.50	.15
New Reed Organ Volume	.50	.25
Pleasant Hours, Eight Instructive Four Hand Pieces, Op. 1042, Sartorio	1.00	.20
Six Sonatinas, Op. 36, Clementi	.30	.15
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Brilliant Octave Studies—A. Sartorio	1.25	.20
New Anthem Collection	.25	.13
Italian Overtures for Four Hands	.75	.25
Sonata Album—Vol. II	.75	.35

A New Department

On page 243 of this issue will be found a list of the best of the new music of the month issued by a number of the leading publishers. The value of this list to teachers and professionals cannot be underestimated. It will make every interested teacher—yes, and every dealer and every music clerk, keep abreast of the times as regards all composers, and what they are doing. If the department is a success, and we hope by every possible means to make it so, it will in time become a chronicle of the new issues of the world.

It is not the intention of the editors to list everything that is published, but to select, classify, grade and recommend only those publications which have been tested and found to be of real practical value in addition to artistic merit.

We would be glad to hear from our readers with any suggestions with regard to this new department.

$600 Prize Offer for Pianoforte Compositions

As announced last month the time for the close of this Contest has been extended to May 1st. This has been done in order to allow a more general opportunity of all, as many of the manuscripts are coming in from a long distance. All the compositions will be given the most careful scrutiny and none will be neglected. The unknown composer will receive just as much consideration as the writer of experience and reputation. We repeat once more that a composer may be represented in any or all of the classes with as many manuscripts as he may see fit to submit. See complete announcement on another page.

Parcel Post Printed Matter

On March 16th, this new postage rate went into effect. Taking it in general, the Parcel Post, as applied to printed matter, is of great advantage to the people. It means competition with the Express Companies first of all. It means the Express Companies are no longer a monopoly, can no longer charge extortionate prices or over-charge without redress, as has been the case in the past. Perhaps one of the greatest advantages of the installing of the Parcel Post rate by the Government, has been the lowering of the express rates. The installing of Parcel Post rates, therefore, does not necessarily mean the sending of printed matter by Parcel Post, but it means the sending of packages by express at more reasonable rates than heretofore and with the added advantage over the post, of a receipt and insurance.

As the Parcel Post rates have been arranged for the present by the zone system, *i. e.*, the rates are graduated, growing gradually larger according to distance, the nearby locations to a certain point have a great advantage, those living at the greatest distance have no advantage at all. However, the zones are so large that there will be on the average a benefit to the great majority of people.

Our last word on this subject is a very important one. The Government has virtually taken over 50 per cent. or more of the express business of the country, and all within nine months—a stupendous task. The result of the addition of printed matter, until the Postoffice can adjust itself, is going to be a delay, and our patrons will notice that where a package was sent by Parcel Post the bill will mention it, and in that case if there is a slight delay, do not complain too quickly. The taking of this longer time to far distant points will adjust itself in a very short time, just as soon as the Postoffice finds how much they are going to have to handle.

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and Kings replaced by the faces of composers and the suits by music signs instead of hearts, diamonds, clubs and spades—notes, rests, sharps and flats. The Ace and 2 of notes, for instance, instead of the Ace and 2 of hearts is unique but most interesting and practicable.

The cards would be made in good form, standard size of playing cards, and will be sold in advance of publication for 25 cents a pack.

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This work, a revision of a work published a few years ago at a smaller price and then only half the present size, is a work of positive stimulating spiritual helpfulness, suitable for Sunday-school, prayer meeting or church services. This new work contains 219 hymns; a few of which are old, but where they are old they were only inserted because of their wide popularity. The music in every case suits the words. In other words, there is not one hymn set to dance music. The book is strongly bound in attractive red cloth covers, and we would be glad to send a sample copy for 25 cents, postpaid.

The Education of the Music Teacher. By Thomas Tapper

Mr. Tapper has completed the manuscript of his new book and the work is now in **process** of publication. It is difficult to describe this new treatment of a very important subject, because the author's outlook is especially broad and comprehensive. Those who look forward to this book as something which will correspond with "French Mastered in Ten Days," or "How to Be An Artist in Twenty Lessons," will be greatly disappointed. The book is far more fundamental than any treatise which merely tries to give the mechanical details. It is a book that the reader will find it profitable to keep at hand for a long time, remaining under its constructive influence by consulting it frequently. Such of the twenty-two chapters as "Music Teaching As Service," "The Principles of Pedagogy," "Musical Examinations," "Music in the Home," give an idea of the necessity for this useful publication. Until the book is published copies may be ordered in advance, according to our customary plan, at 60 cents. This, of course, represents only a small part of the actual price at which the book will be sold when it is published.

Ten Five-Note Recreations. By Mrs. C. W. Krogmann

These ten easy pieces are by the well-known composer of children's music and composed in her very best vein. These pieces are suitable for the first grade and are composed for five notes in each hand. All of the compositions have words to them, but they are either vocal or instrumental compositions. It is with great pleasure that we announce a set of pieces by this popular composer. We especially recommend them to young teachers who are searching for new, bright and original music for the young. Our advance price on this volume will be 30 cents, postpaid.

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In this collection will be found the most popular arrangements of both Wagner and Liszt. It will include the "Wedding March" from *Lohengrin;* "The [illegible] Music" from *The Flying Dutchman;* "[illegible] and Pilgrims' Chorus" from *Tannhäuser.* The work is one for advanced and [illegible] It will be added to [illegible] and will be sold [illegible] Cash accompanying [illegible] 35 cents, postpaid.

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We strive to hold an extremely high standard for all advertising. We have turned aside thousands of dollars worth of advertising because we were not absolutely sure that our readers would get the full worth of their money.

Look over the advertising in this issue. Whether you want a grand piano or a package of flower seeds, a trip to Europe or a package of chocolate, you will find buying opportunities well worth your attention. When you write please do not forget to mention THE ETUDE.

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The Polonaises of Chopin are among his most characteristic pieces. They are cast in larger mould and display more virility than most of his other works. The volume of Polonaises complete will be added to the Presser Collection, printed from new plates, carefully revised and edited.

Our introductory price in advance of publication is 30 cents per copy, postpaid.

The Rose Maiden. By Cowen

This is one of the most popular of secular cantatas and the steady demand for it has impelled us to issue a new and carefully prepared edition of our own. This is a work that should be in the repertoire of every choral society. It is interesting to study, attractive to the listener and not difficult of preparation. In advance of publication we are offering this work at 25 cents per copy, postpaid.

God's Time Is The Best. By J. S. Bach

This is one of the finest of classic sacred cantatas. While it is elaborately contrapuntal throughout, it is nevertheless not too difficult for the average choral society. It is a work which will well repay careful study and any choral society rehearsing it will gain decidely in general efficiency.

We are offering a sample copy of this cantata at the special introductory price of 12 cents, postpaid.

Sonata Album, Volume II

This work contains some of the best [illegible] Sonatas, and while this volume is not quite as popular as volume I, it does contain the best collection of the two volumes, but like all second volumes, it does not have the popularity that volume I enjoys, but in this case the Sonatas themselves are superior. The four Sonatas of Beethoven in this volume are decidedly the best known; it contains "Moonlight Sonata," "Sonata Pathetique," "Theme with Variations, Op. 26," and then the delightful one, Op. 2, No. 1, in F minor. The rest of the volume contains four equally popular Sonatas of Mozart and three of Haydn, in all, eleven Sonatas.

Our advance price for the present month is only 35 cents, postpaid.

Very Easiest Pieces for Four Hands

Some time ago we published a collection of very first pieces for piano solo. The new book which we are now announcing for the first time is planned along similar lines. It will contain the very first duets or easiest four-hand pieces. There has long been a demand for just such a work as this. Not a book of duets for teacher and pupil, but ducts for two pupils of about equal grade. In this new book both primo and secondo parts will be either in first or second grade throughout. In some of the pieces both parts will be in the first grade, in others both parts will be in the second grade, but not beyond. The pieces will all be bright and attractive and in every way as desirable as may obtain in very first pieces.

In advance of publication we are offering copies of this new work at the special introductory price of 20 cents, postpaid.

Brilliant Octave Studies. By A. Sartorio

This is the final month for the special offer on this new work. No better octave studies for advanced players can be found. The studies are so musical and so well made that they really sound like pieces. Each number bears a characteristic title. This is the finest volume of Mr. Sartorio's course in octave playing.

During the current month we are offering this work at the special low advance price of 20 cents per copy, postpaid.

Teachers' Helps and Students' Guide. By E. M. Sefton

This will be the last month that we are offering this work at a special reduced rate. The work serves the purpose of a guide for daily study and for practice. It gives precise directions as to what should actually be studied at each lesson. It is somewhat similar to what one might get in a correspondence course. In fact, it is a classified course of study. The work is a very valuable one to any ambitious young teacher.

The advance price of the work is 50 cents, postpaid.

Pleasant Hours for Four Hands. By A. Sartorio

In this volume the music has been originally composed for four hands, which makes a great difference as far as effectiveness goes. The pieces are between the second and third grades with the parts of about equal difficulty. The work will be positively withdrawn at the end of this month and those desiring a copy will have to send in their order at this time. We recommend the book most highly. The retail price of the book will not be less than $1.00, while our advance price, postpaid, is only 20 cents.

Six Sonatinas, Op. 36. By Clementi

For the present month we will continue on special offer the six Sonatinas, Op. 36, of Clementi. This work is possibly the most popular instructive work that has ever been issued. It is used more in instruction for the young, as an introduction to the classics than any other work. It is an almost indispensable work as a stepping-stone to the more serious works of the great masters, and its popularity is by no means waning, and it will be popular for generations to come. The present offer will be positively discontinued at the end of this month. In the meantime, our advance price of 15 cents postpaid, is still in force.

First Parlor Album for the Pianoforte

This is another addition to our series of collections in book form, printed from special large plates. The series include such representative volumes as "Standard Organist," "Standard Vocalist," "Operatic Four-Hand Volume;" and others. It will contain material similar in character to a former publication of ours which has proved highly successful, entitled "First Parlor Pieces." The new volume will also contain a large number of pieces not to be found in any other volume.

The special introductory price in advance of publication will be 20 cents postpaid.

Salon Album, Vol. I

The only work on special offer that is withdrawn April 1st is the "Salon Album Vol. I." This has been on special offer for quite a few months and will appear with this issue. The retail price of 75 cents is exceptionally low, so that the introductory price at which we have been charging it can be appreciated. The Volume contains twenty standard compositions of medium grade of difficulty, of almost 100 pages. Among the contents will be "The Maiden's Prayer," "Awakening of the Lion," "Fanfare Militaire," "Monastery Bells," and others just as attractive but not so well known. The reprint of the original Peters Edition, No. 764 A.

New Anthem Collection

This collection of anthems will be selected from our catalogue of the late anthems we have issued and will contain only those of decided merit. The anthems will be of pleasing grade and will be suited to the average choir. Extremes will be avoided in this volume. The anthems will all be serviceable and attractive and only those will be added to the collection that have already prov

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This new miscellaneous collection of organ pieces and transcriptions is now nearly ready, but we shall continue the special offer during the current month. The pieces in this collection are suitable for church or home, for teaching or recital. All of these may be used on a pipe organ without pedal. There will be 50 pieces in all and the volume will contain more than 150 pages.

For introductory purposes we are offering this book at 25 cents per copy, postpaid.

Easiest Studies. By L. Köhler. Op. 151

This is one of the standard sets of elementary pianoforte studies which we have added to the Presser Collection. It is one of the most used of all works of this character. The principal objection of the exercises is to develop the correct hand position and strength and accuracy in finger work.

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Italian Overtures for Four Hands

This will be positively the last month in which this work will be sold at the reduced price in advance of publication. There are all the popular overtures of Rossini in this volume, any one of which will cost more in sheet form than the price at which we are offering the entire volume. There are some ten overtures which are now offered for 25 cents, postpaid, an exceptionally low price for such a valuable collection of four-hand music. The edition is being prepared with the greatest care and will be added to the Presser Collection.

New Album for Violin and Piano

This is another new volume which will be added to the series printed from specially large plates. It will be a miscellaneous collection of the very best pieces by standard and contemporary writers suited to players of intermediate attainment. The pieces are such as will prove effective for the home, for teaching, for recital and for concert. It will be just such a work as every violinist will be glad to have in his library.

The special introductory price in advance of publication for this work will be 20 cents, postpaid.

List of New Sheet Music Publications on page 243.

The Latest Book Publications of Theo. Presser Co., listed and described on page 313.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.

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Sworn to and subscribed before me this *9th* day of *March, 1914.*

[SEAL] WILLIAM J. DICKSON,
Notary Public.

(My commission expires February 21, 1915.)

VERDI'S PERENNIAL POPULARITY.

HOWEVER the "ultra-violet" critics may deprecate the necessity for tunes in opera they can not fail to observe the wonderful vitality of a real melodic idea. It is the rich, warm blood of "arias" coursing through the veins of the works of Donizetti, Bellini and the earlier Verdi which after all keeps many operas with altogether unworthy libretti as much alive to-day as they were over half a century ago. We refer to the earlier Verdi because musicians are prone to think of the great Italian master as they do of the works of Beethoven, as divided into three quite pronounced epochs defined by marked differences in style of composition.

Of Verdi's first efforts, so little remains in popularity that the works of his earlier life are as dead as those of a hundred of his contemporaries whose compositions were so short lived that we can find their names only in the most voluminous dictionaries. Of his second epoch much has been said by critics who find it difficult to measure the worth of a composition by any other metre than that constructed by Richard Wagner. Compared with the works of Wagner and his followers the operas which Verdi wrote between the years 1850 and 1867 often seem crude and superficial, but these include some of Verdi's most popular works. *Rigoletto, Il Trovatore, Un ballo in Maschera* and *La Traviata. Aida* is considered a part of Verdi's third period, which includes *Otello* and *Falstaff*. In recent years *Aida* has reached enormous popularity which can not be ascribed solely to its spectacular features. With the exception of *Aida*, Verdi's most demanded operas are *Rigoletto* and *Il Trovatore*. It might not be rash to say that of all the operas ever written none has ever reached such wide popularity as *Il Trovatore*. Others may have had more reproductions, but the singular impassioned charm in some of the *Trovatore* melodies seems to have affected the general music loving public in a most remarkable manner. The *Miserere d'un 'almagia vicina alla partenza* followed by Manrico's despairing song from the tower *Ah! che la mor-te Ognora* has doubtless been played and sung more than any other operatic aria. Before "Variations for the Piano" went the way of bustles, hoopskirts and spatter-work every young ladies' seminary held a very ornate variation upon Manrico's plight, as one of the sure tests of the higher culture. Even now sixty years after it was written thousands of copies of this composition are sold every year.

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THE State of New York proposes to buy a pipe organ, and if the bill offered by Senator Bussey becomes law, the sum of $25,000 will be spent on the instrument. The organ would be placed in the auditorium of the new State Education Building.

THE Appellate Court of Wisconsin recently decided that an orchestra is entitled to damages for the loss of an engagement due to failure of the railroad company to switch the baggage car containing the instruments in time to deliver them in the city where the concert is to take place.

A PIANO quintet by Arthur Hinton, the English composer, was recently performed in New York by the Kneisel Quartet. Katharine Goodson, the wife of the composer, being at the piano. Miss Goodson's American tour during the past season has added greatly to the large number of musical admirers she has in this country.

MUSICIANS in Boston are lamenting the death of John O'Neill, for twenty-five years a teacher of singing in the New England Conservatory. He was also a critic and a composer, and died in his eighty-fourth year. Mme. Lillian Nordica was his most famous pupil. O'Neill was also professor of æsthetics and of the physiology of the voice at Boston University.

AN eight weeks' season in Montreal of the National Opera Company of Canada has resulted in a loss of $60,000. One-third of this amount, however, has been defrayed by subscriptions from public spirited citizens of Montreal. Efforts to give performances in Quebec and Winnipeg have failed, owing to lack of satisfactory support.

A TWO-ACT tragic opera entitled *Cassandra* had its first performance in America at the hands of the Philadelphia-Chicago Opera Company. The work is the composition of Vittorio Gnecchi, and it has been said to be to Strauss' *Elektra* what Massenet's *Herodiade* is to *Salome*. It portrays the guilty love of Clytemnestra and Aegisthus and ends with the killing of Cassandra by Clytemnestra with the same dagger that ends the life of Aegisthus.

THE last concert of the San Francisco Orchestra with Fritz Kreisler as the soloist brings to a close the most successful season that remarkable organization has yet had. The conductor, Henry K. Hadley, and the manager, Frank W. Healy, are to be greatly congratulated, as indeed are the people of San Francisco, for their share in making the great orchestral masterpieces better known and better appreciated.

THE noted Hungarian violinist, Carl Flesch, made his American début recently at a concert with the New York Philharmonic at Carnegie Hall. Mr. Flesch is unquestionably one of the finest living German violinists, and he has advertised his arrival singularly little. It is gratifying to realize that a great artist can make his presence felt, draw big audiences, and win the highest success without resorting to the flamboyant methods of advertising to which some artists (save the mark!) do not hesitate to resort.

THE police of Chicago recently stopped a dance in a hall in Chicago because the proprietor had neglected to obtain a permit. They were unable to stop the band, however, which continued to play, the conductor saying, "Business is poor this time of the year and we need the money." The band was thereupon arrested and taken to the police station. This, however, failed to stop them and they continued playing in gaol. The hall keeper was next morning fined $25, but the invincible landsmen were let off.

BOSTON is not going to have so much opera next season since at a recent board meeting it was decided to have only twelve weeks of opera, beginning in January, instead of eighteen weeks as hitherto. It is interesting to note, in this connection, that the rumors regarding the abandonment of the Philadelphia season of opera in favor of a longer season in Chicago have proved unfounded, as Mr. Stotesbury has again come forward with the necessary guarantee for the Philadelphia season.

MRS. H. H. A. BEACH, of whom America may be particularly proud since all her musical education was received in this country, has been giving a series of concerts in Europe. In Hamburg and in Berlin she played her Concerto in C sharp minor accompanied by great symphony orchestras. The press was quite as enthusiastic of her work as a composer as it was of her piano playing. The success of Mrs. Beach abroad emphasizes the fact that one may achieve the very highest musical ability right in the home land.

CHARPENTIER'S latest opera, *Julien,* a sequel to *Louise,* has at last had its New York *première.* It deals with the further adventures, or rather adventures of a dream, of Julien, the lover of Louise. It is very symbolic but rather gloomy in character, and is hardly likely under the circumstances to win the favor that has come to *Louise.* It is a spectacular work, however, and contains some very beautiful music, which, according to one critic at least, is not entirely free from Wagnerian influences.

ANNOUNCEMENT has been made that the ninth Bach festival will be given by the Bethlehem Bach Choir under the direction of Dr. J. Frederick Wolle at Lehigh University on Friday and Saturday, May 29 and 30. The program will include the mass in B minor, the motet, *Sing Ye to the Lord a New Made Song,* and the *Magnificat.* The Bach choir, which numbers only about two hundred singers, has won international reputation under the direction of Dr. Wolle, who is undoubtedly one of the leading present-day authorities on Bach's music.

THE celebration of the three hundredth anniversary of the founding of New York will be celebrated musically on the island of Manhattan by a five-day festival. There will be five symphony orchestras, 6,000 choristers and 1,000 bandsmen engaged. One of the features will be the singing of folk-songs of the many different races resident in the city's boundaries, eighteen nationalities being represented. Many of the most prominent musicians are interested in the project including Mrs. MacDowell, Puccini, Sibelius, Arthur Farwell, Henry F. Gilbert, Edgar Stillman Kelley, Walter Damrosch, Josef Stransky and Glière.

NEWS of the death of Putnam Griswold will be received with great regret by all who have heard him sing. He was born in Minneapolis in 1876, but when a boy moved to California. In 1900 he went abroad and studied first at the Royal College of Music in London and then in Paris. He first appeared in opera at Covent Garden, London, in 1901, but made his real operatic début in Frankfort, Germany. Colonel Savage's production of *Parsifal* brought him back to America to play the rôle of Gurnemanz in 1904. He next spent four years in the Royal Opera in Berlin, and since 1910 has been with the Metropolitan Opera Company. His career has been brief and brilliant, his death resulting from complications following an operation for appendicitis.

WHILE all sorts of efforts are being made to foster an interest in opera music in spite of the fact that many of the leading ventures in this field are carried on at a financial loss, choral music is being left to itself. It is gratifying therefore to find that choral organizations are on the increase, and are winning success without artificial aid. Singing is the most natural of all forms of music, and choral singing is one of the most delightful possibilities for the singer. It seems also to attract large audiences, for at a recent concert given in Seattle by the New People's Chorus under William H. Donly, the Hippodrome was filled with an audience of over 2,000 people. The chorus was organized last fall by the Seattle Clef Club, and has a membership of 250. The chief work presented was Gounod's *Gallia* and a setting by Gower of *By the Waters of Babylon.*

THE Chicago North Shore Music Festival for 1914 will be held in the gymnasium of the Northwestern University, Evanston, Ill., on May 25, 26, 28 and 30 of this year. Among the artists engaged are Alma Gluck, Anna Nielsen, Helen Stanley, Florence Hinkle, Edna Chapman Gould, Mary Ann Kaufman, Margaret Keyes, Evan Williams, Lambert Murphy, Grant Kimbell, Pasquale Amato, Charles W. Clark, Burton Thatcher, Herbert Witherspoon. Among the choruses to be given will be Haydn's *Creation,* Pierne's *St. Francis,* and *The Mystic Trumpeter,* by Hamilton Harty. The conductors will be Frederic Stock and Dr. Peter C. Lutkin.

If a highly successful banquet will promote opera in English in America we may expect great things from the dinner given by the National Society for the Promotion of Grand Opera in English in one of the big hotels of New York. "Everybody" was there and all agreed that opera in English would do much for the musical progress of America. THE ETUDE endorses this, but while we depend upon alien artists it is hardly likely that we will attain this object. The Century Company in New York has done wonders during the past year and the energetic Aboru brothers deserve great credit for what they have accomplished. The "National Society" has as its president Mr. Reginald de Koven, but one of its leading dynamos is Mrs. Anna E. Ziegler, a zealot who retains her good judgment and sanity to the degree that she realizes that great work must be done before the object can be accomplished. Mrs. Ziegler is a niece of the well-known composer of piano pieces, Carl Kölling, of Chicago.

MISFORTUNE certainly followed the venture of the National Canadian Opera Company. It recently found itself stranded in Denver, Colorado, and was in desperate straits. Some twelve thousand citizens of Denver, however, found themselves charitable enough, musically hungry enough, and brave enough to weather a blizzard and pay twenty-five cents each to attend the benefit performance at the Auditorium. Thanks to Mme. Marie Rappold, the leading soprano of the company, the money went exclusively to the minor members of the company. Mayor Perkins was so much moved by the generosity of Mme. Rappold that he made her an honorary citizen of Denver, a distinction that has only been conferred upon one other singer, Mme. Schumann-Heink. When it was found that the $3,000 was insufficient, the citizens of Denver made up a further donation of $1,000, so that the members of the company might return to their homes in Chicago, Montreal, New York and Italy.

THE Philharmonic Society of New York has just published in its program-book a "brief review of the society's past history, together with a report of its present condition and of the projects in contemplation for the future." The society has been reorganized in accordance with the terms of the Pulitzer bequest, through which the society received $775,000. The expenses of the society, however, are exceedingly heavy. The salaries of the players and conductors this season have been $118,685.84. Other expenses make the total annual cost of the organization from $210,000 to $236,000. It is estimated, therefore, that the annual deficit even under the most favorable circumstances cannot be less than $80,000. This deficit will either have to be made by voluntary subscriptions or an additional endowment fund will have to be raised. It is said that steps are already being made toward the latter course.

THE Sinfonia Fraternity of America (Phi Mu Alpha) announces the offer of one hundred dollars in gold, and an engraved certificate of honor, to encourage composition among American musicians.

The judges of the competition will be Frank Damrosch, Louis Victor Saar and Gustav Strube. The following rules will govern this contest: The style of the composition must be a male chorus with soli and organ or piano accompaniment or both. The music must be set to the words of the poem by Joseph Rodman Drake known as *The American Flag*. Any male American citizen is eligible to compete. The composer must not sign his name to the manuscript, but shall use a private mark on same. The manuscript must be accompanied by a sealed envelope, containing his private mark, the full name and address of the composer, and sufficient postage for the return of the manuscript. No envelope will be opened until the judges have made an award. Manuscripts must be forwarded flat or folded once. Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition at its fourteenth annual convention at Baltimore, November 30, December 1, 2, 1914. The judges reserve the right to reject all compositions if in their opinion none has sufficient worth to merit the award. The competition will close on August 15, 1914, and the award will be made at the above mentioned convention. All manuscripts should be sent to Mr. F. Otis Drayton, New England Conservatory of Music, Boston, Mass. Further information can be secured from this source.

Abroad.

CHARPENTIER'S new opera, *Julien*, has had its first representation in Germany at Leipzig.

THE Municipal Council of Zwickau, Germany, has voted $40,000 for the purpose of buying the house where Robert Schumann was born.

SIEGFRIED WAGNER is reported to have completed a new opera, *The King of the Pagans*, but nobody knows where or when it will be produced.

THE late French pianist, Raoul Pugno, is reported to have said that the most generous of all monarchs is the Sultan of Turkey, because he not only decorates the artists who play before him, but also pays them.

AN Italian child conductor, Willy Ferrero, who is only seven and a half years old, recently conducted the Russian Imperial Orchestra of eighty performers before the Czar and Czarevitch and the latter's sisters at St. Petersburg. Works from Grieg, Wagner and Bizet were performed.

LA SCALA, the famous old opera house of Milan, closes its operatic season with a deficit of about $12,500, in spite of the fact that it receives a fixed subsidy from the town of $22,000 and a supplementary subsidy of $16,000. The difficulties are due to the increased cost of opera giving combined with the more exacting demands of modern audiences.

THE celebrated Italian poet-composer, Arrigo Boito, author of the librettos of Verdi's later operas and composer of *Mefistofele*, is at the head of a committee which has been formed with the purpose of making music obligatory in all the elementary and high schools of Italy.

CHRISTIAN SINDING, the Norwegian composer, whose *Frühlingsrauschen* is so popular among pianists, has completed an opera entitled *The Holy Mountain*, which is to be produced in Dessau. The "holy mountain" is none other than Mount Athos, and the action takes place in a Greek monastery. It turns upon the unjust accusation by his brethren against a monk of having broken his vows. His innocence is, however, finally established.

RICHARD STRAUSS apparently is not among those fastidious people who think that applause should be banished from our concert halls and that the best efforts of artists should be received in austere silence. He was recently at a concert given in the Royal Opera House in Berlin at which Max Reger was conducting. The applause after one of the numbers was so lukewarm that Strauss got up and very ostentatiously began clapping at the same time making very audible remarks about people who go to concerts and "sit on their hands."

IT will be news to many that Beethoven was fond of shooting. Count Zichy in his *Memoirs* relates how Liszt was one day lunching with Prince Esterhazy and the prince told several anecdotes of which Beethoven was the hero. Finally he turned and asked a servant who was waiting at the table if he too had not been in the company of the composer at a shooting-party. "Certainly," said the waiter, "I have had that honor, in proof of which I still have in my leg a shot which Beethoven gave me when he caught sight of a hare."

A NEW sort of electric piano is being shown in Paris. It is so constructed that if the beginner who uses it to practice on should strike a wrong note he gets a slight electric shock. We think the idea ought to be extended a little. Imagine how good it would be to send a current of electricity through the sustaining pedal so that every time it was improperly used an electric thrill would run through the whole form of the student. There is a still grander opportunity for the typewriter inventor, however, to give us a machine for music critics, in which whenever a misstatement is made or a foolish criticism perpetrated the writer will be partially electrocuted. We fear, however, that few critics would accept this idea with enthusiasm.

SCOTTI, the great basso, is credited with having told his friends that when Verdi was an old man and had given the world his *Falstaff* the younger members of the Ricordi family treated him with extraordinary kindness. The work was not a very great success at the beginning, but instead of letting the old composer know this, the young Ricordis would go to him with stories of how La Scala and other opera houses were filled with crowds anxious to see the work. They frequently paid him royalties on the work far in excess of what it was actually producing in order that the old man might not think his powers were waning. However, it must be admitted that the Ricordis had good reason to consider Verdi's feelings in the matter since he had done much to build up the fortunes of the house.

THE copyright of *Parsifal* having lapsed, all the opera houses of Europe either have given performances of the work or are making speedy arrangements to do so. The performance at the Paris Opera led the editors of *Musica* to ask the opinion of several leading French composers as to the desirability of performing the work outside of Bayreuth contrary to the wishes of Wagner himself. Among those who believe that Bayreuth should retain exclusive control of the work are Claude Debussy, Camille Erlanger, Gabriel Fauré, and Reynaldo Hahn. On the other hand Florent Schmitt and Gabriel Dupont think that *Parsifal* loses nothing in becoming public property. So much mystery surrounds the work that it will be interesting to see how it will stand the fire of criticism when dragged out of the sacrosanct atmosphere of Bayreuth.

SOME Wagner-lovers are asking just a little too much of Covent Garden, says the London *Daily Telegraph*. There appears to be an impression abroad that, in addition to their numerous other obligations, the authorities have undertaken the responsibility of ministering to the inner wants of those who attend the *Parsifal* performances. The fact that there is, as during *Ring* cycles, to be a dinner interval—in this case between the first and second acts—would seem to have given rise to this curious misconception. At any rate, the management are receiving applications from all sorts and conditions of people to reserve tables for them at the entr'acte meal, just for all the world as though Covent Garden combined the functions of an opera house and restaurant. "Please reserve a table for four" was the "command" conveyed by one ticket holder, while in another instance a gentleman wrote requesting the management to forward him a menu of the "table d'hôte dinner." Is this particular Parsifalgoer to be numbered among the "Perfect Wagnerites"?



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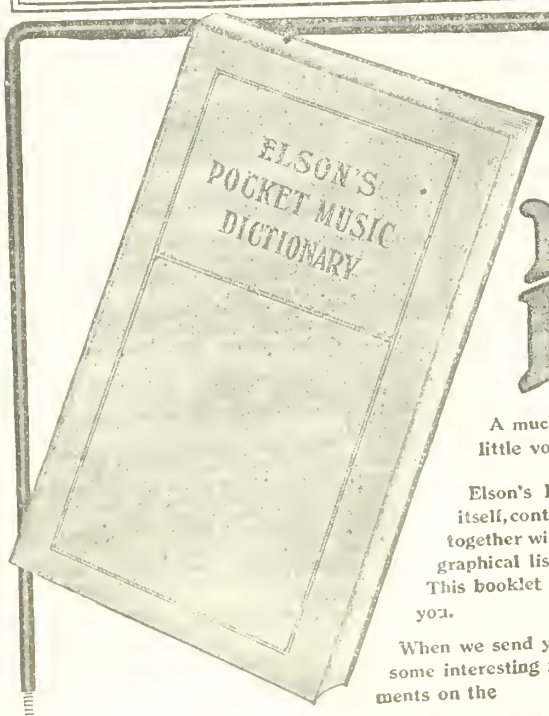
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Piano Solos.

		Grade
BOISDEFFRE, R. DE.	*By the Brook*, Op. 52	5
CHAMINADE, C.	*Arabesque*, Op. 61	5
CHAMINADE, C.	*Dragon Flies, The*, Op. 24	5
CHAMINADE, C.	*The Fauns*, Op. 60	6
DOLMETSCH, VICTOR,	*Menuet Badin*, Op. 115	4
DUBOIS, THEO.,	*Clair de Lune*, Op. 82, No. 1	5
DUBOIS, THEO.,	*Chorus and Dance of the Elves*, Op. 7	6
DURAND, AUGUSTE.	*In the Woods*, Op. 78	5
GILLET, ERNEST	*Hourida*	4
GODARD, BENJ.,	*Le Cavalier Fantastique*, Op. 42, No. 1	5
GODARD, BENJ.	*Second Mazurka*, Op. 54	5
GODARD, BENJ.	*Valse Chromatique*, Op. 88	5
LACK, TH.	*Song of the Brook*, Op. 92	5
LACK, TH.	*Valse Impromptu*, Op. 72	5
PESSARD, E.	*The Hen*	3
PESSARD, E.	*Mazurka de Concert*, Op. 50	5
PHILIPP, I.	*Elfe*	7
PHILIPP, I.	*The Hen*	5
RAMEAU, J. PH.	*Mandolinata*	8
SAINT-SAËNS, C.	*Sketch*	4
DUBOIS, TH.	*Achilles*	7
DUPONT, A.	*Chanson Hongroise*, Op. 27	7
DUBOIS, TH.	*Abeilles*	7
DEBUSSY, CLAUDE.	*Suite Bergamasque*	7
FAURE, GABRIEL,	*Impromptu No. 2 in F Minor*, Op. 31	6
DEBUSSY, CLAUDE.	*Deux Arabesques*	6
CHABRIER, EMMANUEL	*Habanera*	5
CHABRIER, EMMANUEL	*Espana*	8
MASSENET, J.	*Papillons Blancs*	6
MASSENET, J.	*Papillons Noirs*	6
HOLMES, G. AUGUSTA	*Serenata*	3
MASSENET, J.	*Longing*, Op. 10	3
PUGNO, RAOUL	*Tintements de Clochettes*	8
LACOME, P.	*Bohemia*	7
PUGNO, RAOUL,	*Soir d'Été (Sérénade à La Lune)*	6
PUGNO, RAOUL	*Farandole*	6
D'INDY, VINCENT,	*Laufenburg (3 Valses)*, Op. 17, No. 3	8
D'INDY, VINCENT,	*Poeme des Montagnes*, Op. 15	8
LACOME, P.,	*Spring Serenade*, Op. 360, No. 4	4
SAINT-SAËNS, C.	*Danse Macabre*	8
NEFRY, J.	*Intermezzo-Pizzicato*	3½
SAINT-SAËNS, C.	*Wedding Cake*, Op. 76	9
SAINT-SAËNS, C.	*Swan*	5
SAINT-SAËNS, C.	*First Mazurka*, Op. 21	4
BIZET, GEORGES.	*Les Reves (Dreams)*	5
LAUWENS, CH.	*Land of Dreams*	5
RAVEL, MAURICE	*Pavane*	5
REVEL, MAURICE,	*Jeux D'Eau (Frolic of the Waters)*	10
RHENÉ-BATON,	*En Bretagne*, Op. 13, No. 2	9
RHENÉ BATON,	*En Bretagne*, Op. 13, No. 4	7
RHENÉ-BATON,	*En Bretagne*, Op. 13, No. 1	6
RHENÉ-BATON,	*En Bretagne*, Op. 13, No. 6	8
RHENÉ BATON,	*En Bretagne*, Op. 13, No. 5	8
RHENÉ BATON,	*En Bretagne*, Op. 13, No. 3	7
AUBERT, LOUIS	*Lutins*, Op. 11	7
DEBUSSY, CLAUDE.	*Golliwogg's Cake Walk*	6
DEBUSSY, CLAUDE	*En Bateau*	6
GOUVY, TH.,	*Impromptu Etude*, Op. 79, No. 3	6
FRANCK, CÉSAR.	*Prelude, Aria and Final*	9
FRANCK, CÉSAR.	*Lamentations of a Doll*	2
RAVEL, MAURICE.	*Barque Sur l'Ocean*	10
RAVEL, MAURICE	*Oiseaux Tristes*	8
RENOIST, ANDRÉ	*Impromptu-Garotte*	3
DAQUIN, CLAUDE	*Le Coucou*	5
DAQUIN, CLAUDE	*Hirondelle*	4
MATHIAS, G.	*Grand Polka de Concert*	8

Four-Hand Music.

GILLET, ERNEST	*Echoes of the Ball*	3
GODARD, BENJ.,	*Deuxième Mazurka*, Op. 54	5
CHAMINADE, C.,	*Pas des Cymbals*, Op. 36, No. 2	6
DEBUSSY, CLAUDE	*Petite Suite*	5
D'INDY, VINCENT	*Fantasie*, Op. 31	7
DURAND, AUGUSTE.	*First Valse*, Op. 83	3
GODARD, B.	*Canzonetta*, Op. 35	4
GODARD, B.	*Second Valse*, Op. 56	4
CHAMINADE, C.	*Rimandon*, Op. 55, No. 6	3
CHAMINADE, C.	*Scarf Dance*	4
MASSENET, J.	*Suite d'Orchestre*	5
WACHS, PAUL	*Capricante*	5
WACHS, PAUL	*Shower of Stars*	3-4

Two Pianos—Four Hands.

MISSA, EDMOND	*Valse Caprice*	4
LACK, THEODORE	*Finale Valse*, Op. 100	5
LACOME, PAUL,	*Impromptu a la Hongroise*	4

Violin and Piano.

GILLET, ERNEST	*Andante Religioso*	5
DELIBES, LEO	*Sylvia*	4
GOUNOD, CH.	*Serenade*	3
GODARD, B.	*Canzonetta*, Op. 35, No. 3	4
MASSENET, J.	*Thais*	4

Vocal Music.

OLD FRENCH SONGS.

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Mon ami	MARIE ANTOINETTE
Romanesca	FOLK SONG
Vivons heureux	FOLK SONG
Chanson des Matilots	FOLK SONG
Amaryllis	LOUIS XIII
Charmante Marguerite.	
Bois Epais	A. L

EASY FRENCH SONGS.

Noel	ADAN
Bonne Nuit	MASSENE
Ouvre tes yeux bleus	MASSENE
Flower Song from "Faust"	GOUNO
Florian's Song	GODARI
Love Sonnet	THOMI
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MEDIUM GRADE.

Connais-tu le pays	THOMA
O Divine Redeemer	GOUNO
Rappelle-toi	RUPÈ
Si j'étais jardinier	CHAMINAD
Les Roses d'Ispahon	FAUR
Harmonie du soir	DEBUSS
Berceuse de "Joeclyn"	GODAR
Madrigal	CHAMINAD
L'Anneau d'argent	CHAMINAD
Romance	DEBUSS
Gavotte du Masque	GEORGE
Bonjour, Suzon	PESSAR
Un doux lien	DELBRU
Elégie	MASSEN
Sans toi	D'HARDEL
Crucifix	FAU
Sérénade	PIER

DIFFICULT GRADE.

La Brise (Orientale)	SAINT-SAËN
Femme, immortelle été	MASSEN
Je suis Titania (from "Mignon")	THOM.
Mon coeur à toi voix suprême	SAINT-SAË
Sea Song	D'IN
Les Cloches	DEBUS
J'ai pleuré en rêve	H
A Threnody	HOLM
Le Nil	LERO
Mandoline	DEBUS
Chant d'Exil	VID
La Cloche	SAINT-SAË
Louise	CHARPENT
Nymphs and Fauns	BEMBE
Maids of Cadiz	DÉLIB

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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE *readers will not be considered.*

Q. Has any master composer ever employed the Schottische in an art work?—A. W.

A. I do not think that the Schottische has ever been used in any classical form. The social dances with one exception are seldom found in symphony or sonata. The one exception is the minuet, which Haydn introduced as the regular third movement of every four-movement sonata-form. But when used thus it was made more capricious in tempo and somewhat quicker than the dignified old dance. Tschaikovsky and Berlioz have attempted to use the waltz in symphony and sonata, but not with any marked success. Dvorak has used the polka, which is the Bohemian original of our polka. But the folk-dances have been used in a glorious manner by many composers. The wild dance of the men of Russia, called the kamarinskaia, in which the Moujiks hook elbows in a large circle and jump and kick to a fierce 2-4 rhythm, has been often used in Russian symphonies. The exciting Norwegian dance, the halling, in which the young men dancing in a barn, endeavor to kick the rafters overhead, has been used with great effect by Grieg. The dainty Polish mazurek, or mazurka has been used in classical forms, as also the more lofty and dignified polonaise. Examine Bach's suites for a classical employment of many of the older dances.

I ought to add that Beethoven rebelled even against the continuous use of the minuet in sonata and symphony, and in his second symphony wrote a scherzo to replace this dance movement. In his fourth symphony he wrote a movement which he labeled "minuet," but which is about as much of a minuet as it is a tango.

Q. What is meant by a deceptive cadence?—H. S. R.

A. It is where the dominant seventh chord, which usually resolves into the tonic, is unexpectedly led into another chord, so that where we expected to come to an end the close is evaded and the music goes on. You will find a good example if you examine the last two lines of Mendelssohn's *Song Without Words, No. 13.* Notice here how we are led to expect the tonic chord and get the sixth triad instead, again we have the dominant and again we are led into the sixth triad, but the third time never fails, and when the dominant reappears it leads properly into the tonic chord and the piece ends.

Nowadays the modern composers use every kind of unusual progression, and deceptive cadences no longer deceive us. In fact things have come to such a pass that about the only deceptive cadence would be to resolve the dominant chord into the tonic!

Q. What is the origin of the dot used after a note to indicate that its value is to be increased by one half? Is it known who first used it?—D. B.

A. I have been looking up this matter through various instruction books of different epochs. I find the dot clearly explained in Playford whose book was published in 1662, but it is there called the "pricked note." I find it also in Zarlino's work on Theory of Music, just a century earlier, in 1562, but I cannot trace it much earlier. It probably came in during the 16th century. And, by the way, at that time the 16th note seems to have been the shortest note allowed in music.

Q. What is meant by musical tablature?—G. B. W.

A. It means the system of naming notes according to their pitch. Thus the pianist and the general musician has a tablature which calls the notes of the lowest octave (a broken octave upon the piano), the "sub contra," the next octave the "contra," the next the "great," etc.

The vocalist has a tablature which calls the notes in the octave beginning with C above the staff the "Alt" octave, and the octave above that the "Altissimo."

The organist has a tablature which calls the lowest octave, beginning with the C an octave below the lowest C of the piano, the "32-foot octave," the next the "16 foot octave," etc.

The scientist in his acoustical studies calls the C an octave above the deepest C of the piano "C^1," the next octave "C^2," etc. And this, by the way, has led some very good writers on musical topics into an important error. More than one musical work calls the "one-lined C" (middle C) "C^1," and "two lined C" "C^2," etc. This is a bad error, for the scientist calls the first "C^2" and the second "C^4." It is much to be desired that a single tablature should be established.

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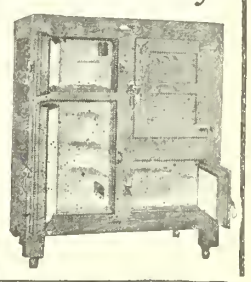
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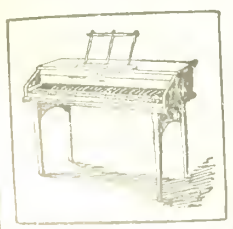
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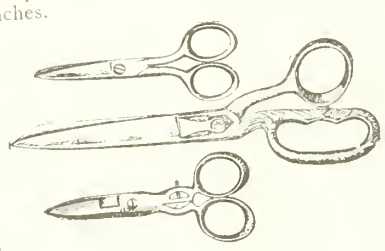
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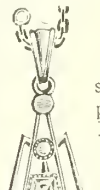
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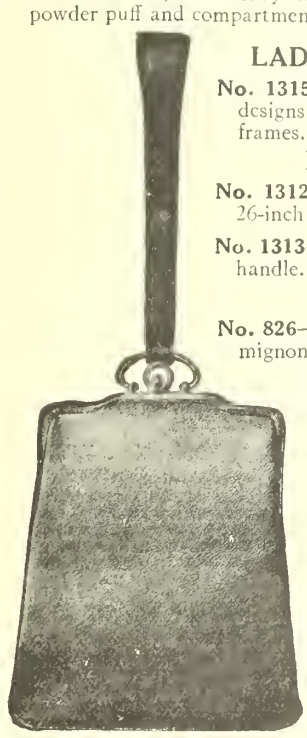
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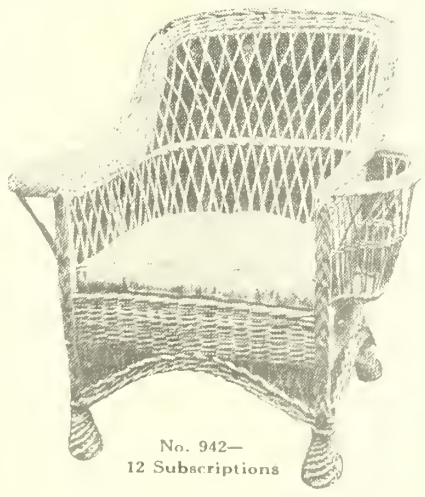
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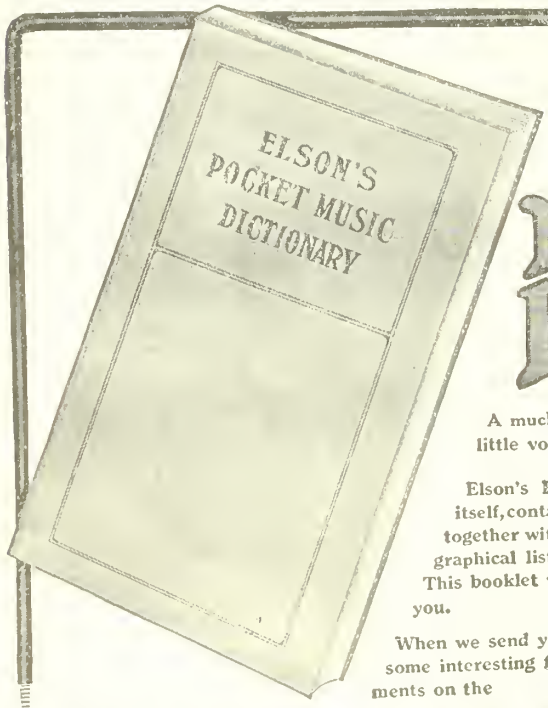
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AMERICANS have a horror of being thought provincial. We want above all things to feel that the pulse of the great world of art beats as vigorously in New York, Omaha or Los Angeles as it does in London, Paris or Berlin. Nevertheless, nearly every liner pointed for Liverpool, Hamburg and Havre carries its coterie of music students, all confident that the only field in which a musical career can be captured is in Europe.

For years THE ETUDE has continually referred to many of the disadvantages of study abroad without misrepresenting the advantages. At the same time we have striven to emphasize the wonderful development of musical educational opportunities in America without jingo exaggerations. Accordingly, we are particularly pleased to note the recent campaign waged by Mr. John C. Freund, proprietor and editor of the excellent musical newspaper, *Musical America*. It is a fine thing to witness a man of Mr. Freund's ability and earnestness engaged in the agitation of a matter so closely related to our musical welfare.

There is no doubt that any student who will study as faithfully and persistently with the representative teachers in any great music centre in America as the same student would study abroad will attain a similar proficiency. With the very high rates demanded for private instruction by most European teachers, there is no economy in studying abroad. In fact, considering the cost of ocean travel, the loss of time occasioned by learning a new language and adjusting oneself to foreign conditions of life, as well as the increased cost of living abroad, musical education in Europe is now really quite expensive for Americans. Therefore, disregarding this phase of the subject, there remains for consideration the prestige of foreign study, the dangers of residence under different social conditions, and the educational equality or inequality, as the case may be. Considering these topics in reverse order, we may start with the flat announcement that America now possesses teachers, conservatories, opera organizations, orchestras which Europe might well envy. Certainly, the best of Europe is no better than our best unless our eyes and ears deceive us. The numerous European and American teachers who, after having taught for years in America, go over to Europe and charge Americans a much higher rate, expose the situation better than dictionaries of words.

Regarding the dangers of European study, the subject of immorality in Europe has been continually brought up. We are told that operatic success for the prima donna is frequently bought at an impossible price—that the pearls of Marguerite usually lead to perdition. We have known of monstrous conditions existing in connection with the cases of ambitious young women who have aspired for success right here in America. With our own papers filled to nauseating measure with accounts of American vice conditions it seems a poor time to lampoon Europe. Nevertheless, we feel that even the self-reliant American girl, accustomed to disdain the espionage of a chaperon, would do well to provide herself with one who will constantly give her the benefit of her experience and guardianship every moment the young lady resides in any country where the young women have felt the necessity for such protection during many centuries.

Finally, we reach the matter of prestige. Recently, Mrs. H. H. A. Beach, whose compositions have attracted wide attention, made a tour of different German musical centres. Everywhere she was most favorably received. Mrs. Beach received her entire training in America. What Mrs. Beach has accomplished any other American music student with ability and persistence may accomplish.

European travel is broadening precisely as Oriental travel, American travel, or any kind of travel is broadening. It is a fine thing to ramble through museums, peep at castles, visit ruins, and, most of all, to witness the different customs of people who look on life in a wholly different manner. Yet it was Whistler who pointed out that a man might be a guard in an Art Gallery all his life and know nothing of the value of the paintings that surrounded him unless he made a special study of art. After all, the work is the main thing, and if the student has the real spirit he will find that the better part, if not all, of his work may be done quite as well at home and done more economically, more efficiently, more happily and more successfully than in some foreign country.

HOW EMULATION HELPS.

EMULATION is an instinct. Psychologists trepanned that into our intellects long ago. Emulation is an instinct just as chewing, shyness, clasping with the hand or fear of the dark are instincts. Whether we like it or not we all have it within us to emulate others—to seek to imitate those whom we admire. In fact, a great part of our lives depend upon whom we admire and seek to follow. The rogue emulates a more intrepid and cunning rogue. His whole career may be miserably ordained to living the life of a hunted creature, merely because he keeps on emulating the wrong persons. The successful man, that is, the man who gets the most out of life for himself and for his fellow-man, is successful because he has it within him to emulate men of admirable accomplishments.

We can think of no better advice for the music student than that of seeking some splendid model to emulate—not to imitate but to follow, as Mozart followed Haydn, as Wagner looked up to Beethoven, as Mendelssohn admired Bach. Very few men and women of real greatness have risen without the powerful formative help which the emulation of some noble example always gives. It was the artistic taste, the technical proficiency, the broad human aspect of Dr. William Mason that set the model of hundreds of careers of young men and women in America. He in turn emulated many of the great artistic principles of Franz Liszt. The young American musician who aspires to a life of helpfulness in music teaching could have no better pattern for his life work. Dr. Mason was sane, industrious, smart, genial, tactful, creative, painstaking, broad, charitable and "friendmaking." For over fifty years he taught in New York City. His professional work brought him gratifying returns, not merely in money but in the satisfaction of seeing his work produce fine results. Dr. Mason's influence upon musical education, particularly his wonderfully helpful systematization of pianoforte methods, is a permanent achievement for American musical pedagogy. If the music teacher seeks a model to emulate, what better embodiment of our national musical educational ideas could she have than Dr. William Mason?

THE HOUR OF RE-BIRTH.

THIS ETUDE reaches our friends in the splendid Maytime, the hour of re-birth. Along come flowers, birds, poetry, music and the glory of life. These are play days- days when all our work should be inspired by the joy of the thing. As the Greeks made play festivals almost devotional in character can we not bring to our music work the fine spirit of happiness which characterizes play? Some of the foolish begin to look forward to the tag end of the season. To them this is the time of ending things. Every real teacher, every real student, finds here a glorious moment for beginning—not a period of lethargy, profitless loafing.

SCOTCHING THE FAKE PUBLISHERS.

THE ETUDE has been doing everything in its power to fight the so-called "fake publishers" through exposure. In response to various articles we have received letters from musicians who in the classic vernacular of the publishers themselves have been "beautifully stung."

The swindle is simply this: Publishers advertise for musical manuscripts, and particularly poems. The manuscript received, the publisher assures the composer or the poet that he has a fortune awaiting him the moment the public gets a chance to purchase his work of genius. The publisher then intimates that he would be glad to publish the composition for a consideration of from $25 to $50. The composer in this case consents to be the dupe and sends his $25. The publisher knows that the composer or poet stands about one chance in a hundred million of ever reaching the public with his doggerel. Some of the compositions we have seen published by an arrangement of this kind have been such awful drivel that we have wondered how anyone could possibly imagine that there would be a sale for them.

Musicians are not so much affected by this swindle as unfortunate people who seem to be convinced that they have been metamorphosed into Miltons and Tennysons over night. In many cases we have known of widows thrown upon their own resources through the lack of providence of a ne'er-do-well husband. Not fitted for earning a living these women grasp at any straw. They remember that they were guilty of some verse in their school days, and they submit a poem to a "fake publisher," only to find that after a few months that their few precious dollars have gone into the pocket of some scoundrel who has imposed upon their credulity.

We want the readers of THE ETUDE to be so well informed upon this matter that if they hear of anyone patronizing a fake publisher they will leave nothing undone to stop the matter in time so that no unfortunate "poet" will be tricked.

A WARNING TO WOULD-BE COMPOSERS.

REPUTABLE PUBLISHERS NEVER INDUCE WOULD-BE COMPOSERS OR POETS TO PUBLISH THEIR WORKS AND THEN CHARGE THEM AN OUTRAGEOUS RATE FOR THE PRINTING. IF YOUR COMPOSITION IS NOT GOOD ENOUGH TO WARRANT THE PUBLISHER BRINGING IT OUT AT HIS OWN EXPENSE, SEND IT TO ANOTHER, AND THEN ANOTHER PUBLISHER. IF IT IS WORTH ANYTHING AT ALL TO THE PUBLISHER HE SHOULD AT LEAST PAY YOU SOMETHING FOR YOUR MANUSCRIPT. NEVER PAY THE PUBLISHER FOR BRINGING IT OUT UNLESS YOU WANT THE PLEASURE OF PURCHASING SOMETHING OF LITTLE TANGIBLE VALUE, EXCEPT AS A SOP TO YOUR OWN PRIDE.

Here is a characteristic letter from an ETUDE reader who was duped in this manner:

A LETTER FROM ONE OF THOUSANDS OF VICTIMS.

One of the biggest frauds the Government officials are investigating is the "Fake Publishing House Swindle," and it is to be hoped that they succeed in putting every one of these schemers out of business.

THE ETUDE has taken a decided stand against these swindlers and has been warning through these columns the poet and musician struggling to get in the "limelight."

These "publishers" advertise in the newspapers and periodicals, and so alluring are their advertisements that the "poor suckers" snatch at the chance like the proverbial "drowning man and the straw."

I was one of these "poor suckers," and it is with the hope of warning others that I relate my own experience with one of these "sharks."

When I had been studying music for a year I got the idea of writing a popular song. I had read one of these advertisement and determined to try at least to do what many others were doing.

I proceeded to put the idea into effect, and after a week of hard work the piece was finished. There had been many changes and corrections, to be sure, but here it was at last finished. It is putting it mild to say that I was "tickled." I could see the palms and the orchestra, could hear the applause and my name on everyone's lips.

I sent it to the "publisher," having registered the package to guard against its loss. I anxiously awaited the verdict. Three days a week passed. I had received my return receipt from the postoffice with the signature of the publishers thereon, showing me that they had received the manuscript, and I began to feel puzzled. After a month [illegible] with no word from them, I wrote, asking for a [illegible] letter.

[illegible] later this letter was returned to me by them [illegible] option at [illegible] the face, "Please explain." I [illegible] After telling them that I had registered the [illegible] received a receipt I advised them to look [illegible] had no doubt it would be found, [illegible] unsuccessful, I would immediately [illegible] received a reply at once [illegible] letter with [illegible] they elected to have [illegible] would be pleased to accept my [illegible] I followed it up [illegible] would be pleased to accept my [illegible] ex. the act, I could [illegible] etc. Of course [illegible] this did not [illegible] was going to be a big hit, only one out of a thousand were, but at the same time might not mine be that one? Over a million copies of 'Bedelia' and the 'Good Old Summer-Time' had been sold, yet no one could have foretold this." I was to receive a royalty of three cents on every copy sold and one and one-half cents on every appliance for mechanical instruments (phonographs, player-pianos, street organs, etc.), and—I now had the spot picked out for my new home and automobile garage.

Then I read on a little further and descended from the clouds. A slight expense of fifty dollars would have to be incurred by me, to pay the cost of publication, but IF the song turned out as we hoped, it SHOULD not be long before I had that money back and more besides.

Ye gods! Fifty dollars! I hadn't fifty cents. What was I to do? Let the chance to become rich and famous slip through my fingers for the lack of fifty dollars? No, it should not be so! I would borrow the money!

After much persuasion my father loaned me twenty-five dollars and my mother gave me sixteen, but alas! I still needed nine more dollars to purchase my way to fame. Finally I got the cashier of the concern I worked for interested and he loaned me the nine dollars, which was to be paid back a little each week. At last the world was mine! I couldn't get to the postoffice fast enough to send the first twenty-five-dollar money order. In a few days I received the contracts (two documents, one foot two inches in length), keeping the one with their signature attached and forwarding the other after signing it myself.

I was then to receive a proof of the corrected song, OK it, and return it with the other twenty-five dollars, which I did. I was also to receive five hundred copies of the first edition, absolutely free, which I could dispose of through the dealers or however I pleased. If I sold them for ten cents per copy I had my fifty dollars back.

After four months, during which time I wrote many letters of inquiry, I received, "freight collect," my five hundred copies. I sent a copy to each large dealer, but through some reason or other, "they preferred to order direct from the publishers."

A HOPELESS SWINDLE.

Finally I got a small music store to make a window display of the song, and about two hundred and fifty were sold for five cents each. I got two and one-half cents and the dealer kept the other two and one-half cents. He had no piano in his store and it is a mystery to me how any were sold, unless it was due to that very reason (I can assure you that quality never sold that song).

I was to receive my royalties every six months. January 1 I was told that, owing to the lateness of the edition, no copies had been sold, so I sat myself down to wait for July 1 to roll around. When it did it rolled just three ten-cent pieces into my coffers—royalties on ten copies. That was the first and last thirty cents that came to me and that has been five years ago.

The catalogues they sent me had the song listed in them, but getting a dealer to write for one of the catalogues, I found the name of my song "conspicuous by its absence." They had pocketed the best part of my fifty good dollars and gave me thirty cents. They never tried to sell the song; in fact, I believe the five hundred copies I got were all they had printed.

I have never bothered them—it would be merely a waste of postage. I am trying to turn out compositions good enough for real publishers to handle, and every time they return one, I just shove it in the fire and—try again.

A. F. F.

FIRST STUDIES IN DOUBLE NOTES.

MADAME A. PUPIN.

WHEN the student of the piano decides to take up the study of double notes—double thirds, double fourths, etc.—he had best begin with the most simple. Example 1 for the right hand on white keys. Analogous ones for the left hand will be Ex. 2.

Ex. 1.



Ex. 2.



Perhaps the student will be perplexed finding that the thirds split; that is, instead of sounding together, they will sound (Ex. 3).

Ex. 3.



To make them sound together, he will probably put more force to his touch, or stiffen his arm. Why not discover the cause and apply the remedy there? It is necessary that the fingers be each lifted to the same height. In the first measure of Ex. 1 the thumb was not lifted as high as the third finger, and so it came down before that finger. In the second third of same measure, the fourth, being a weak finger, was not lifted as high as the second, and so came down to its key before the second. In the case of (Ex. 4) the third must be lifted higher; that is, as high above the black key as the thumb is above the white key. In the case of (Ex. 5) the thumb must be lifted as high above the black key, as the third above the white key; and the fourth as high above the black key, as the second above the white key.

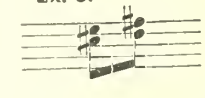
Remember, two balls of the same size and weight dropped from the same height will reach the ground at the same time. This is the principle one must observe in practicing double notes. Raise the fingers to the same height above the keys and *drop* them—not strike them—with an equal weight on the keys. If the wrists are lowered a little and the fingers feel as though they were grasping the keys—instead of hammering them—a better tone will be the result.

It is so much better to seek the causes of inaccuracies in the beginning and to practice right from the start. To do this is to oil your machine before you use it; not to do it is to have your progress constantly impeded, and to weave inaccuracies into your playing.

Ex. 4.

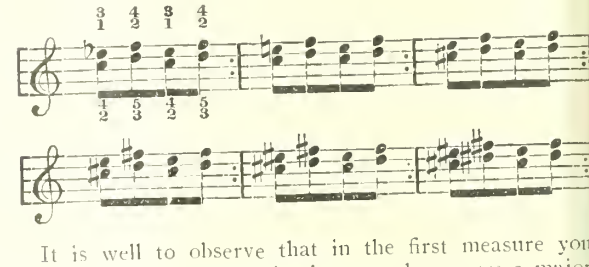


Ex. 5.



Exercise 6 may now be practiced, first with the fingering above and afterwards with the fingering below.

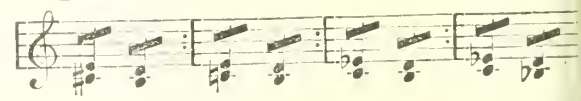
Ex. 6.



It is well to observe that in the first measure you have two minor thirds; in the second measure a major and a minor; in the third, two minors again; in the fourth a minor and a major; in the fifth, two majors, and in the sixth, a major and a minor.

Exercise 6 may be practiced with the left hand as follows (Ex. 7): It is not necessary to write out this exercise, if one will observe that the E C of the second measure is like the C E of the second measure of Ex. 6; that is, two white keys enclosing the two black keys which have a white key between them; that the F in Ex. 6 is the white key next below the group of three black keys, and that the B in Ex. 7 is the white key next above the group of three black keys; and when you raise your thumb a semitone in the third measure of No. 6, you lower it a semitone in No. 7 and so on. It is the same exercise reversed.

Ex. 7.



When exercises No. 6 and No. 7 have been well practiced without splitting the thirds, it would be well to practice both hands together. Often a strong hand that has been well trained can help a weak hand which has not had the same training. If this be practiced on a piano with tone, a most hideous discord will be the result, unless a cloth is laid on the strings of the piano. Here is where a silent practice keyboard is valuable. It is not every one who can own a silent practice keyboard, but little practice instruments of two octaves or more can be had, which fold up like a suitcase and can be carried in the hand.

It is hoped that the above suggestions will enable the student to take up more difficult exercises with confidence.

A WORK to be classical, must always, according to universal understanding, be the issue of a great spirit evincing the free action of a powerful mind; and, by such a right it belongs to all time, so long as genius is had in honor. Plato can never, any more than Shakespeare, cease to please from lapse of years; and Mozart, as a true genius, would have been a brilliant example of any style, whether he had lived early or later, among Alpine goatherds, or in a cloister, or in regal luxury. Increased cultivation may indeed produce great improvement, as regards polish; but strength and vigor must ever well from the fountain head of genius; and this vigor, from the very fact of its deficiency in polish, usually exhibits a quality and freshness that a fully developed condition of art can not give but may very easily destroy.—THIBAUT.

Memorizing Music Successfully

An Interview with the Distinguished Pianist

OSSIP GABRILOWITSCH

Secured Especially for THE ETUDE by Edwin Hughes

[EDITOR'S NOTE.—Interviews with Mr. Gabrilowitsch have appeared in previous issues of THE ETUDE and have always pleased our readers greatly. His interest in American musical matters has been augmented by many successful American tours and by the fact that he married a daughter of our own "Mark Twain" (Samuel S. Clemmens). The subject is an especially interesting one in this case, since Mr. Gabrilowitsch is noted for his exceptional memory. Last year in Munich he played nineteen of the most noted concertos from memory at six concerts. These concertos illustrated the development of this form of composition and in order that our readers may appreciate the extent of this work when merely considered from the memory standpoint we give the entire list.

J. S. BACH	*Konzert in G minor*, No. 15
MOZART	*Concerto in D minor* (K. V. 466)
BEETHOVEN	*Concerto in C minor*
BEETHOVEN	*Concerto in G major*
BEETHOVEN	*Concerto in E flat*
WEBER	*Concertstück*
CHOPIN	*Concerto in E minor*
MENDELSSOHN	*Cappriccio Brillant*
SCHUMANN	*Concerto in A minor*
LISZT	*Concerto in E flat*
RUBINSTEIN	*Concerto in D minor*
TCHAIKOWSKY	*Concerto in B flat minor*
BRAHMS	*Concerto in D minor*
BRAHMS	*Concerto in B flat major*
FRANCK	*Variations Symphoniques*
SAINT-SAËNS	*Concerto in C minor*
R. STRAUSS	*Burleske*
RACHMANINOFF	*Concerto in C minor*

Statisticians might be foolish enough to point out that a pianist in performing a series like this in a little over a month and a half retains something like a million notes in the memory, but as a matter of fact when it is remembered that the virtuoso must bear in mind not merely the notes but the serious interpretation of an art work and the orchestral accompaniment as well it will be realized that he does something vastly more taxing to the intellectual powers than the mere repetition of a prodigious number of notes. Mr. Gabrilowitsch's accomplishment places him in a class with von Bülow, Toscanini, Weingartner and others with remarkable musical memories and unquestionably makes the following interview much more interesting.]

MEMORIZING AND THE PIANIST.

Musical memory from the pianist's point of view is a much more complicated and extensive matter than for any of his other musical brethren. In the first place more is expected of the pianist in this respect nowadays than of the player on any other instrument or the singer, and in the second the memorizing of piano compositions is a far more difficult matter than learning by heart pieces for the voice or the other instruments. A song may contain, let us say, eighty notes, while a piano piece of the same length will average perhaps four hundred, or ten times as many.

THE EASIEST WAY TO MEMORIZE.

I find that the easiest and quickest way of memorizing at the piano is to practice a composition in the morning without any thought of learning it by heart at the time, then in the afternoon to attempt to go over it mentally, away from the instrument. Before beginning to memorize one must have somewhat of a grasp of the piece as a whole, must realize what it is all about, know its subdivisions, and so forth. Difficult passages must be gone over thoroughly until the fingers are perfectly familiar with them. Then one can study the piece from the notes, away from the piano, endeavoring to have it impress itself thoroughly upon the mind. When one goes for a walk this mental exercise may be continued, until one is perfectly familiar with the composition without any contact with the instrument at all.

Another means of memorizing is to take a composition to pieces, after one has first played it through to get an idea of it as a whole, dividing it up into its phrases and periods and learning slowly step by step. This means of learning by heart I would not recommend when it comes to a question of getting a piece memorized in a short time, just before a concert engagement, for example. The first method is by far the quicker, and also I think, the surer of the two.

VISUAL MEMORY.

In the matter of memorizing at the piano finger memory and visual memory play the most important part. Very much must always be left to the fingers, for in playing more rapid compositions, as for example, some of the Chopin Etudes, it is quite impossible for the mind to follow each individual note. Among the different ways of memorizing, I should give to visual memory the first place. One must be able to bring the printed page before the mind's eye at any point in the composition. I cannot emphasize the importance of visual memory enough in the learning of musical compositions. I have never pushed the matter of memorizing to the extent of trying to say over to myself every single note in a composition, for, as I have said, the mind cannot follow the fingers quickly enough in rapid passage work, so that this method would not be so practical as the others I have mentioned.

THINKING AHEAD OF THE FINGERS.

When I play I hear and think the piece ahead of my fingers, but I do not try to find the notes by ear on the keyboard, although I think I could do so if necessary. There come times in public performance when one suddenly becomes nervous and wonders perhaps what comes eight bars ahead. In such a predicament one cannot depend with any safety on his finger memory alone, but must also have that surety which comes from being able to go over a piece mentally without either the piano or the notes.

It is utterly impossible to say, or *solfeggio* the notes of a rapid composition in either English or German. In French, using the method of *solfeggio* in which *la*, for example, answers for either *a*, *a-flat* or *a-sharp*, it is possible for practiced persons to *solfeggio* quite rapidly, for here we have a series of short syllables, always a consonant followed by a vowel, with the exception of *sol*, where there is a second consonant at the end. But even with the French *solfeggio* I doubt if anyone could say very fast passages up to tempo and correctly. I also doubt whether this ability would be of much real use in the memorizing of pianoforte music.



OSSIP GABRILOWITSCH.

PICTURING THE NOTES.

As an example of the importance of visual memory, let us imagine that one is hearing a new opera for the first time. A phrase or a succession of chords comes which is of striking beauty. The next day at the piano one tries to reproduce the phrase, and if one has only trusted to the ear to remember it, often the attempt is a failure. But, if at the time of hearing the phrase one has tried to visualize it also, to picture to one's self how the notes would look on the printed page, the effort to reproduce the music later is quite sure to turn out successfully.

A good knowledge of harmony is absolutely necessary for intelligent memorizing. It is remarkable how many piano pupils are completely deficient in this respect, even when they are so advanced as to be able to play quite difficult compositions. Nothing is more common than to meet with piano students who stare at you blankly when you speak of a chord of the sixth. I always advise piano students to pursue the study of harmony diligently.

The study of the design of a composition is of great importance in memorizing, particularly the design of phrases and periods. Two phrases may for example be repeated, the second containing a variant in the repetition; or there may be four measures based on a certain figure in the left hand, followed by two measures in which a slight change is made in the figure, and then again two measures with a further change. Such analytical work as this helps to impress the composition on the mind and is of great importance in memorizing.

Mental concentration plays of course a most important rôle in learning by heart, as does also the state of one's physical health and the fact of whether or not one suffers from nervousness, general fatigue or insomnia. Age has also much to do with the matter of memorizing. The compositions learned early in life always show much more readiness to stick by one than those acquired later on, when one forgets more easily. For this reason one should seek to acquire as large a repertory as possible during younger years.

For one who plays much in public, journeys on the train from one city to another offer an excellent opportunity for the mental practice of one's repertoire.

TALENT IN MEMORIZING.

When a pupil does not memorize easily it is a sure sign that he has little or no talent in this direction, and I am not at all in favor of the idea of requiring such pupils to play without their notes. This idea of forcing the memory is unfortunately quite a general one among most piano teachers. How much better it is to hear a piece played well with the music than badly without it by a pupil who has little talent for learning by heart.

In order to keep a repertory of pieces all going at the same time the pianist should have a weekly practice schedule, working at certain compositions on certain days and "brushing up" those which need it. This is my plan during the summer months, but during the season I find it impossible to work so systematically

on account of my many engagements. At this time the important question is that of always being thoroughly prepared with what one has to play at the next concert, and I find little extra time for work on repertory.

EARLY MEMORIZING.

Of the nineteen concertos which I played last season during my series of concerts illustrating the development of the piano concerto I find that I keep those most easily in mind which I learned early in life. If I were to repeat the series now I should probably have to do very little work in the way of memorizing with most of them, except with those which I have recently added to my repertory. This season, for example, I played the Weber *Concertstück* once again, a piece which, strange to say, I had never studied in my earlier years. I found that I had to do quite a bit of re-memorizing before I felt perfectly sure that I could go through the piece without any slips.

MEMORIZING ORCHESTRAL SCORES.

The custom of performing everything by heart I have carried over also into my work as orchestral conductor, where I rarely ever use a score. In my opinion the conductor who directs without his score has an immense advantage over one who uses his music, for the most important thing in successful orchestral conducting is that one should have his eye on the men every moment of the time. The conductor who has his eyes on the score most of the time has not half the control over his men that one has who knows his score well by heart. Toscanini, of the Metropolitan Opera House in New York, has even carried the matter so far as to conduct not only whole operas without referring to the notes but even to conduct all rehearsals without a *score*.

In the study of scores I find again that visual memory, the ability to recollect how the notes look on the printed page, is of the very first importance. Without the aid of visual memory it would be quite impossible for me to commit to memory works for orchestra.

AN EXPANSIVE FACULTY.

The faculty of memory is not at all limited by the amount one has memorized; on the contrary it is an expansive faculty. The more one has memorized and the more one utilizes his faculty for memory the more can one retain in his mental grasp. The idea that one loses part of the material memorized on account of the addition of much new material is an incorrect one.

METHOD IN SIGHT-READING.

BY EMILY LORENZ BALL.

For many years I have used the following method in reading at sight with my pupils that has brought quite remarkable systematic advancement.

After placing a duet before the pupil, and asking him to scan it carefully for

1. Key
2. Meter
3. Highest and lowest notes
4. Like and unlike parts
5. Cadences and modulations

I then count a couple of time-measures, at slow tempo, and play my part straight through, with strong accenting; while the pupil plays ONLY WHAT COMES ON THE FIRST COUNTS! he assuming the responsibility of counting out loud. If necessary, the piece is repeated this way, before the attempt is made to play *all* the contents of the measures.

This preliminary playing trains the eye to go from measure to measure ON TIME; and makes the pupil gradually able to conquer the common habit of "stuttering" when reading at sight. I always insist that the first counts be slightly accented, both by fingers and by voice, till the pupil is thoroughly trained in repose- [illegible] rhythmical feeling. I also make a clear distinc- [illegible] between *practicing* and *sight-reading* the former [illegible], includes careful repetition of phrases till they [illegible] practically capable of automatic precision; [illegible] the orders are: DON'T STOP, even [illegible] omitted in the playing but *keep* [illegible]

[illegible] and concentration, these sug- [illegible] in training anyone to become a [illegible] while each day, using [illegible] that being studied by the pupil

CHARLES MARIE WIDOR,
Dean of French Organ Masters.

BY HARVEY B. GAUL.

It is the fifteenth of October and the courtyard of the old conservatoire is crowded with returning scholars, professors, librarians, and all the host of people associated with the opening of school. Jean and Jeanot, Pierre and Pierrot, are shouting their "Bon jours!" and "Comment ce vas!" It is a Gallic gabble and babble. The door swings open and a tall figure comes forward, there is a lull, then a whirlwind of "Cher maitre" and "Chers amis," and you know it is Widor.

For two score years he has been organist at St. Sulpice, and for full that forty years he has been training organists. You can hardly meet an organist in Paris—and Paris is France, Baedeker notwithstanding—who has not at some time studied with Widor.

He was born in Lyon in 1845. He studied organ with his father and succeeded him at St. François. Later, he studied in Belgium with Lemmens, "the thunderer," and with Fetis. He early achieved renown as a concert performer and a composer, and was appointed successor at St. Sulpice to the brilliant Léfebure-Wély.



"WIDOR IS A MAN OF BROAD INTERESTS, QUITE AT HOME IN ARTS OR LETTERS."

If you are fortunate enough to be a friend or pupil you will be asked to visit St. Sulpice and hear the service from the organ gallery. Such an invitation is a privilege, as the service with Widor's contributions is fascinating.

Sunday comes, and at half-past ten you find yourself entering St. Sulpice. The verger shows you to a cliff-like wall and to a precipitous stone stairway. The heavenward climb then begins, up, up, and ever upward, until, with a turn of the stairs, you stumble out of the Stygian darkness into a crepuscular room, with Widor in the center, encircled by friends.

Among those who come to pay him homage are beautiful women (Widor is a bachelor), German friends, English organists, American pupils—sometimes Cavaillé-Coll himself—they all come to pay tribute to the greatest French organist.

High mass as you view it from the organ loft is a pageant. It is a panorama of color, and a blur of contour after the heart of the most advanced futurist. While the choral music is poor, this must not be laid at Widor's door. It must be attributed to the deplorable condition of French church music in general; it is the result of crippled finance, ill trained boy voices, and the exclusive use of low pitched Gregorians.

The St. Sulpice organ is an interesting example of organ building. It is a five-manual instrument and something of a leviathan. To make room for all the pipes and chests, Cavaillé-Coll was compelled to construct it in seven stories. It seems a bit unwieldy. The console is detached and faces the chancel. The action is pneumatic and good, the stops are arranged in a semi-circle and are accessible. The organ contains some telling solo stops. It is blown by man power, and it takes four men to tread the bellows.

Widor has only one service on Sunday, that is High Mass. The afternoon service is usually taken by a pupil. In passing, it may be said Widor receives nothing for his services. When the State and Church separated his salary separated also, for the very simple reason that there was no money with which to pay it.

This is true, it is said, of the other large Paris churches. Widor and his colleagues continue to play for the dignity and honor of the position. Speaking of Widor and organs, one must not omit the ancient little organ in the tower room. As an antique, it is irresistible. It is alleged to have been Marie Antoinette's, and Mozart is supposed to have played on it. The case is covered with airy fairy Cupids in gilt and gray. The keys are pearl.

Widor's playing is brilliant in coloring and phrasing. It is deliberate, precise, and yet rubato. It impresses one as the way Whistler must have painted. The qualities are the same—intimacy, piquancy, great slashing strokes, absolute sureness, and master *chic*. His method is the inheritance of Lemmens, and that is the French method in general. It is the absolute legato, the sliding over of the thumb to the next key, the necessity of a finger for every key, and the keeping of knees together, heels together and the equal use of heel with toe.

The English school admits that you have a heel and that you may have occasion to use it, but the French school, as illustrated by Widor, Guilmant, and Dubois, compels you to use it both to play with and as a pivot.

Though a brilliant player himself, Widor rarely indulges in the virtuosi rapidity of some concert performers. For instance, the Toccata from his Fifth Symphony is played by him at about one-half the tempo to which we are accustomed. Bach, through the Widor metronome, becomes Bach the way Bach must have played, way back in the dark ages before electricity had been trained to lighten the touch.

When Walt Whitman was told of the ability of a certain politician, his reply was, "Yes, but what of the man?" When you know Widor, the man-note is dominant. He is a Chesterfield in polish and in manners. He is a man of broad interests—quite at home in art and letters. His book on orchestration, which takes the orchestra where Berlioz left off and brings it up to date, is a French textbook. Besides his compositions —the symphonies, opera, songs, and miscellany—he has edited many books. Not least among his books is the charming volume of old French songs in which Boutet de Monvel, of blessed memory, collaborated.

His ability and judgment are sought even in Germany, and Widor often goes to Germany "by command" to give recitals and concerts. He speaks German fluently, but his English, *"c'est une autre chose!"*

The Conservatoire pupils and his private scholars are fond of singing his praises. To the literati, Robert Louis Stevenson is remembered as the Well Beloved. To the "sons of Jubal and all such as handle the harp and organ Charles Marie Widor is, in the words of Stella Maris, "The Best Belovedest."

HOW GOUNOD SURPRISED BERLIOZ.

Gounod, in his autobiography, recounts the following incident which illustrates both the influence Berlioz had upon him and his own remarkable gift of musical memory:

"Berlioz was one of the greatest emotional influences of my youth. Older than myself by fifteen years, he was a man of four-and-thirty when I, a lad of nineteen, studied composition under Halévy at the Conservatoire. I recollect the impression that his personality and his works (which he often rehearsed in the concert-room of the Conservatoire) produced on me. The moment Halévy had corrected my work I used to steal from the class-room, and lie low in some corner of the concert-hall, and there remain, intoxicated by the weird, passionate, tumultuous strains, which seemed to open new and brilliant worlds to me.

"One day, I remember, I had been listening to a rehearsal of his *Romeo and Juliet* Symphony, then unpublished, which was shortly to be given to the public for the first time. I was so struck by the grandeur and breadth of the great finale of the *Reconciliation des Montaignes et des Capulets* that when I left the hall my memory retained the whole of Friar Lawrence's splendid phrase, "Jurez tous par l'auguste symbole." A few days afterwards I went to see Berlioz, and sitting down at the piano, I played the whole passage over to him. He opened his eyes very wide, and looking hard at me, he asked, "Where the deuce did you hear that?" "At one of your rehearsals," I replied. He could hardly believe his ears.



"Beethoven Was a Keen Observer of Nature."

Music and Out of Doors

By HANS SCHNEIDER

If there is any better job than that of sitting on a stone wall or a fence, out in the country, with nothing particular on your mind to think of, nothing to do but just to look into the country and almost unconsciously drink in its charm and beauty, let me know, please. Now is the time when that old saying, that God made the country and man made the city, seems so very, very true. Now we feel more than ever the narrowness of the streets. Even a generous back yard, flowered and treed, becomes almost a jail, and we hear what Jack London says is "the call of the wild" and what Jean Jacques Rousseau meant with his "retour à la nature."

Back to All-Mother Nature for new strength of mind and body, new ideas, new inspiration and hope for the future. But when you are out here again, the next time, among its quiet glory and the beauty of it all, when your eye, birdlike, soars over hills and trees to the limit of the horizon, or when close by it caresses fondly the China-like daintiness of the wild rose's petals, and revels in the thousand and one shades of green, one more soothing than the other—then, please, do not forget that besides the glory of the eye and the inhaling of the fragrance of the flowers, the hay and the soil, other senses may fully well profit by your visit to the countryside.

The masters of music, the art of the ear, drew some of their greatest inspirations from Mother Nature. Great and small composers alike have drunk freely from that ever-flowing fountain for our delight and the glory of the art. Byron expressed this in a more subtle way when he said, "There is music in all things, if man had ears." And there is, especially for those that have that divine inner ear that can hear the great, mysterious tones that float through the Universe. All great composers knew that art of listening, and heard music in all things and more in Nature than anywhere else. All great musicians are lovers and worshippers in her vast shrine. And so are all great men. It is the immensity, the unlimited vastness of it all, the tremendous rhythm of the seasons, centuries and aeons, that stirs their mind, the Titanic force of the elements, as they playfully but ruthlessly destroy in a second the work of men of hundreds of years—*Allegro tempestoso con molto forza.*

THE MUSIC OF THE TEMPEST.

Meyerbeer, the great opera composer, found his best inspiration during the raging storms. Haydn, in crossing the Channel from France to England, sat on deck of the ship during a storm and drew from it inspiration for his symphonies. Beethoven used to roam through the beautiful forests around Vienna, often coming home drenched, minus hat and coat, which he lost unbeknown to him, when he was working on his great symphonic problems, and was trying to force the great truth of humanity into musical formulæ.

The good burghers of Vienna, so that they might not disturb him, stepped reverently aside when they met him, or detoured when they saw him sitting in the shade of a tree, lost in his thoughts. A contemporary gives us an interesting picture of Beethoven at such occasions. "He looked awfully wild, and we were often afraid of him, but he was, after all, a great, good and kind man. He always had paper upon his knees, and when he was writing upon it he would sing and beat time with hand and foot." We can imagine that in such an hour of mental travail, the storm music of the *Pastoral Symphony* was born. In spite of the increased efficiency of the modern orchestra, and the orchestral technique of the modern composer, there is no page in all musical literature that impresses us so strongly with that hidden power and portrays to us so well that oppressing feeling of anxiety that men and beasts feel when a thunder storm is approaching as these pages do, written for that simple, symphonic orchestra of Beethoven's time.

Beethoven was a keen observer of Nature. In one of his sketchbooks we find the following sentence: "The larger the brook, the deeper the tone." When he was reproached for using the chord of C superimposed upon F, to illustrate certain natural effects, he said gruffly, "That's the way it sounds; that's the way I heard it." That Beethoven was right, instinctively, has been later on proved by a party of scientists, who investigated the many waterfalls in the Swiss Alps, and found that all were pitched in certain keys, but that most of them would respond to the chord of C, with an F as pedal point.

WAGNER AND NATURE.

Was it accidentally that Wagner should have fallen upon the same combination, the same nature harmony (although in this case C, Eb, G and F), when the music for the introduction of the second act of *Tristan and Isolde* filled his mind and when he wished to create the mood of the mysterious approach of the night, with its bliss and danger for the two lovers? Wagner was the high priest of Nature worshipers among all the composers. He himself was a great lover of outdoors. His love and loyalty and his interest in the animal life of his household are a lovable part of a character that otherwise was anything but lovable. The numerous examples of the most exquisite tone painting of Nature's phenomena show his keen penetration into the smallest details. Like Beethoven he was daring, revolutionary in his music, and did not care what he wrote. Who but he would at that time have dared to paint the undulating picture of the bottom of the Rhine, in the prelude of *Rheingold*, by the use of nothing else but a sub contra E flat and its overtones, spread out over the whole orchestra, for hundreds of measures. Whoever knows the beautiful music of the sunrise in the second act of the *Dusk of the Gods* will not argue with me for calling him the Corot of musicians, for the delicacy of his shades, and a Makart for wealth of colors. And if he does not arouse in us the sensation of the approaching storm as truly as only Beethoven could, the introduction to *Die Walkure*, where the whole orchestra hammers away unmercifully upon D, gives us a most realistic picture of a storm in the forest—trees are falling, thunder crashes, the lightning flashes through the orchestra, and the wind shrieks most realistically in the violins and piccolos.

But the more tender moods were not lost to the man of ever-changing moods himself. How infinitely tender is that scene in *Siegfried*, where the young giant is lying under the tree, listening to the song of the little birds. He has just killed a monster dragon, and now asks tenderly for news of his mother. This whole scene is so natural, so beautiful, and so tender; but we do not wonder of its mood and the beautiful expression of it when we read the following part of a letter by Wagner to his old mother. *"When after escaping from the noise of the city I get into a beautiful valley, and I stretch myself upon the grass, admire the slender growth of the trees, listen to a dear little bird until I feel quiet again, then I feel as if through all this mass of trouble I should reach my hand to thee and say, 'God bless you, my dear old mother, and when He calls for you, may you die quietly and easily.'"*

The repose in Nature, the contrast between the restlessness and hustle of life, is soothing medicine for the nerves. Victor Von Scheffel, one of the most popular German poets, voices the same sentiment, when he says, *"When the human foolish turmoil and trouble gets too much for me, then I go out into the woods, listen to the moss as it grows, to the lark as he rises in the clouds, singing and chirping, and whoever knows how to see correctly will see much in Nature that is not written in books."*

And he is right. For Nature is silent, and noises are the exceptions, and only demonstrations of exceptional disturbances. But whenever these "noises" are to be made use of by the composer, they have to be first translated into musical language. And it is interesting to compare how the composers of the classic and romantic periods "translate" it, and then compare their way with that of the modern composer, and we will see that the modern composer comes out second best, and not first.

When Beethoven, Schubert, Weber, Schumann, and others were inspired by Nature, they generally expressed the sensation, the emotions and feelings aroused by natural phenomena rather than the physical demonstration itself. Much "music" in Nature comes under the scientific classification of noise. It is the result of conflicting (beating) or irregular vibrations. The classic composer was well aware of this, and not having been accustomed to the euphonious use of dissonances, or the intricate mixing of irridescent or vibratory colors, left the imitative part alone. He only indicated with a few outlines the matter itself, so to form a background to project upon the aroused emotion and gently guide the listener's imagination into the desired direction.

HOW OUT OF DOORS AFFECTED SCHUBERT.

It is a case of restraint being one of the greatest attributes of genius that is here to work. No better example can be found of this than the beautiful accompaniments in Schubert's songs, that deal with outdoors. A little melodic phrase, a little run, a characteristic harmony, is all there is, and as short as it is, it is to the point, and produces the desired effect.

The modern composer approaches Nature's music with a phonograph and a moving picture camera; he wants you to not only hear it, yea, see it, smell it, feel it! And he mixes and mixes color and chords and instrumental effects, and when he has got it all stirred up, what has he got? Not more than the classic composer, as far as picturesqueness and acoustic accuracy goes, and far less as far as feeling is concerned. His efforts are purely imitative; at best he gives us a poor photograph through his mental camera, but not the mood or the sentiment, the true artistic values of everything.

IMITATING NATURE IN MUSIC.

Only very few tonal demonstrations in Nature can be reproduced literally and not lose their elemental property, as for instance, the wind, which goes up and down, in true musical chromatic scales, and is easy to imitate. One of the greatest examples and most characteristic compositions for this is the study by Alkan, *The Wind*, played here several years ago most beautifully by Harold Bauer. Wagner uses the chromatic scale for that purpose in his *Flying Dutchman* overture, and no one who was ever fortunate enough to listen to the storm as it howls through the rigging will fail to see the truth of Wagner's pictures, and feel the uncanny weirdness of Alkan's music.

Much might be said of the songs of the birds, whose hearing and singing apparatus is constructed absolutely true, and produces and responds to a fundamental and its overtones. Of these the most used are the third and the fifth, although a few species in South America have also the seventh of the fundamental in their chords. Wagner, in the aforementioned scene in *Siegfried* was inspired to use the call of several birds for his bird motive, and made out of those a melodic motive that beautifully blends in with the mood and the scenery.

When we look over compositions dealing with Nature, we are forced to acknowledge the following law: The smaller the talent, the smaller the man and the narrower his mind and horizon, the closer will he stick to slavish imitation of Nature. The greater the genius, the better the musician, the deeper the thinker, the more will he penetrate through the realistic features and give us the mood, the sentiment that is back of it —the reflection of Nature's phenomena upon his own mind and soul.

So when you are out of doors again, the next time, whether you listen to the swishing of the boughs in the woods, or to the humming of the insects and the babbling of the brook in the field, or watch the long waves as they roll by in the ocean, think of the great rhythm that moves everything in ever-recurring periods. Try to understand the harmony that is manifested everywhere, and amid the silence, under the stars, the mysterious darkness of the woods, and the inexorable magnitude of the ocean, you will find that

"Through all the tones that vibrate
'Mid earth's gay, varied dream,
He who in secret listens
Hears one great tone resounding."

MAKING MUSICAL ATMOSPHERE.

BY FRANCIS LINCOLN.

Did it ever occur to you that you could create a musical atmosphere in your own neighborhood just as easily as the chemist can create gases in the laboratory? Try this compound and see if it is not a profitable one:

$SS^2 + I^4 + Hi^6 + Z^8 + R^3 + P^5 + E^7 + W^9 + T^1$

Perhaps you do not see the significance of such a formula, but applied to a musical club or music circle in your community it may work wonders. Let us translate it.

Nine parts of work.
Eight parts of zeal.
Seven parts of experience.
Six parts of human interest.
Five parts of persistence.
Four parts of fun.
Three parts of research.
Two parts of self-sacrifice.

Mix well and administer to any musical club, and the effect upon the happiness of the community should be magical.

Perhaps you can not form a club. If not, apply the same formula to your pupils' recitals. Be true to your work. Love it in all its parts. Gradually you will note that a musical atmosphere becomes noticeable where none ever existed before. It may not be the kind of [illegible] for that sometimes obtains Carnegie [illegible] Broadway Queen' Hall or the Gewandhaus, [illegible] but it will be the kind of a musical atmosphere in [illegible] interests of your pupils and your com-[illegible]

[illegible] of [illegible] than either [illegible] —L. VAN BEETHOVEN.

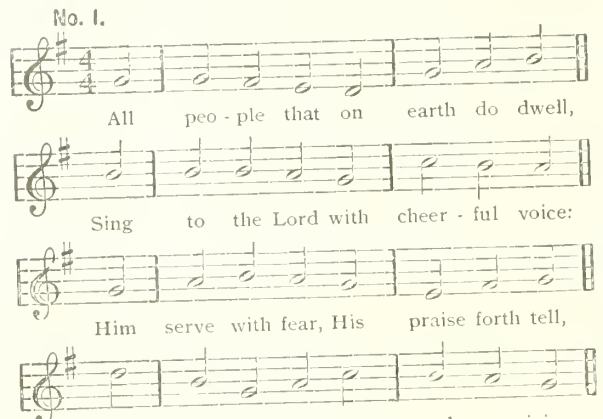
BALANCE IN RHYTHMIC MOVEMENT.

BY DANIEL BATCHELLOR.

In teaching time, the first essential is to get the pupils to feel the wave-like flow of the measures. It will be remembered that there are the two radical forms of measured movement—the two-pulse swing and the three-pulse swing. From these are derived other forms, of which the most usual are the four-pulse and six-pulse measures. But the pupil should be led to observe that, in addition to the measured flow of the movement, the music is divided into groups of measures and that these groups have a distinct relation one to another. First of all, they must be in true proportion, so that one group balances another, otherwise the music will halt like a lame person, or a bird with a broken wing.

This balance of the lines, when applied to verse, is called *metre*, and it can best be studied in hymns or hymn-tunes. The simple tune forms are divided into four sections, which correspond to the four lines in the verse. The simplest form of metre is that in which each line has eight syllables. It is marked in the hymnals as 8, 8, 8, 8, and is commonly known as "long metre." For a well-known example take this:

No. 1.



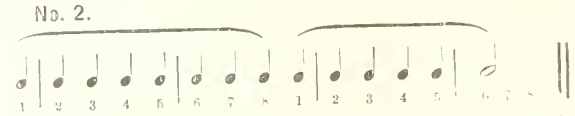
It is interesting to notice that these 8-pulse lines are naturally timed to the intervals of breathing. Hence the name of rhythm, from ῥέω (rheo) I breathe.

But in other forms of metre the different lines have not always the same number of syllables. In the 8, 6, 8, 6 form—generally called "common metre"—we have two long and two short lines, *e. g.*:

"The harp at nature's advent strung
*Has never ceased to play; * *
The song the stars at morning sung
*Has never died away." * *

In reading this, there is a natural pause at the end of the second and fourth lines. When we set the words to music these short lines have to be lengthened out to balance the long ones, thus:

No. 2.

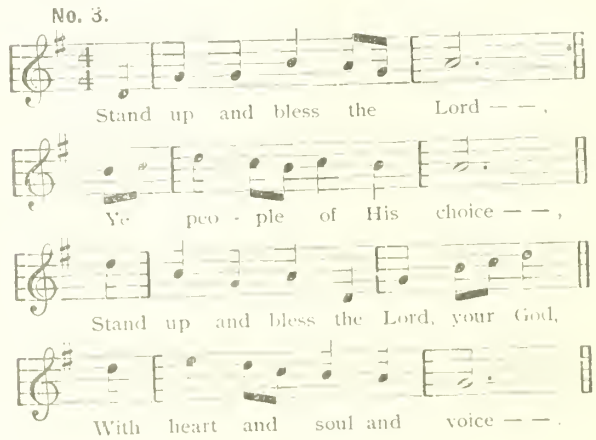


"Short metre"—6, 6, 8, 6—has three lines of six syllables and one of eight syllables. The abruptness of these short lines, offset by the roll of the long line, makes this form of verse well fitted to express resolute energy, *e. g.*:

*"Stand up and bless the Lord * *
*Ye people of His choice. * *
Stand up and bless the Lord your God,
*With heart and soul and voice. * *

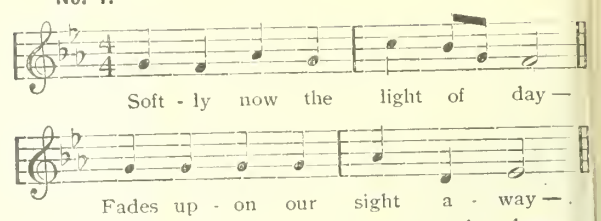
Notice here again that in the musical setting each of the short lines has to be lengthened out to the eight counts, so that they may all be balanced, thus:

No. 3.



In the 7, 7, 7, 7 metre, each line is lengthened to the eighth count in the cadence, *e. g.*:

No. 4.



The 8, 7, 8, 7 movement is more interesting, because of the alternation of run-on and resting lines, *e. g.*:

"Tell me not, in mournful numbers,
Life is but an empty dream,
For the soul is dead that slumbers,
And things are not what they seem."

The popular 7, 6, 7, 6 metre has a rather peculiar way of balancing the alternate lines. *Jerusalem, the Golden* is a good example of this:

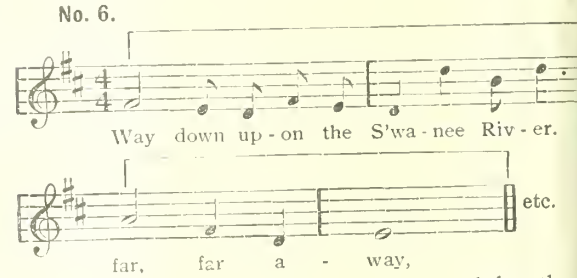
No. 5.



The various "peculiar metres," however irregular the lines may appear to the eye, are all in true proportion, and in nearly all of the cases they conform to the natural standard of eight beats.

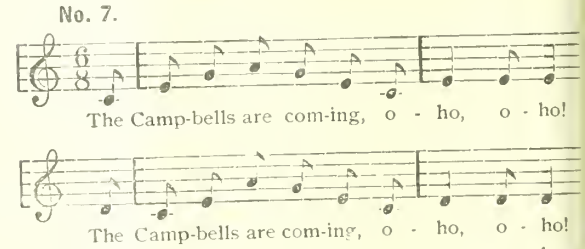
The same principle holds good in song forms. Take for example:

No. 6.



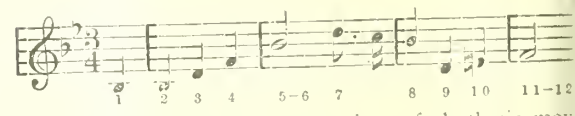
In the three-pulse movement the normal length o the lines is twelve counts, which generally move faste than in the two- or four-pulse movement. Here is well-known example:

No. 7.



Where the movement is more deliberate, there is a to be a halting place half-way through the line. See a instance of this in *The Star-Spangled Banner*.

No. 8.

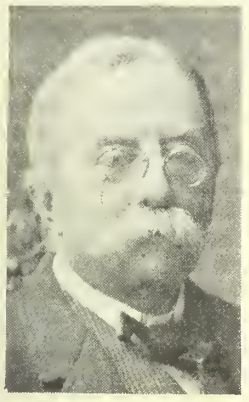


Underlying all the endless variety of rhythmic mov ment there is a steady balance of the lines (sectio and periods) and a complete adjustment of all t parts to the whole. A clear understanding of th fundamental principle will give poise and power musical interpretation.

STUDY HARMONY FROM PIANO PLAYIN

BY EL[illegible]ANOR CAMERON.

As the work in interpretation progresses and pupil becomes more advanced, the imaginative ph of the study may be replaced by the spiritual meani Associate the pleasant and joyful moods with major, the darker emotions of sorrow and despair w the minor. As soon as possible, lead the studen feel the tone of transition that is always present every dominant seventh chord. Another necessity i careful study of the types of the different resoluti and an understanding of the significance of each This form of harmony work, springing as it does of the actual compositions that the pupil studies, ma a lasting impression on the mind of the player, w in giving the selection practically applies the invol principles and thus makes them his own.



WILLIAM MASON

The Pioneers of American Music

By LOUIS C. ELSON

II



THEODORE THOMAS

In the preceding article (see THE ETUDE for March) we spoke of the work of the great Lowell Mason, who certainly was a pioneer in the most important fields of American music. His third son, Dr. William Mason, was also a pioneer among our native teachers and artists. Born in Boston, January 24th, 1829, his father was his earliest teacher. In 1849 he went to Europe to study, and was the first of that long procession of American students which has made Germany its Mecca. Richter, Moscheles, Hauptmann, Dreyschock and finally Liszt, all had a hand in his education. J. C. D. Parker (still living in Boston), and the superficial Richardson, who subsequently sold about a million copies of his piano method, were about the only other American students of music in Germany at that time. In 1854 Mason began his work in America, and it was important from the very start. With Theodore Thomas, Carl Bergmann, J. Mosenthal and George Matzka, Mason founded chamber concerts which were the beginning of that branch of classical music among us. For thirteen years these concerts were continued and their standard was far above anything that had obtained in this country before. Brahms and Schumann were first introduced in the United States by Dr. Wm. Mason.

EARLY ORCHESTRAS.

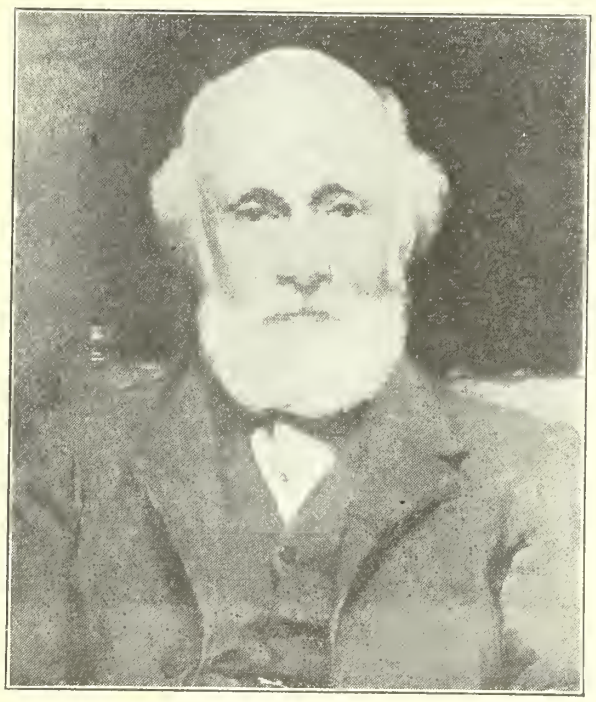
The thread of our narrative continues with the name of Carl Bergmann, mentioned above as coadjutor of Mason. It was Carl Lenschow and Carl Bergmann (but chiefly the latter), who were the real pioneers in good orchestral music in the United States. They directed the Germania Orchestra, the first classical orchestra which had anything like a permanent existence in America. It came about largely through the revolution of 1848. Not that many of the musicians had been in rebellion, but the political unrest throughout all Europe made it impossible for them to gain a living in their native land, and they were forced to emigrate. Several of these refugees formed an orchestra, giving concerts in several of the large cities, but making their headquarters chiefly in Boston. They very soon had fifty members in their band, and gave Boston its first hearing of Beethoven's ninth symphony.

We must here digress to say that New York had its Philharmonic Orchestra before this time, thanks to the enthusiasm of Uriah C. Hill, a violinist of moderate ability but of much energy and of high ideals, who also deserves record among the musical pioneers of this country. But the Germania was of higher standard than the early Philharmonic, almost every member being a good soloist.

One little glimpse into the history of the Germania Orchestra may illustrate the musical status of the time. In Philadelphia they had been losing money continuously, although they went into continually smaller halls to retrench expenses. Finally they came down to a large room which was to cost them ten dollars. The receipts were less than eight dollars, therefore the landlord turned out the gas, and the Philadelphia season came to a sudden end in the darkness.

In the Germania Orchestra there was a tall and handsome flute-player, who blew into his sentimental tube faithfully until Carl Bergmann left the orchestra for a New York engagement. Then the men decided that the flute-player would look very well as conductor, and he was promoted to the baton. He wielded it very well and made a good deal of American musical history. His name was Carl Zerrahn, and he was afterwards director of the Harvard Musical Orchestra, the Handel and Haydn Society, and the great Peace Jubilee.

Since we have entered the orchestral field let us carry the genealogy of this branch in America down



JOHN S. DWIGHT.

to more recent times. Foreigners were naturally more active here than native Americans. Leopold Damrosch came from Breslau to New York and conducted the Philharmonic, the New York Symphony Society, the New York Oratorio Society, the Arion Male Chorus, and German opera. He did more than this, for he gave to America his two talented sons, Walter Damrosch and Frank Damrosch, who are still very active in the modern musical uplift among us.

WAGNER'S AMERICAN SUPPORTERS.

Anton Seidl must also be mentioned among actual pioneers. He was scarcely a pioneer in orchestral music, for there had been much excellent music of this type before his advent in 1885, but the earlier performances of Wagner must have been something very mystifying to the musical auditor; there were many dissonances which were not "made in Germany," and there were make-shifts that would cause the devout Wagnerian of to-day to shudder himself into an early grave. These things came to an end when Anton Seidl took the helm, or rather the baton. He was the real pioneer of Wagnerian opera in America.

But Wagnerian orchestral music had another great supporter in America, a man to whom the cause of good music in America owes more than to any one else, and a man who was practically an American—*THEODORE THOMAS*. No one man ever did as much for our musical uplift as this earnest conductor. He came to New York from Hanover, in 1845, when he was ten years old, and boy as he was, he was soon in an orchestra. Then came the Mason-Thomas chamber concerts, spoken of above. But it was with his orchestra that his chief deeds for America were done. Just as Seidl was weaker in orchestral scores than in operatic, so Thomas was less great on the operatic side than on the orchestral. The two giants supplemented each other. Of the life of Theodore Thomas it is unnecessary to speak here, its glories are too recent and will always be well-remembered.

THE BOSTON SYMPHONY.

One other great orchestral pioneer must here be mentioned. The builder of our greatest orchestra. It is not necessary in a short essay such as this to give the history of the Boston Symphony Orchestra. Founded by the liberality of an eminent Boston banker, Henry L. Higginson, it began its career, under Georg Henschel, October 22d, 1881. But it became important only after Wilhelm Gericke had begun to reform it and to build for the future. It was Mr. Gericke who ruthlessly discharged the veterans who were in its ranks and who clung to it as a sort of Old Men's Home. It was he who went to Vienna and Paris and chose a number of young artists who were to grow up with the orchestra and some of them are with it yet, after about a quarter-century of service. Had it not been for the firmness and far-seeing policy of Mr. Gericke we would not possess as we do to-day, probably the best orchestra of the world.

In one sense Antonin Dvořák was a pioneer in American musical affairs. From 1892 to 1895 he was director of the National Conservatory of New York. During his stay in this country he called the attention of the entire world to the charm of our plantation music and its fitness for classical treatment in string quartet and symphony. Yet his symphony, *From the New World*, was not the first American work of this type, as those who study George W. Chadwick's second symphony, or his string quartet in D minor may discover.

But we may now add to the list of pioneers in the American musical advance a name which has not always been held in high honor, yet its owner probably sowed more musical seed than almost any other single worker. Patrick S. Gilmore was not a great musician; he was not to be reckoned among the ranks of American composers of eminence; but he was a superb organizer, and he had all the enthusiasm of his Celtic race. His two great Peace Jubilees took place in Boston in 1869 and 1872. The second was a musical festival beyond any that had ever taken place on earth, for we may distrust the stories of Josephus of tremendous choruses in ancient Jerusalem.

GILMORE AND THE PEACE JUBILEE.

Now there are acoustical reasons why a chorus of 20,000 and an orchestra of 2,000 cannot give a good ensemble to a critical auditor. A "Bouquet of Artists," forty strong, singing solos or even four-part songs; the punctuation of the mass of sound with artillery, or the introduction of a bass drum ten times the usual



ANTON SEIDL.

size, and a grand piano twice the ordinary size, are not especially artistic effects. But the training of the chorus of twenty thousand caused every town and hamlet in New England, and many in other parts of the country, to study music which was of an infinitely higher grade than anything that they had attempted before. Handel, Haydn, Mozart, and other great masters became the daily routine of hundreds of vocal societies and singing schools that had only worked at vocal trash up to that time. The two Peace Jubilees left behind them a legacy of *good musical taste* that had never existed before. It is unjust to decry the ladder by which we have ascended; it is unfair to criticize the artistic shortcomings of the monster festival and forget what a precious legacy it left behind

JOHN S. DWIGHT.

In the preceding article we spoke of William H. Fry and the beginnings of American musical criticism. It is most amusing to read the rhapsodies which passed for criticism before about A. D. 1850. But Fry was overshadowed by an eloquent writer, not a practical musician, deeply in love with the classical masters. John S. Dwight shouted classicism through thick and thin. He attacked everything that was not easily measurable by the classical yard-stick. He attacked Louis M. Gottschalk (also a pioneer in American piano music); he attacked the Peace Jubilees root and branch. But, alas, once, by mistake, he bitterly attacked his idol, John Sebastian Bach.

It happened thus:—S. B. Whitney, the famous organist, gave a choir festival wherein he included the great Chorale *Oh Sacred Head Now Wounded*, by Bach. The *melody* of this chorale is not by Bach, but by Hassler, as it was originally a love-song. Mr. Whitney thought it best to credit the work to its original source. The result was that a scathing criticism on the "poor harmonies, the awkward leading of the voices," etc., etc., appeared a few days after, from the pen of the Bach worshipper, who was much astounded to find that he had inadvertently attacked the great J. Sebastian Bach.

But the influence of John S. Dwight was generally [illegible] at that time (from 1850 on) a little ultra-conservatism could only work good, and [illegible] in connection with Dwight were two [illegible] Otto Dresel and Hugo Leonhard. But [illegible] Dwight, [illegible] other earnest writers. Karl Merz, for example, is a name known [illegible] admirable critic [illegible] Music [illegible] well-deserved [illegible] well [illegible] [illegible] [illegible]

Exercises for Independence Taken from Famous Pieces

By LeRoy B. Campbell

II

(The first section of this article appeared in THE ETUDE for March, but this section may be read independently with equal profit.)

INDEPENDENCE IN COMBINED PARALLEL AND CONTRARY MOTION.

When both hands are occupied, one of the parts is usually quite easy, and after the difficult part is mastered the easier part can soon be added, but there are many cases where both hands have almost if not altogether equal difficulties, in which event let us try the following practice. We will choose for our example a couple measures from the Bach *Prelude* in C minor (No. 2, Well Tempered Clavichord), in which independence in both parallel and contrary motion is required as well as digital perfection.



The reason a fairly good player cannot read off at sight a complicated passage like this is that too many physical and mental acts are thrust upon him at the same instant. Let the mind have a fair chance and these mental and physical acts will soon be dispatched with ease. Simply revert to that old adage, "one thing at a time."

Take, for instance, the first measure. It is composed of four groups of sixteenth notes, four notes in each group. Play once the first group each hand alone (I say play once, for now the prime difficulty lies in making motions with both hands working together, so nearly all the practice, although slowly, should involve both hands). Play the first group with both hands together; repeat it four times with perfect fingering. Take the second group and play it once with hands separate and then four times with both hands together. Proceed in the same manner through the third and fourth groups of the measure. Now go back to the first group and play it hands together three times; take the second group the same way, also the third and fourth. Return again to the first group, and, since the mental and physical difficulties have been more gradually approached and overcome, you will this time repeat each group only twice. And once more return to the first group, but this time play straight through. Take the second measure up in exactly the same manner and after that is perfected play both measures without interruption.

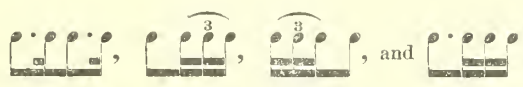
The mental side of this passage is now quite ready, but it is doubtful with many whether the physical side has reached the point where easy automatism has taken command. So, in order to obtain automatic muscular action on a sure foundation, a further conscious study will not be amiss. So as to hold the mind the better in coördination with the muscles, it is best to change the mental orders often, but always run the fingers over the same path. Therefore practice through the entire exercise with light but decided movements, using in place of the even four sixteenth notes to each group, this rhythm:



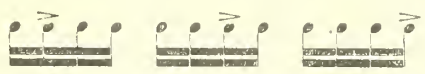
Follow this with an arrangement of the notes of each group in which a different set of fingers make the rapid move, *e. g.*:



Then use successively the following rhythms, playing through the two measures:



Now play through with slight accents placed as follows:



and with this accent,



the passage is ready to use in conjunction with what precedes and follows it. Students will find scores of passages which can be treated similarly to these examples in his music.

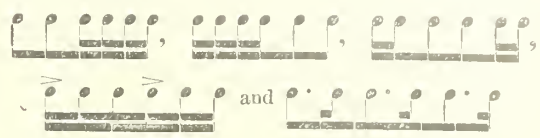
INDEPENDENCE WHERE ONE TONE IS SUSTAINED WHILE THE OTHER FINGERS ARE EMPLOYED.

Let us turn for our next effort to the Chopin Etude, Op. 10, No. 6, the second measure in the bass.



The factor of relaxation here enters into the problem. Anybody who has been brought up with regard to keeping in repose such muscles as are not used in a certain act will find here but little difficulty. The fifth finger is to sustain the F, while the remaining fingers play the figure in sixteenth notes. Simply rest enough weight on the fifth finger to hold down the F, but do not use muscular tension above that necessary for position.

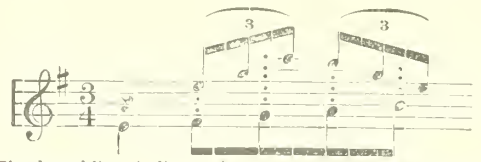
Practice the sixteenth note figure with light staccato taps, and later with the two quick taps, as previously explained. Also for further independence make use of various rhythms, *e. g.*:



In the twenty-first measure of this same *etude* a similar passage for the right hand may be found. Bach abounds with these problems.

INDEPENDENCE WHERE ONE HAND PLAYS IN ONE RHYTHM WHILE THE OTHER PLAYS IN ANOTHER.

This is very difficult in the event of two notes against three, which combination is often encountered in Grieg and other modern composers. The first measure in the Grieg *Scherzo*, Op. 54, is a fair example.



(The dotted lines indicate where each tone of the lower group should be played.)

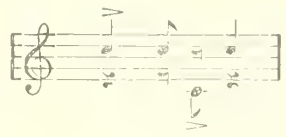
This is another difficulty where the mental process should be well drilled, when the problem will not be so very obstinate.

Take for example this simple figure:



Tap it out with the second finger (R. H.) in time, applying a small accent as indicated.

Play again and tap the second eighth note with the L. H., once more keeping the sound of the figure in mind, but this time tap the second eighth note an octave lower, *e. g.*:



Now add one more note and this problem is in a fair way to be solved, *e. g.*:



If the student will play and listen carefully to this example he will very soon gain a command over it. To aid still further in the solving of this problem he might count one, two, three, and tap a key at one and again between two and three. Reverse the process. If a second person can be enlisted, let one person count alond one, two, three, while the other counts one, two, and *vice versa*. With these simple but effective aids well in mind try Example 7. If it still gives trouble take the second count of Example 7 and use it slowly, exactly following each step of Examples 8, 9 and 10.

INDEPENDENCE WHERE CERTAIN TONES ARE PLAYED FORTE WHILE OTHERS ARE PLAYED SOFTLY.

This is not very difficult when the melody is in one hand with accompaniment in the other, but when melody and accompaniment both come in the same hand it presents a more trying problem. Many of these combinations come up especially in Mendels

schu's "Songs Without Words." Here is one from No. 4:



First play the melody through clearly. Try it again, touching the keys representing the accompanying notes but without tone. Now once more, and this time play the accompanying tones a light, quick staccato (*pp*), never making any break whatsoever in the melody, which should be *forte*. Play once more with (*mf*) melody and light, detached tones (*p*) in the accompaniment.

This preparation should be ample to establish the technical side of the problem, while the finer discriminations are the result of more mature musical growth.

The manner of practice set forth in the foregoing exercices not only offers the best of material for independent exercises, but at the same time adds mastery over a difficult passage in some inspired masterpiece. It naturally economizes much time and brings more progress, since it holds more of the real vital issue—*interest.*

MUSIC AT THE COURTS OF BABYLON AND JERUSALEM.

Carl Engel in his most interesting and valuable work, *The Music of the Most Ancient Nations,* tells us that "Music was especially used by the Assyrians and Babylonians in their idol-worship, and in superstitious ceremonies of a religious character. This is obvious from the sculptures, but is also to some extent confirmed by the mode of worship paid by command of King Nebuchadnezzar to the golden image, which is supposed to have been Baal:

"'Then an herald cried aloud, To you it is commanded, O people, nations and languages, that at what time ye hear the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar, the king, hath set up.' (Dan. iii, 4, 5.)

"The kings appear to have maintained at their courts musical bands, whose office it was to perform secular music at certain times of the day, or on fixed occasions. Of King Darius, the Mede, we are told that, when he had cast Daniel into the den of lions, he 'went to his palace, and passed the night fasting; neither were instruments of musick brought before him' (Dan. vi, 18); from which we may conclude that his band was in the habit of playing before him in the evening.

"A similar custom prevailed also at the court of Jerusalem, at least in the time of David and Solomon; both of whom appear to have had their royal private bands, beside a large number of singers and instrumental performers of sacred music, who were engaged in the Temple. When David, in gratitude for services received from Barzillai, the Gileadite, invited the old man to go with him to Jerusalem, and to abide there in comfort at the king's expense, Barzillai replied, 'I am this day fourscore years old, and can I discern between good and evil? Can thy servant taste what I eat and drink? Can I hear any more the voice of singing men and singing women? Wherefore, then, should thy servant be yet a burden unto my lord, the king?' (2 Sam. xix, 35.) Taking into consideration the circumstances under which this was said, there can scarcely be a doubt but that Barzillai here alludes to the royal band; nor is it surprising that David, with his fondness for music, should have enjoyed the musical performances in his palace of a different character from those introduced into divine service.

"Solomon himself mentions his private orchestra in his reflections on the vanity of worldly pleasures and luxuries: 'I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.'" (Eccles. ii, 8.)

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The Prima Donna of To-Day and Yesterday

by LORNA GILL

It has been said of musicians that they form a third sex or sex apart, but to no class of musicians does this more happily apply than the prima donna, who from the earliest days of opera has been amenable to none of the ordinary laws of humanity. Spoiled and showered with the applause of the public, she developed early that vanity, egotism and capriciousness of temper that has become since proverbial of the prima donna. This enchanting lady has ruled and delighted us for generations, has defied kings, emperors, geniuses, poets and composers, not to mention long-suffering impresarios. Her rule, however, has gone the way of most despotic government, for being gradually shorn of her power, she rules, now, only in accordance with the directions of the composer.

WHO WOULD NOT BE A PRIMA DONNA?

In past days dukes crossed swords on handsome Italian piazzas for her favor and affections; princes and kings paid her homage; composers were worms to the ground, who prepared the setting for this priceless jewel, for from the beginning, she commanded large prices, both the glory and the shekels going to her. Volumes could be filled with her romances, her fiery bouts with impresarios and composers, her rivalries, jealousies and intrigues with her colleagues.

Opera owes it origin to the Florentine cult of men who sought to revive Greek drama. Their effort found its first expression in *Daphne*, by Peri, performed in the Corsi Palace in 1595 in which the music was intended to express and illustrate the emotions of the text. A few composers in the beginning, particularly Monteverde, that epoch-maker in music, tried to carry out the ideals of the founders, but it was not long before they were cast aside and an appeal made to the public taste.

The first public performance of opera took place in Venice in 1637, which soon took the lead of the Italian cities in both the number and magnificence of its opera houses.

At the end of the century there were eleven in full blast. Melodrama and intrigue of every description took the place of the classic heroes, but the public really cared nothing for the plots, as they talked all through the performance, and were silent only when the diva sang her aria. Opera played right into the hands of the virtuosi, as singers were then called, who seized the opportunity to warble forth intoxicating vocalades, without any attempt at acting. The singer became the cock of the walk, before whom the composer must now bow down.

Even at the first opera, *Daphne*, "did the soprano Vittoria Archilei, ornament the written monody with flourishes." So from the very dawn of opera were the abuses that proved the glory and the fortune of the prima donna.

A PICTURE OF OPERA IN OTHER DAYS.

The Venetians were insatiable opera goers and were very noisy audiences, shouting, whistling, coughing, sneezing and yawning aloud. The Gondoliers entered free and composed the claque; the ladies took coffee and ices, chatting incessantly until some diva began her *aria* "If she pleased, the public was not content with clapping but burst into endearing terms.

Siestu benedeta! Benedeto el pare che l'ha Fato! ah cara us buto zozo! Blessings on you, blessings on your parents! Flowers and verses rained from the boxes and galleries, doves with little bells around their necks were set free to express the admiration of her hearers.

Leonora Baroni, a famous diva of that century, had a whole volume of poems composed in her honor. Milton, who wrote three poems in her praise, probably heard her in Venice, when he visited Cardinal Barberini there.

By the beginning of the eighteenth century, the leading lady had become so capricious, vain and exorbitant in her demands that she became a very thorn in the side of both composers and managers.

In 1720 Marcello, a well-known composer and writer of this time, gave expression to the attitude of the composers toward singers in a satire called *Il Theatro alla Moda*. Of the prima donna he says: "At no pains to form their voices or sing in tune, their behavior on the stage was outrageous; their dress ridiculous; they paid no attention to the audience, chattered with the prompter and made eyes at the boxes. Impertinent and capricious, they were never satisfied with the impresario's terms. They sang only when it suited them and fell ill on the slightest pretext." Again "The composer will be most attentive to the ladies of the theatre supplying them with plenty of old songs transposed to suit their voices and telling each of them that the opera is supported by her talent alone. . . . The singer will always complain of her part that it is not suited to her . . . protesting that at such a court, her air carried all the applause. . . . At rehearsals she will hum and insist upon having the time her own way. She will get hold of a new passage in triplets and introduce it into all her airs, the higher she can go in the scale, the surer she will be to have the principal parts allotted to her."

Though the development of opera was retarded by the vanity of the singers, it was there in the middle of the eighteenth century that the vocal art acquired great perfection, purity of intonation, refinement of melodic phrasing, tonal beauty and flexibility marking the art of this golden age of song, the age of Porpora, the founder of *bel canto* with his array of famous pupils, the greatest, perhaps, the world has ever known. I have heard one of our great opera singers say that the vocalises that formed the pabulum of these singers would be impossible of execution by the great ones of to-day. There was improvement in the quality of the music of Pergolesi and Scarlatti, and in the librettos of Zeno and Metastasio. The most famous prima donnas, Cuzzoni, Faustina, Gabrielli, Minotti were all Porpora products.

HANDEL'S TEMPER.

Handel was writing for the stage in London at this period, and brought for the first time singers from Italy, who reigned supreme over the world. People flocked to the opera in spite of the ridicule and raillery heaped upon it by Addison in the *Spectator*. Handel, whose name suggests angelic choirs, was a man of militant temper, a match for fiery and capricious prima donnas; he would put up with no opposition to his artistic ideas. Cuzzoni, one of the greatest sopranos of this age, absolutely refused to sing an aria he had written for her. He seized her firmly about the waist, rushed to the window to throw her out, but she consented just in time to save her life.

The Italian singers brought with them not only their beautiful voices but also their rivalries and habit of intrigue. The northern clime does not seem to have had a cooling influence on their tempers, for some of the greatest feuds in operatic history took place in London. The Cuzzoni-Faustina feud is among the conspicuous ones. Cuzzoni was at the height of favor when Faustina came, a younger, handsomer and gentler prima donna, but the fiery Cuzzoni could brook no rivalry. As a verse of the time says:

"Music has learned the discords of the state,
And concerts jar with Whig and Tory hate."

Their quarrels and jealousies led to the formation of two parties headed by the nobility, and animosities as bitter as political parties arose among them. These sweetly singing songstresses once came actually to blows.

Lady Horace Walpole had the temerity to invite both to the same dinner, at which the question of precedence gave her great trouble. At another time she invited both, unknown to the other, to sing at the same concert. Finding it impossible to prevail upon one to sing in the presence of the other, she took Faustina to a remote part of the house, on the pretext of showing her some rare china. Meanwhile Cuzzoni had sung, thinking that her rival had quitted the field. A similar ruse was practiced with success upon Cuzzoni to induce Faustina to sing.

At length managers decided to put an end to their quarrels. One, knowing that Lady Pembroke, the leader of the Cuzzoni party, had made the singer swear never to sing for less money than Faustina offered Cuzzoni on the renewal of her contract, a guinea less than her rival, which sent her flying back to Italy, and made her the theme of many witty verses.

"Oh, too pleasing is thy strain,
Hence to southern climes again!
Tuneful mischief, vocal spell,
To this island bid farewell,
Leave us as we ought to be,
Leave the Britons rough and free."

Another Porpora product, Gabrielli, was as famous for her eccentricities as for her marvelous voice and beauty. In 1758 Farinelli, the famous tenor, then a manager in Madrid, wrote to Metastasio concerning her. Metastasio answered, "The amusing stories which you hear from Italy concerning our Signora Gabrielli are but too true. She is young, favored by nature and of transcendent abilities, so that it is not surprising, that like other sirens she should be capricious. In

moderate her impetuosity, it will be necessary to impress her mind with great respect or rather positive fear of the sovereign and his court."

He tells how she enchanted wherever she was skillfully managed and that the most successful expedient ever tried to have her sing well was to induce her favorite lover—for she always had one—to sit in a box near the stage, when she would pour forth all her powers to please. No earthly power could make her sing if she did not feel like it either for kings or emperors. The Emperor of Austria, with whom she was a favorite for some time, banished her finally from his kingdom for defiance of his authority, before which she had been exiled in turn from almost all the cities of Italy.

HOW GLUCK REFORMED THE PRIMA DONNA.

A long time before Gluck came with his reforms, opera had assumed certain fixed rules of construction, so many arias, quartets, ducts, trios and choruses, irrespective of the requirements of the plot. The pioneer of German opera, in his efforts to make it more expressive of dramatic truth, gave the first blow to the vanity of the singers.

The Paris of 1773 was the principal scene of his reforms. He said, "I have avoided interrupting a singer in the warmth of a dialogue to wait for tedious ritornelles or cadenzas. . . ." Naturally the singers did not like their parts, and it was all he could do to find a sufficient number to sing his operas.

Two parties had formed, one in favor of the Italian composer, Piccini, the other for Gluck. Both composers had written on the same theme, *Iphigenia in Tauris,* Gluck's proving the greater success, with Sophie Arnould, a French prima donna, in the leading part.

On the opening night of Piccini's opera, his discomfort knew no bounds, when he saw his costly prima donna, La Guerre, come out as the daughter, Agamemnon, making faces at the men in the pit and boxes, and flopping about and reeling through her part. The climax was reached when Sophie Arnould, who was in the audience, set the house in a roar by calling out, "This is not Iphigenia in Tauris, this is Iphigenia in Champagne."

La Guerre was whisked off to prison for two days by the king's orders after which she returned to the stage again singing better than ever. Up to this time, however, France was far behind Italy in the art of song, as well as in that of operatic composition. There were no singing schools, no singers comparable to the great Italians, but the French, from the beginning, seem to have excelled in acting. Sophie Arnould, the most distinguished leading lady up to then, had dramatic gifts greatly admired by Garrick.

The nineteenth century saw the Italians Rossini, Bellini and Donizetti supreme in the operatic field, with their exquisite melodies and vivacious fioriture. They played more than ever into the hands of the singers, the orchestra now accompanying them, and allowing them to take their own time. This, however, had some advantage, as it gave the serious singer an opportunity to pay more attention to acting, and produced consequently the first of the emotional singers. "Pasta," it was said, "was a Siddons; Malibran, a Garrick." Sontag, Grisi, Persceani, Catalini, Alboni, Jenny Lind, were the most prominent among the sopranos. Not all were the high type of artist as Malibran, the daughter of Garcia, combining with her gifts of singer and actress, great musical knowledge and high ideals of her art.

CATALANI.

The vocal tight rope walker is still with us in Catalani, a woman of extraordinary natural abilities, who with all the gifts necessary to become a great artist, spent her life doing vocal stunts, caring only for money and cheap applause. She cared nothing for the opera [illegible] and her demands were so exor[illegible] left for the other singers. Her [illegible] who complained of her [illegible] "My wife and four [illegible] is all that is [illegible]"

[illegible] to hear her sing, [illegible] "Now [illegible] my field [illegible] "Then," said Catalani, "let [illegible]"

[illegible] on born gifts [illegible] of her music" [illegible] great [illegible] and [illegible] Asia and [illegible] the [illegible]

man, she was incapable of the vocal tricks of Catalani. Her vogue was such that everything from bonnets and shawls to barrooms and sausages were called after her. How great her art must have been can be judged by the high opinion of Mendelssohn and Chopin. The latter said, "She is as great an artist as ever lived." Those who have heard both Patti and Lind, say the latter possessed all the gifts of the former with the addition of a soul. Rossini once heard Patti sing one of his arias so loaded with embellishments, that he asked her sarcastically whose aria she had just been singing. She answered that Strakosch had taught it so to her. "Then," said Rossini, "it is a Stracochoneria" (cochon, Pig).

WAGNER'S IMPRESS.

What a change in the attitude of the singer, toward her art, the composer and the public during Wagner's time! In 1851 Schroeder-Devrient proclaimed in the operas of the German revolutionist a new vocal art, the art of declamation. The composer is no longer her slavey; she becomes the conscientious interpreter of his music-dramas. Wagner's works were fraught with tremendous difficulties for the singer, musically, dramatically and vocally, increased vocal power to be heard above heavy orchestration, the singing of difficult intervals and a passionate style of declamation. The singer's importance became relative to the reading of the text, the orchestra sharing equal honors. In speaking of her art Schroeder-Devrient says, "I had to think not only of my own reputation but to establish German music. My failure would have been injurious to the composer." Before her singers had delighted and astonished, it remained for her to thrill with her passionate art. Wagner says, "The remotest contact with this remarkable woman electrifies me. For a long time I heard and felt her presence, when the impulse to compose came over me. . . . She set an example of which, I alone, of the dramatists used as a guide." Frederick the Great, of Prussia, was as unpatriotic as to say that he would as soon listen to the neighing of a horse as the singing of a German prima donna. If such a charge could have been brought once, it is so no longer.

Lili Lehmann and the great German singers since her, have combined the declamatory art with all the refinements and technique of *bel canto,* and have proven, moreover, by their long careers, that the singing of the Wagner operas do not ruin voices properly trained. Nor do they unfit singers for other styles, as the success of Lehmann and Nordica in French and Italian operas indicate.

DRAMATIC SINGERS OF TO-DAY.

Since Wagner the music of all countries has become more dramatic, calling for more serious musical and dramatic study upon the part of all singers, though not demanding so heavy a voice as the Wagner operas. In the French and Italian operas great triumphs have been won by Calvé as a creative interpreter and emotional singer.

In French opera, Mary Garden, whose career would have been impossible in a former age, when vocal gifts, alone, could have won success, has achieved fame by great histrionic powers backed by only fair vocal ones. Farrar combines in a happy manner the gifts necessary for the highest type of singer. Sembrich, whose exquisite art is the delight of all good musicians, finds its best expression in the works of Mozart, is the greatest living exponent of *bel canto* and prides herself upon the fact that she has won her laurels without playing to the gallery. The success of Tetrazzini presents a curious anomaly in that the old style diva, supposed to be as obsolete as hair furniture and bombazine gowns, is represented in her, and finds large audiences fond enough of vocal agility to sit through old-fashioned prima donna operas, for there have not been any new ones written in fifty years.

Some of our prospective prima donnas seem to think it unnecessary to devote as many years to vocal phrasing and technique as the bel cantists did, they talk about a thousand a night before they have studied two years. A study of the greatest achievement in modern opera shows that it lies in combining the best qualities of the Italian and German schools, the vocal finish and technique of the former, with the declamatory art of the latter. Yesterday the prima donna was only a vocalist; to-day she must be an interpreter, musically and dramatically, with a finer ear for intricate harmonies, and a richer, broader mentality.

INTERESTING THE BOY PUPIL.

BY EDWARD ELLSWORTH HIPSHER.

Generally speaking, the boy, starting into music lessons, has an uncomfortable outlook. If he has sisters, they probably will be held up to him as ideals to which he never may attain. And why parents should take such a position is one of the missing links in the processes of the human intellect. Despite the fact that the greatest musicians of all ages, both creative and executive, have been masculine, yet the opinion is persistently bobbing up that music is for girls and not a manly pursuit for boys. Should the boy be fortunate enough to receive proper encouragement at home, he surely will have to withstand playmates who too often look upon piano practice as somewhat of a "sissy" occupation. So that the boy who comes for lessons at once has my sympathy and encouragement.

FIND THE BOY'S VIEWPOINT.

The wise teacher always studies the individuality of his pupils. Especially must he differentiate between the mental qualities of boys and girls. Most teachers have such a preponderance of girls and young ladies that they are apt to become biased in their way of looking at the teacher's problems. And yet, to succeed with the average boy pupil, he must be handled from the boy's viewpoint. His natural frame of mind, his more active sports and employments, and his outlook upon life must be taken into consideration.

One characteristic, which the boy seems to possess in a greater degree than his sisters, is his ambition to do things like a grown person. Now, this can be turned to most excellent account. Imitation, carried to excess, is abominable. And yet, when we look far enough back, each of us will find that most of our education was acquired first by some means of imitation, and that later we so digested the substance of our example that, finally, it became a part of our mental equipment to be used as our own. So the teacher need not fear the effects of many practical illustrations in the early course of the pupil. "And now see how I do it," will almost always stimulate the boy to a genuine effort to play "like the teacher." This applies to technic as well as to interpretation. "Do it this way," with a careful illustration will accomplish more than a hundred deadening "don'ts."

Then one must take into account that the normal boy has other interests outside of music. His sports and games are vital to his physical and mental health. A few interested words regarding them will not be time misspent; for when once you have the human interest and sympathy of the boy there will be little difficulty in getting his attention for anything you may wish him to do. And, when all is said, the amount of interest you are able to develop in a pupil will measure your success in furthering his progress in his studies. Get yourself into a sympathetic attitude towards the interests of the boy, and you will be surprised to find how often some phase of them may be used to emphasize or illustrate some point in the work in hand, which you wish to bring clearly to his mind.

CHOOSE THE RIGHT MUSIC.

Another item of vital importance is the style of music selected for study. Naturally, a boy, full of snap and life, will not be much interested in dreamy reveries and nocturnes. Give him a selection with strong rhythm and a vigorous melody, and he will put fire into it. And it need not be rag-time either. Many excellent pieces of good music can be found, in which melody and rhythm predominate. Then, as musical appreciation is developed in further study, by introducing pieces in which there are short trios or intermezzi of a more tender nature, and by illustrating of their content and character, a taste for the quieter style of composition may be developed.

The music of the Italian masters is plastic. The effect is sharp and clear. On the contrary the music of the great German composers is somewhat evanescent, one in which the clear form is overwhelmed with passionate aspirations. In Italy the serious nature of sacred texts, the brilliant and gorgeous colors of the fatherland, the eternal blue of the heavens, the freshness, the joy and vivacity of the people, are all found resplendent in the music of the country. The sadness and sorrow is also human and beautiful. German art turns more frequently from untroubled cheerfulness to the transfiguration of pain.—Franz Bendel

A Concise Dictionary of Musical Forms

THE ETUDE from time to time has presented little dictionaries of this kind with the view of assembling special information along well defined lines. In most cases this is the result of research in works not commonly possessed by the average music lover.

Musical form has been defined as the "design, plan or structure of a musical composition." A musical design, like that of a fresco, is based on the orderly repetition of certain ideas, which are appropriately arranged so that the whole work possesses unity, variety and proportion.

AIR WITH VARIATIONS: A short melody first played very simply, and then repeated in various ways. Often the variations are of cumulative interest, passing through a variety of moods so that the work as a whole never flags in interest.

ALLEMANDE: A moderately lively dance of Swedish and German origin. It is usually in common time, though it is also found in triple time. It consists generally of two complete sections of about even length.

ARIOSO: An air or melody for a single voice, shorter than an aria.

ARIA: "In a general sense," says Pauer, "an aria is a very tuneful air or melody which has a certain definite form." In a more restricted sense, the grand aria is a threefold composition, in which two sentences are set to music. Of these three forms, part one consists generally of an instrumental prelude, principal melody (the setting of the first sentence); modulation into the dominant; return to the tonic with variation; a short instrumental postlude leading to part two. Part two is shorter and more concise than part one, and consists of a melodic setting of the second of the two sentences. Part three is a complete repetition of part one with a new variation of the principal melody.

ANTHEM: A sacred choral composition, the words being taken from the scriptures, hymns or collects. Its form is very elastic, and it is usually written in a contrapuntal style. A *verse anthem* introduces solos, quartets, etc., but a *full anthem* is sung throughout by the full choir.

BALLAD, BALLADE, BALLATA: A ballad is a popular song in which the music is repeated for each verse, and is of very ancient lineage. Usually a ballad tells a story of some kind. "The German ballade," says Prout, "is a different form altogether, and is either a poem set for one voice and composed throughout, as in Schubert's *Erl King* or Schumann's *Belsatzar* or sometimes a species of cantata for chorus and orchestra, with or without solo voices. Mendelssohn's *First Walpurgis Night* is a ballade of this kind." There is also an instrumental ballade, such as that found in the works of Chopin, in which the chief theme is enhanced on each reappearance.

BALLET: A story told by dancing, pantomime, etc., and the music appropriate to it—usually a suite of dances of a more or less fanciful character.

BOLERO: A Spanish dance of a somewhat lively character, in triple time. It is also called a cachuca, often in a minor key, and accompanied by castanets.

BOURRÉE: A stately French dance in common time, somewhat like a gavot, except that it starts usually on the fourth beat instead of the third.

BRAULE: A lively country dance in "rondo" (q. v.) form.

CANON: A kind of composition in which a melody sung (or played) by one voice is echoed a bar later by a new voice, the two thus proceeding together. The distance is not necessarily confined to a bar, it may be a half bar, or more than a bar; nor is the echoing voice or "imitation" necessarily at the octave. It may be at a third, sixth, etc. Other voices may join in in the same way.

CANZONA, CHANSON: A song.

CAVATINA: The cavatina is somewhat similar to the aria, save that it is shorter and consists only of one part, and is not repeated. It has generally a longer text than the aria, and consequently there is little repetition of the words. It is also more contemplative in character. The arioso at the end of a recitativo is also sometimes more of a cavatina, the feeling being concentrated as it were into melodic form.

CHANT: A short liturgical composition to which the psalms, canticles, etc., are sung. It consists of a single note or chord, called the reciting note, followed by a passage in strict time called the mediation; this leads to another reciting note, followed by another short passage in strict time forming a cadence. A double chant in which this process is duplicated, the second chant forming an "answer" to the first, is also frequently employed.

CHORALE: A hymn tune. The modern chorale was introduced by Martin Luther.

CHORUS (OR PART SONG): A work to be sung by a number of voices, usually written in a contrapuntal style. A body of singers is also called a chorus.

CHACONNE: A graceful old dance in 3/4 time. Also a set of variations on a ground bass in slow 3/4 time. Similar to the *Passacaglia*.

CONCERTO: A composition in sonata form (q. v.) for a solo instrument with orchestra. The most usual solo instruments are violin, piano, 'cello or organ. The scherzo or minuet movement, however, is usually omitted.

CONCERT-OVERTURE: A somewhat extended overture for orchestra constructed usually in the form of the first movement of a sonata except that there is no repeat of the first section.

CODA: A part added to the end of a composition to make a more effective finish. The word is derived from the latin, *caudum*, a tail.

COURANTE: A lively old French dance in triple time. The word means "running."

ENTR'ACTE: A short orchestral piece between the acts of a drama.

EPISODE: (See Sonata and Fugue.)

EXPOSITION: (See Sonata and Fugue.)

FANDANGO: A Spanish dance in slow 6/8 time.

FANTASIA: A work written in a somewhat rhapsodic style designed to show off the performer's technique, sometimes similar to the sonata or rondo in form, but not strictly adhering to form of any kind. Very often airs from an opera, or other popular airs, are used as a basis.

FUGUE: An elaborate polyphonic form, consisting of an *Exposition* in which the *subject* is announced by one voice, and the answer by another, and so on until all the voices have entered. With the answer appears the *counter-subject*, or part written above it; the counter-subject usually appears with each subsequent entry of subject and answer. Following the exposition is the *counter-exposition* in which the answer appears first and the subject follows. Then comes the *development* in which subject and answer are heard in several related keys separated by short episodes. Towards the end comes the *stretto* in which the answer follows the subject at a shorter interval, that is to say—before the subject has been heard in completion. Usually at the end comes the *pedal*, a long note held in the bass while the other parts move freely above it. If the long note is held in an upper part it is called an *inverted pedal*. *Interludes*, formed usually from some portion of the subject, help to give variety between the different sections.

GALLIARD: An ancient Italian dance in triple time.

GAVOTTE: An old French dance, originally from the country, but made graceful at the French court. It is in 4/4 time, and begins on the third beat of the measure.

GLEE: A vocal work for three or more singers, often having several movements. Somewhat contrapuntal in style.

HORNPIPE: A sailor's dance in quick 4/4 time.

IDYL: A short pastoral movement or a song of a pastoral character.

IMPROMPTU: An extempore composition. Strict adherence to form is not essential, and there is some liberty allowed for freedom of expression.

INTERLUDE, Intermezzo: A short instrumental work between verses of a chorale, between vocal items in a choral work, or between movements of a sonata or symphony.

INTRODUCTION: A short composition leading into the main work; it usually ends on the dominant, but is otherwise complete in itself.

JIG (Gigue): A lively dance in 6/8 or 12/8 time.

LANDLER: An Austrian dance from which the modern waltz is said to be derived.

MAZURKA: A Polish dance in triple time usually having a strong accent on the second beat.

MADRIGAL: An unaccompanied chorus of one movement, written in free contrapuntal style. It is to secular music what the motet is to sacred music.

MARCH: The march is of German origin. It is intended to act as an aid to soldiers on the march, and must therefore be so written that the time is strongly accentuated so as to fit the step (one, two, one, two, etc.). There is usually two strains each of eight or sixteen measures to the first part, and the same in the trio section, which usually has a theme of somewhat broad character. There are several kinds of march, which are more or less accurately described by their names: Quick March, Slow March, Funeral March, Festival March, Religious March and National Marches.

MASQUE: The forerunner of the opera, combining poetry, music, dancing, etc. The characters were represented by masked performers, and the entertainment was generally based on some allegorical or mythological subject.

MASS: A sacred composition invariably associated with the celebration of the Eucharist. It is sung to Latin words in the Roman Catholic Church. The principal movements are the *Kyrie Eleison, Gloria in Excelsis, Credo, Sanctus, Benedictus* and *Agnus Dei*.

MOTET: An ancient sacred choral work written in polyphonic style, employing never less than four parts. Orchestral or organ accompaniments are sometimes employed, but this is a comparatively modern innovation.

MINUET: An old stately dance in 3/4 time, usually consisting of two strains. To avoid the monotony of constant repetition in the ball-room a second minuet was usually added, constructed on the same plan. The two were performed alternately, thus giving rise to the expression "a pair of minuets." The second minuet still further differed from the first by being played by only three performers. It thus came to be known as the "Trio." The name "trio" has been retained long since the practice of writing in three parts only has been abandoned, and is also employed for the second part of marches, gavottes, etc.

MUSETTE: A quiet dance of a pastoral type with a "drone" bass suggestive of bagpipes.

MUSICA PARLANTE: Music of a declamatory nature, written like a recitative.

NOCTURNE, NOTTURNO: A composition of a poetical character suitable for drawing room use. It is really a fanciful name for a piano piece in "song form." The inventor of it was John Field, the Irish pianist, but Chopin invested it with so much beauty that the term nocturne has become definitely associated with piano pieces which have a certain atmosphere of mysticism such as we get in Chopin's works. The name suggests a piece to be played in the quiet of evening.

OPERA: A secular music drama, usually consisting of solos, duets, choruses, etc. In grand opera there is no spoken dialog. In opera comique, however, there is, and very often this is the only means of distinguishing the one from the other. *Carmen,* for instance, is opera comique, though it is serious in character and tragic in its ending. Comic opera in the Anglo-Saxon sense of the word is known as opera bouffe. The lyric dramas of Richard Wagner and his followers have not set arias, duets, choruses, etc., but are one continuous flow of music from beginning to end. They derive their interest from the constant use of "leit-motiven"—musical passages associated with certain characters or events in the opera, which frequently reappear in more or less recognizable shape throughout the work.

OVERTURE (see also CONCERT-OVERTURE): An instrumental piece performed at the commencement of an opera or oratorio. In opera it is very often a *résumé* of the principal airs in the piece, though in some cases, as in the *Tannhäuser Overture,* it foreshadows in tone, the psychological basis of the entire work. Some overtures are in sonata "first-movement form."

PART-SONG: A composition sung by a chorus or quartet, generally without accompaniment. It is usually simple in form with a melody predominant and few contrapuntal complications.

PASSECAILLE: Passacaglia (see Chaconne).

PASSEPIED: A lively dance in triple time; said to be the precursor of the minuet.

PASSION MUSIC: The story of the Passion set to music in oratorio form.

PASTORAL: A movement of a peaceful, rural character generally composed in 6/8 time. Often an instrumental interlude in a cantata.

PAVAN: An old dance originating in Spain; in triple time.

POLONAISE, POLACCA: A stately Polish dance in 3/4 time. The musical phrases begin on the first beat of the bar and end on the third beat. Modern dances in this form are usually played more rapidly than formerly.

PRELUDE: A movement introductory to another, which is nevertheless complete in itself and usually ends on the tonic chord. Modern preludes are not necessarily introductory save in the sense that they establish a certain seriousness of mood.

RHAPSODIE: A composition irregular in form rather on the order of a Fantasia.

RIGAUDON: A lively old French dance in common time.

RONDO: A movement in which the chief theme recurs repeatedly, the portions in between its recurrence being known as "episodes." As a rule the Rondo is of a lively character.

RONDO-SONATA FORM: In this form the second subject appears twice, and the development portion often introduces or is replaced by a third subject. The whole ends with a coda of considerable importance, as in Beethoven's Sonata, Op. 2, No. 2.

RECITATIVE: Musical declamation, sung in a speaking style with considerable freedom as to the tempo.

ROUND, ROTA: A composition in which several voices start the same melody at certain distances from each other, the whole making correct harmony.

SALTARELLO: An old Roman or Italian dance, usually in lively 12/8 time. The name is derived from the latin *saltare,* "to jump."

SARABANDE: An old Spanish dance of rather stately character. It is in 3/4 time and usually there is a strong accent in the second beat.

SCENA: A dramatic vocal solo.

SCHERZO: A work of a light playful character in the form of a minuet. It was first introduced by Beethoven, and it replaced the minuet in his sonatas and symphonies. It was originally always in 3/4 time, but modern composers not infrequently write in common time, [illegible] if the work is possessed of the right

SONATA: A [illegible] of several movements of a contrasting character, which should be in sonata first [illegible] Allegro [illegible] Adagio [illegible] Minuet (or Scherzo) with trio, and finally a Rondo (or Allegro).

SONATA FIRST MOVEMENT FORM: This is one of the most important forms in music, and though it is subject to variation, as are all forms not strictly intended for dancing, or some such purpose, the "standard" form for the first movement of a sonata is as follows:

Part 1. First subject in tonic key; episode or "bridge" leading to second subject in dominant; a codetta ending at the double bar in the key of the dominant, thus leading back to the beginning for the repeat. The whole of Part 1 is known as the *exposition,* or *enunciation.*

Part 2. The *Development,* or Free Fantasia section, consists of a working out of any passage or passages taken from the first section. There is considerable modulation, etc., in this section.

Part 3. *Recapitulation* or repetition of Part 1, in which the second subject appears in the tonic instead of the dominant. There is usually an elaborate coda.

N. B.—If the first subject is minor, then the second subject will usually appear in the exposition in the key of the relative major. In the recapitulation, however, it will appear either in the tonic minor (the same as the first subject) or else in the tonic major.

SONATA DI CAMERA: An old form of sonata from which the modern sonata is developed. The term means "sonata for the drawing-room" or small concert-room.

SONATA DI CHIESA: A "sonata for the church." The term is now practically obsolete, though it might conceivably be employed for an organ sonata.

SUITE DE PIECES: The precursor of the sonata. A collection of dance tunes, arranged to follow each other with due regard to contrast in style. A prelude and fugue were sometimes included. A modern suite is more free and fanciful, and generally consists of material too slight to make a sonata or symphony.

SONG-FORM: The form in which the majority of drawing-room pieces are written. It consists usually of a first theme, then a second theme, contrasted in style and in a different key; an exact or varied repetition of the first theme and a short coda.

SYMPHONY: A sonata for full orchestra. Somewhat more elaborate than the sonata, but essentially the same in form.

TARANTELLA: A lively dance of Italian origin, in 6/8 time. The dance is said to be that used by the Italian peasants of the sixteenth century as a cure for the bite of the tarantula, a large spider.

TERNARY FORM: See SONG FORM.

TOCCATA: Originally a study in finger dexterity, the name being derived from the Italian *toccare,* to touch. The whole composition is usually derived from a single figure.

VOLUNTARY: A voluntary was originally a piece extemporized before, after or during divine service.

WALTZ: The name waltz comes from the German *wälzen,* to revolve, and the dance of German origin was derived from the ländler, and was, as Pauer puts it, "like an animated minuet." The modern Viennese waltz has more fire and abandon, also more tenderness, thus providing a wide field for the composer and dancer alike to show variety of mood. The waltzes of Chopin are richly imbued with the spirit of the dance, though not of much use for ballroom purposes. The dance is written in 3/4 time, though the true waltz has a strong and weak pulse on the first beat of alternate measures. It would therefore be more correct to write the waltz in 6/8 or 6/4 time.

A LIFE OF SACRIFICE.

It has been the privilege of the writer to discuss the character and life of Liszt with at least a score of the famous pianist's pupils and friends. All of these men and women have been tremendously impressed with the breadth, generosity and lofty idealism of Liszt as they knew him. Liszt's greatest ambition was to be remembered as a master composer. This he cherished until he foresaw the greatness of Richard Wagner. With an unusual spirit of self-sacrifice he made opportunities for the younger man and devoted his energies toward promoting the interests of Wagner. His attitude toward Wagner in his last days was even obsequious. He regarded his son-in-law as some heaven-inspired God whom it was a privilege to serve.

THE RESERVOIR.

BY THOMAS TAPPER.

No teacher of music who ever lived has not had ambition, great expectations, merited praise for something accomplished, visions of greater and more worthy performances yet to come. We all remember how uplifting and upbuilding these occasions were—what strength and encouragement there was in them, that made the next task seem lighter and easier.

As we get older and as ambition cools, as unfortunately it does with many of us, the danger arises that we shall forget the rare hours when we were living in the hope of measuring our strength with anything the world might ask of us. And with the lessening of ambition the humdrum of life creeps in; we become first, creatures of habit; later on of habits that produce personal comforts for us. Now and again, a first, then oftener, we find the day and the day's work monotonous.

When that happens to us, are we fit teachers for young people who are living in that great promise of life that we have left behind? We are not; decidedly we are not. Now, if ever, must those fires burn brightly in order to light safely the path of younger feet than our own that they may keep *out of the hours of monotony.*

"But," someone objects, "it's natural to get that way."

It is not natural to get that way. If it were, nature would have tired long ago of the beauties of spring. But she does not tire. Every one, as it comes, has its ineffable glory. Nature shows us in all she does that it is *not* natural to lower standards, to forget our ideals. She keeps up to hers, and keeps jogging us to do the same.

POSITIVE HOPES AND AMBITIONS.

Now every positive hope, every ambition, every satisfaction we have ever felt *is still within us.* Let us get them together in a great reservoir, and let all the inspiration that flows from us in a day's teaching take that source. All that glory of life we once believed in so thoroughly was true. We have not found out in growing older, that it was not true. We have ourselves failed, somewhere, to be true.

We need all that enthusiasm of former days as much for the young we are teaching as for ourselves and certainly when life becomes monotonous do we need it chiefly, indeed. We talk a great deal these days about the pedagogy of music. Not until we learn to be inspired by the best we have had in all the years past, and not by the worst that is in us just this moment, are we worthy to talk about the science of teaching.

Let us live, as teachers, in the best we have had all along the way, and not in the irritation that we fell in with this morning.

Every sane person believes in having a good complexion. Well, if you want to lay the natural foundation for one, do not believe in monotony; do not try to kill time; do not forget that all the good you have ever had is still stored up within you. There is a fortune in it, and too many of us are leaving it ever behind us.

If it could be done for one day that every pupil left his teacher feeling that he had been inspired to believe in himself, it would be a day of thanksgiving in countless hearts. We have it in our power to lift up; let us do it rather than, by mistaking our own ill feelings, cast our gloom over the reasonable expectations of some one else.

There are a great many musical clubs in America devoted collectively to many worthy pursuits. It would be a fine thing if, here and there, there could be founded exclusively to specialize the possible joy and optimism of the music teachers' life. But if we have not found a club for this purpose let us work it out each of us individually, as a club of one.

POOR RICHARD'S EXCURSION IN MUSIC.

Fame helps them that help themselves.

Dost thou love music? Then do not squander time, for notes are the stuff music is made of.

Plough deep in practice while sluggards sleep.

Never leave that exercise till to-morrow which you can do to-day.

Experience keeps a dear conservatory, but fools learn in no other.

Chopin as a Virtuoso

How Chopin's Playing Impressed His Hearers

THE performances of Chopin, like those of Franz Liszt, have been the subject for much speculation. Since our only guide in the interpretation of some of the Chopin masterpieces rests in the descriptions of his playing given in the accounts of his contemporaries, these written documents are of real value to all who read them. THE ETUDE has frequently spent considerable time in research with the hope of uncovering rare letters and old news notices which will throw light upon a subject of such practical interest. In the January issue of THE ETUDE we gave an excellent article by the Polish pianist Wanda Landowska (reprinted from the *Wiener Konzertschau*).

CHOPIN'S ROMANTICISM.

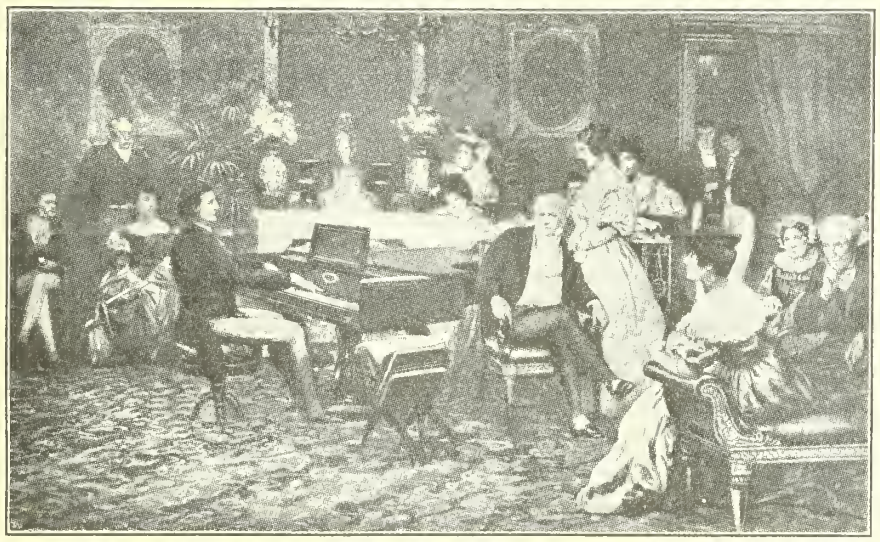
Although Chopin, according to Mme. Landowska "had no fancy for the romanticists, yet his own music unquestionably belongs to that order. There is nothing of the chilly austerity of Bach about the nocturnes, polonaises, mazurkas, etudes, valses, nor even the preludes of Chopin. Indeed the very nature of these works is foreign to pure classicism. Chopin was the very embodiment of romance, and his aversion to its exponents was probably some queer application of the canon of physics that causes magnets of like polarity to repel each other. Chopin was unquestionable susceptible to romantic surroundings."

Joseph Nowakowski has related in his biography of Chopin how one evening when there was a gathering of friends in the Chopin *salon* at Nohant, Liszt played one of Chopin's nocturnes, to which he took the liberty of adding some embellishments. "Chopin's delicate intellectual face," says Nowakowski, "which still bore the traces of recent illness, looked disturbed; at last he could not contain himself any longer, and in that drawling tone which he sometimes assumed he said, 'I beg you, my dear friend, when you do me the honor of playing my compositions, to play them as they are written or else not at all.' 'Play it yourself, then,' answered Liszt, getting up from the piano with some irritation. 'With pleasure,' answered Chopin. At that moment a moth fell into the lamp and put out the light. They were going to restore the flame when Chopin exclaimed, 'No, put out all the lamps, the moonlight is quite enough.' Then he began to improvise and played for nearly an hour. And what improvisation it was! It would be impossible to describe it, for no words can convey the emotions aroused by Chopin's magic-touch. When he left the piano his audience was in tears; Liszt was deeply affected, and said to Chopin, as he embraced him, 'Yes, my friend, you were right; works like yours ought not to be meddled with; other people's alterations only spoil them. You are a true poet'."

BERLIOZ ON CHOPIN'S SUSCEPTIBILITY TO HIS ENVIRONMENT.

The romantic environment was doubtless largely responsible for the effect Chopin produced on his auditors. He very much disliked playing before "Philistines." Berlioz made this very clear in an article he published in the *Journal des Débats*, Oct. 27, 1849, in which he says,

"A small circle of select auditors, whose real desire to hear him was beyond doubt, could alone determine him to approach the piano. What emotions he would then call forth! In what ardent and melancholy reveries he loved to pour out his soul! It was usually towards midnight that he gave himself up with the greatest *abandon*, when the big butterflies of the *salon* had left, when the political questions of the day had been discussed at length, when all the scandalmongers were at the end of their anecdotes, when all the snares were laid, all the perfidies consummated, when one was thoroughly tired of prose, then, obedient to the mute petition of some beautiful, intelligent eyes, he became a poet, and sang the Ossianic loves of the heroes of his dreams, their chivalrous joys, and the sorrows of the absent fatherland, his dear Poland, always ready to conquer and always defeated. But without these conditions—the exacting of which for his playing all artists must thank him for—it was useless to solicit him. The curiosity excited by his fame seemed even to irritate him, and he shunned as far as possible the non-sympathetic world when chance had led him into it. I remember a cutting saying which he let fly one evening at the master of a house where he had dined. Scarcely had the company taken coffee when the host, approaching Chopin, told him that his fellow-guests, who had never heard him, hoped that he would be so good as to sit down at the piano and play them some little thing. Chopin excused himself from the very first in a way which left not the slightest doubt as to his inclination. But when the other insisted, in an almost offensive manner, like a man who knows the worth and the object of the dinner which he has given, the artist cut the conversation short by saying with a weak and broken voice and a fit of coughing: 'Ah; sir....I have....eaten so little'."



CHOPIN PLAYING IN THE HOME OF HIS FRIEND, PRINZ RADZIWILL.

CHOPIN'S TECHNIQUE.

Although Chopin was much affected by his environment, he was not lacking in a technical equipment which would have made his playing remarkable in any environment. Only exceptional technical ability could call forth the praise of so keenly critical a brother virtuoso as Moscheles, and yet Chopin enraptured him completely.

Moscheles, the genial friend of Mendelssohn, gives, in a letter to his wife, an account of his first meeting with Chopin at which they both played. "Chopin's appearance," said Moscheles, "corresponds exactly with his music; both are delicate and fanciful (*schwärmerisch*). He played to me at my request, and then for the first time I really understood his music and saw the explanation of the ladies' enthusiasm. The *ad libitum* which with his interpreters degenerates into bad time, is, when he himself is playing, the most charming originality of execution; the harsh and dilettante-like modulations, which I could never get over when playing his compositions, ceased to offend when his fairy-like fingers glided over them; his *piano* is so delicate that no very strong *forte* is required to give the desired contrast. Thus we do not miss the orchestral effects which the German school demands from a pianist, but feel ourselves carried away by a singer who, paying little heed to the accompaniment, abandons himself to his feelings. He is quite unique in the pianistic world."

A lady who prefers to remain anonymous gave the following account of Chopin's playing to Mr. Cuthbert Hadden, the well known Scotch writer on musical matters:

"He played the *Marche Funèbre* of Beethoven's with a grand, orchestral, powerfully dramatic effect, yet with a sort of restrained emotion that was indescribable. Lastly he rushed through the final movement with faultless precision and extraordinary delicacy—not a single note lost, and with marvellous phrasing and alternations of light and shade. We stood spellbound, never having heard the like."

As the same keen observer also received piano lessons from Chopin, it is interesting to read her description of his ideals as to what constitutes good piano playing.

"In sending you these fragmentary recollections," she goes on, "I feel it would be unfair to Chopin if they were to convey the impression that he had a cut-and-dried method. The majority of his pupils, I always understood, were already excellent and even distinguished musicians before they went to him. They required no elementary teaching, whereas I was only a young amateur with merely a great natural love for music and very little previous training. Chopin questioned me as to this, and I told him that I had learned more from listening to singing than anything else. He remarked: 'That is right; music ought to be sung.' And truly in his hands the piano did sing, and in many tones. I watched, I listened, but could find no adequate description of that thrilling music. One never thought of 'execution,' though that was marvelous. It seemed to come from the depths of a heart, and it struck to the hearts of listeners. Volumes have been written, yet I think no one who did not hear him could quite understand that magnetic power. It is still a deep, though somewhat mournful pleasure to me to open the pages marked with Chopin's pencilings on the margins, graceful little additions to the printed music."

Mme. Rubio, another friend of Chopin, has stated that he once said, "You must sing if you want to play," and Chopin certainly left no stone unturned to carry out his ideals. It is not generally realized how much of an innovator Chopin was in matters of technique. Mikuli, another pupil of his relates that

"In the notations of fingering, especially of that peculiar to himself, Chopin was not sparing. Here pianoforte-playing owes him great innovations which, on account of their expedience, were soon adopted, notwithstanding the horror with which authorities like Kalkbrenner at first regarded them. Thus, for instance, Chopin used without hesitation the thumb on the black keys, passed it even under the little finger (it is true with a distinct inward bend of the wrist), if this could facilitate the execution and give it more repose and evenness. With one and the same finger, he took often two consecutive keys (and this not only in gliding down from a black key to the next white key) without the least interruption of the sequence being noticeable. The passing over each other of the longer fingers without the aid of the thumb (see *Etude* No. 2, Op. 10) he frequently made use of, and not only in passages where the thumb stationary on a key made this unavoidably necessary. The fingering of the chromatic thirds based on this (as he marked it in *Etude* No. 5, Op. 25) affords in a much higher degree than that customary before him the possibility of the most beautiful legato to the quickest tempo and with a perfectly quiet hand."

CHOPIN'S OWN PIANO METHOD.

It is not generally known that Chopin at one time intended to write a piano method. The work was never completed, but a fragment of it remains. This fragment was preserved and given by his sister to the Princess Czartoryska after his death. Had the work been finished there can be little doubt that it would have completely revolutionized the technique of the day. Here is a translation of the fragment that remains:

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire

a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this, in other words, is the art of fingering."

GIVING AWAY TIME.

BY EDWARD O'CONNOR.

The widespread custom of giving overtime to pupils is one of the numberless unwise and inexpedient policies of music teachers. This habit has become so fixed with many teachers that what should be an ordinary six hours teaching day is sometimes stretched into one of eight hours—or, in many cases, even more! These teachers drag along pupil after pupil giving them time that does not belong to them, giving them ten minutes, twenty minutes, and even a half-hour of overtime. No wonder that a great many professional musicians suffer nervous collapses. No wonder they become wrecks early in life. We can stand just so much and no more. Knowing how hard it is to keep up our regular work, why is it that we persevere in giving out of our time, energy and the results of our many years of hard and trying study when we are not obliged to do so?

We teachers sell our time just as a grocer sells so many pounds of sugar for a dollar. Who ever heard of a man going into a meat market and asking for a pound of meat and getting a pound and a half, or, perhaps, two pounds? Moreover, how many of us (even if the butcher happened to make a mistake once) could go to that meat market and get the same overweight time and time again?

Some inexperienced teachers have an idea that giving overtime to pupils is necessary to hold them—necessary in order to stimulate and put them ahead. This is absolutely false and erroneous, as has been proved thousands of times by years of experience with all manner of pupils.

The habit of giving overtime is one that enslaves the teacher to his pupil, for let this generous but foolish practice be carried on for even a short time and the teacher will soon awaken to the fact that the pupil expects that overtime, and very often if you try to break it off the pupil will very boldly inform you of the fact. You have made it a practice to give of your time, gratis, and they will see to it that you keep up the practice. The writer can affirm, after bitter experience, that the giving of overtime is appreciated in about one case out of perhaps three hundred.

Why should we teachers give of our best in body and mind when we are getting nothing for it in return? Why should we suffer ourselves to do what is not only not obligatory, but which is so rarely even appreciated? Why should we exhaust our mental and physical forces for inappreciative and unmusical pupils who will never make any use of our generosity?

I fully believe in adding to the lesson of a highly talented pupil whose circumstances are not the best. The idea of giving our time to others of little or no talent whose circumstances are of the best is simply foolish, and will not, in the long run, help to carve a eulogistic epitaph on our own professional monuments. When we cease to give the expected added time our pupils will politely "up and leave us." Let us by all means help the worthy ones of limited means. Let us [illegible] everything for talent wherever we find it, but let [illegible] first of all, remember we are in a business just as [illegible] and just as solidly limited as to time, etc., [illegible] the banker, the lawyer, doctor or any [illegible] gives of his time for a livelihood. Let [illegible] out of our minds that we must give [illegible] of being overly generous to [illegible] a most foolish one. If [illegible] get it out at once, and if [illegible] by our pupils down [illegible] that way perhaps, the [illegible]

THE BALLET IN FRANCE.

The French nation is famous for its gaiety, and it is not surprising to learn that it was in France in the time of the Bourbons that gaiety was first crystallized into the ballet. The ballet is in a sense as old as the dance, and that is as old as humanity. Castil Blaze has traced back the ballet from France to Italy, from Italy to Greece, and so to the youth of the world. But the genuine ballet as we know it to-day—that is, a story told in dance to appropriate music—is a product of France of the late sixteenth and early seventeenth centuries. It seems to be intimately connected with the masque, and it would be difficult to say whether the *Ballet comique de la reine,* the mounting of which is said to have cost three and a half million francs, can be regarded as the first ballet. It was first performed at the marriage of the Duc de Joyeuse, 1581, and consisted not only of music and dancing but of songs and spoken dialogue also.

LOUIS XIV AND THE BALLET.

More definitely a ballet was one entitled *Il n'y a plus de Pyranees* in celebration of the wedding of Louis XIV to Maria Therèse of Spain. This ballet—*The Pyranees are no more* to give it an English title—was intended to celebrate the uniting of two nations, and half the dancers were in French costumes and half in Spanish. In spite of this, however, France and Spain soon had a difference of opinion in which it transpired that the Pyranees still reared their rugged peaks between the two countries after all. Louis XIV was a great devotee of the ballet, and not infrequently wrote works of his own, in which *bien entendu* he was usually assisted by Molière, Corneille, or some other literary giant of his court. The favorite composer of ballets at this time was unquestionably Lully.

The Duchess de Main may be regarded as the founder of the modern *ballet d'action* or dramatic ballet, since she took the fourth act of *Les Horaces* as her libretto and had it performed in dumb show while the orchestra played the music. The art of Balon and Mademoiselle Prévost, the two dancers engaged, was such that the audience is said to have been moved to tears. In the early days of the ballet it was somewhat difficult to get dancers, and the parts of nymphs, shepherdesses, dryads and such were taken by boys. Gradually, however, a larger number of dancers were forthcoming, and the musical-dramatic world of Paris in the seventeenth century was blessed with the graces of such superb dancers and scandalous ladies as the Demoiselles de Camargo, Pélissier, Petit, Mazé, and Subigny.

Some needed reforms were introduced by Mlle. Sallé, who seems to have been the Isadora Duncan of her day. At that time it was customary to disregard historical niceties in the matter of costume and it was not uncommon to see Assyrian, Greek and Roman warriors dancing *pas seuls* in the ballet of the Académie Royale in laced tunics and powdered wigs with pigtails a yard long, the warrior element being supplied by a helmet surmounting the wig and a steel cuirass on the body. Sallé altered all that, and seems to have done much to raise the artistic standard of the ballet, which was seriously in danger of falling to a very low level.

Madeleine Guichard was another *danseuse* who achieved unusual renown. She came into whatever was the predecessor of the limelight about the time of the Gluck-Piccini troubles. Great writers extolled her, great painters sketched her, a great sculptor—Houdon—moulded her foot; and, highest distinction of all, Marie Antoinette consulted her in matters of dress. Small wonder that when she had the misfortune to break her arm prayers for her speedy recovery were offered up at the cathedral of Notre Dame.

THE VESTRIS FAMILY.

It must not be supposed, however, that only the fair sex among the dancers achieved fame. The great family of Vestris, the greatest of which was Gaetan Vestris, is sufficient evidence to the contrary. The family originated in Florence, but Gaetan, his three brothers and his son, Auguste, were the chief members of it who arrived at great distinction. Gaetan Vestris, in particular, thought no small beer of himself. Even in extolling his son he would say, "Auguste had Vestris for a father, an advantage which nature refused me." Grove's *Dictionary* records several anecdotes of Gaetan Vestris. "On one occasion," says the dictionary, "when his son was in disgrace for having refused on some point of theatrical honor to dance in the divertissement of Gluck's *Armide,* and was consequently sent to Fort l'Evêque, the old man exclaimed to him in the presence of an admiring throng: 'Go, Augustus, go to prison! Take my carriage, and ask for the room of my friend the King of Poland.' Another time he reproved Augustus for not having done his duty by dancing before the King of Sweden, 'when the Queen of France had performed hers by asking him to do so.' The old gentleman added that he would have 'no misunderstanding between the houses of Vestris and of Bourbon, which had hitherto always lived on the best terms.'"

Another great *danseuse* was Taglioni, a lady who enjoys the distinction of a few lines of praise in Thackeray's *Newcomes,* but enough has been said of these dancers to show how it is that the Pavlovas, the Genées, the Mordkins and Duncans of our own day have in some measure profited by the prestige of a long line of terpsichorean ancestors. It is time to see how the composers of the ballet music have stood in the light of fame.

Considering the high prestige in which dancers have been held in France, it is not surprising to find that the greatest of French composers have in no way regarded it as beneath their dignity to write ballet music. In fact, it became the custom to incorporate the ballet with the opera, and at least until the influence of Wagner made itself felt, it was the custom to follow the opera with a ballet. This accounts for the ballet music to *Faust* which Gounod wrote in deference to the custom of the day. Bizet utilized some of the music of an earlier opera, *La jolie fille de Perth,* as ballet music for *Carmen.* Not a few French composers have specialized in ballet music, and chief among these must be mentioned Délibes, whose *Coppélia, Lakmé,* and other similar works have won lasting fame.

MASTERS WHO HAVE FAILED AS OPERA COMPOSERS.

John Towers, in his *Dictionary of Operas,* catalogues some 28,000 works which have actually been performed. Of these certainly not more than one hundred stand very much of a chance for performance in these days and the repertoire of the great opera houses of the world with few exceptions is limited to about fifty standard operas. In Europe the operagoer usually has a wider range of works presented to him, since many of the operas, such as those of Lortzing, Marschner, Erkel, Tchaikovski, and others, are local in their appeal.

From this it must be seen that however difficult it may be to write an opera and secure a production, it is still far more difficult to write a work that will attain wide popularity, much less endure. In fact, many of the really great masters have failed dismally as opera composers. All of the operas of Handel, which have been preserved in 32 volumes, had great popularity in their day, but save for an occasional aria one practically never hears a Handel Opera at this time. His great contemporary, Johann Sebastian Bach, was altogether too much wrapped up in the church to be much interested in opera. Beethoven's opera, *Fidelio,* is still performed and has some masterly moments, but it is doubtful whether it would ever be heard if it did not bear the name of the musician whom so many consider the greatest of all. Berlioz's operas are so rarely mentioned that only the musically elect recognize him as an opera composer. Brahms evaded the operatic field, some say, because he could not find a suitable libretto, but more probably because he realized that opera was not his *metier.* Cherubini's fame was made largely upon the success of his operas, but now they are never heard, in America at least. Opera was obviously out of the grasp of the divine Chopin, as it was alien to the splendid talent of Grieg. Haydn wrote many operas, mostly in lighter vein, all of which have been forgotten. Whether Liszt avoided opera in deference to his mighty son-in-law, Wagner, we can only surmise. He unquestionably had the dramatic temperament as his oratorio cantata, *St. Elizabeth,* shows. Mendelssohn aspired to greatness as an opera writer but no suitable libretto could be secured. Schubert wrote numerous dramatic works but none have present day popularity. Schumann's one opera, *Genovera,* is so rarely heard on the stage that it is almost forgotten. That so many men of such vast musical ability have had to bow to such talents as Bellini, Donizetti, Balfe, Offenbach and Meyerbeer indicates that opera writing is evidently a special gift possessed by very few.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

RENEWING ONE'S ABILITY.

"Not long ago I started to revive a flexibility I gained several years ago under capable teachers. But my recent teacher had me practice at such a speed that it was ruining the smoothness that had formerly heen my pride. I tried another, and his mania was a new piece at every lesson, and I soon found myself 'snowed under' by an unfinished list of difficult pieces, my powers of concentration and my touch, which formerly brought me enthusiastic listeners, nearly ruined." A. J.

A. J. writes a long letter, far too long to print, but seems to have been a good musician who had not sufficient confidence in her own knowledge and intelligence, and has accordingly been led astray. So far as one can infer from her letter, it would seem as if she were more of a master of her art than those to whom she went for instruction. She would have seemingly done better to have followed her own light so far as it had lighted her way. Not every town of moderate size provides a teacher capable of continuing the progress of a player who had formerly enjoyed the best of instruction.

"Speed mania" in piano playing, as well as automobiling, should be exercised under strict regulations. Not every one has a capacity for great rapidity in playing, although gifted with fine musical feeling, and capable of giving great pleasure in music in which the expressive element predominates. It is natural to desire to achieve the prestissimo movements and passage work, but it will be a fine thing when everyone recognizes his or her own limitations, and will be governed accordingly. In the case of A. J., it seems as if it were the teachers who could not recognize limitations. As one gets along in the thirties, one's muscles and ligaments tend to become fixed, and the production of flexibility is difficult. Even a flexibility that has been lost for some time can with difficulty be regained. Too great an attempt to regain it will result in the stiffening of the muscles, the first result of trying to exceed the speed one has acquired the flexibility for by means of careful preparation.

The first thing to acquire under these conditions is a very light finger action, practicing very simple scale passages with a hand feeling as relaxed as possible, and the fingers working only from the joints. The slightest feeling of "fixing" the hand, in order to induce the fingers to go faster, should be resisted by at once stopping, and starting over again. In the absence of a capable teacher, A. J. could better secure a metronome, and try this scheme by beginning slowly on certain suitable etudes and technical passages, and keeping at them for weeks, setting the metronome up notch by notch, beginning at a slow speed.

The "new piece at every lesson mania" is too ridiculous to need discussion, although I have known many teachers guilty of the same sin. The time for a new piece is when the old ones have been mastered, and not before. Piece number two may be added while piece number one is being polished, but piece number three should not be added before the polishing is finished. The only time when another piece may be given before those in process are finished is when the teacher finds he has made an error in judgment and given a piece that is too difficult for the pupil. In such a case an attempt to master might result in serious harm.

In answer to a question I would say to A. J., that in the majority of cases, a staccato mark at the end of a phrase indicates that the phrase should be terminated by quickly raising the forearm straight up, with the hand hanging loosely. You will find it illustrated in your Mason *Touch and Technic*. The kind of touch to be used in various staccato passages depends entirely upon the context and desired effect. You should know the various touches and cultivate your judgment as to their best application, in accordance with the effect to be obtained.

Touch and Technic gives an excellent explanation of the various kinds of chord touches. I think you will be able to understand them if you give your careful attention to the descriptive matter several times over, critically and experimentally. The down arm touch is used most frequently, while the up arm touch belongs mostly to loud brilliant chords, or to phrase terminations. The hand touch will find its place in very rapid chords, which will receive similar study to rapid octaves. The lost strength in your left arm might be regained by simple arm gymnastics. Give your left arm special attention daily in chord practice, which will also help.

READING.

"I can play some fairly difficult compositions, but am greatly embarrassed at being unable to read simple pieces. How can I learn to read better?" D. W. H.

By making a special practice of learning to read at sight. Nothing especially desirable is accomplished in this world except by a determined effort towards the desired end. Some people have a special gift for reading. Others are disappointed that they have not learned to read by the grace of God. At the age of twenty-eight, and only two evenings and Sunday on which to practice, and only playing for your own enjoyment, you will need to spend but a comparatively small amount of your little time on technic and etudes. You will get more enjoyment by learning to read. Take first some very simple pieces. You can get plenty of these by purchasing the albums which are now so numerous. Examine one of the pieces, form an opinion from looking over the notes how you think it ought to go, then attack it at full speed stopping for nothing. mistake or stumble, until you reach the end. If you did not do well, go right over it again. Then take up another piece and proceed in the same manner. Do not learn any of these pieces, however, but reserve them for sight reading. After having gone through two or three books, then go over them again, until you can read them readily. Then continue the same process with more difficult compositions, and add more difficult ones still as you acquire skill.

EXAMINATION QUESTIONS.

"I am preparing for an examination and will you kindly answer these questions: (1) I am asked to play solid chords in half notes. Am I right in holding each chord for two ticks of the metronome? I have always been taught that each tick was equal to a quarter note. Is this right? (2) I am also asked to play all major and minor triads. Shall I play the three inversions of the triads in each major and minor key, or shall I play the triads as they follow in the scale of C major, each degree following consecutively?" S. B. M.

The answer to your first question would depend upon the speed at which you set the metronome. Meanwhile the clicks of the metronome have nothing to do with the values of any class of notes over another. A click of the instrument applies to any note of any value from whole to sixteenths, as may be indicated by the composer. Often half notes are played to one click of the metronome. It is all a matter of tempo. I presume that the question simply means that you play chords at average slow speed.

You should learn the tonic triads in all the major and minor keys in the three inversions. Then you should learn the tonic, dominant and sub-dominant in all keys. It would then be well for you to learn every triad in the key, and transpose to all others. Then you will have the musical alphabet pretty well at your command. I presume, however, that your questioner will expect you to play the three inversions of the tonic triad in every key.

OCTAVE AND CHORD TOUCHES.

"1. What is the correct stroke for legato octaves, diatonic and chromatic scales, using the first and fifth fingers only on each hand? This is the requirement for examination.

"2. What are the arm touches in connection with octave scales?" F. E. G.

Legato octaves are not played with the "first and fifth fingers only," except by those whose hands are small. Ease of execution and smoothness of effect demands that the fourth finger be used on the black keys, even in staccato octaves. The arm should be held rather high, so that the hand and arm can be easily swung in a loosely "devitalized" condition. For legato octaves there should be a combined finger motion on the part of the fourth and fifth fingers when black keys are used. For strict legato at slow speed on white keys, the fourth and fifth fingers should be changed on each key before passing to the next. You will find the matter exhaustively described in the first and fourth books of Mason's *Touch and Technic*. It can hardly be described in a few words. Busoni advocates the old-fashioned hinge motion on the wrist for octaves. See his edition of the *Well Tempered Clavier* of Bach.

2. Place your hand in playing position over the keys. Raise your forearm straight up in the air for about six inches. The wrist should arise in an absolutely perpendicular line. I have had pupils who would require days to learn to raise the arm in this manner, pulling it in any direction except a perpendicular one, and still thinking they were so making it. Therefore examine carefully. As your hand rises let your hand fall perfectly limp. Next raise your forearm in same manner, but forcibly flex your hand in under the arm as it rises. Next as arm goes up, let the third finger brush across the key forcibly, as if it hit the key because it was in the way of the motion, producing a sharp, ringing tone. When this is mastered, then apply with more fingers, in both octaves and chords. This is the up arm touch as near as it can be described in so few words. This is for loud and brilliant effects in slow motion. For rapid octaves a very short stroke compromise on this motion may be made. In other words, employing complete flexibility of all the playing muscles of hand and arm.

For the down arm touch, place your hands over the keys, depress the wrist as low as possible, but leaving the fingers in place on the keyboard; then raise it just high enough so that the finger tips touch the keys. Repeat, and practice working the wrist up and down, finally pushing the keys down on the downward stroke. This in brief is the down arm touch. It needs a good deal of practice to make it successful. You will find these motions elaborately described, with pictorial illustrations, in Mason's *Touch and Technic*.

THUMB OUT OF JOINT.

"I have a pupil whose thumb goes out of joint the instant we attempt any octave exercises. Can you help me to overcome this difficulty?

"2. I would also like to know what to do for stiff arm and wrist." J. E.

1. Get a rubber band about three inches long and a quarter of an inch wide. Place it over the hand until the wrist is reached. Give it one turn, making a small loop, which you will now be holding in the other hand. Place this loop over the thumb. This will hold the thumb back while you practice your octaves and prevent it going out of joint. After a time the difficulty will disappear. If the rubber hand is too large for a small hand, experiment with those of various sizes until the right one is found.

2. I know of nothing better than practicing the up and down arm movement, as well as wrist action, thoroughly exercising them, and insisting that the same loose conditions prevail while practicing.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

INTERESTING FOLK-MUSIC OF SERVIA.

In the *Monthly Musical Record*, D. C. Parker writes on the music of Servia. He finds an uncorrupted freshness in it, and considers the people in what he calls the Tolstoyan state of life, or happy pastoral existence.

The Servians he finds light-hearted, and not so serious as the Bulgarians, who seem more like the North Germans in comparison with the gay Viennese. The music of Servia flourishes chiefly among the agricultural peasants.

In former times, the Gosslari were the bards who chronicled the deeds of heroes, such as Prince Mirko of many exploits. There are songs in his praise, or in tribute to many a semi-mythical Voyvode or Hetmann. As is usual among pastoral tribes, the various features of the landscape are credited with being alive, in a species of peasant mythology. There are also songs about the Veele, or flaxen-haired fairies who dance in the woods by moonlight.

The Servian music is mostly vocal. The church music, which is under Byzantine influences, is wholly for the voice. The Servians have many instruments, however, including the flute, violin, drum, bagpipes and a variety of guitar called tambura.

As is usual among nations close to nature, song and dance go together frequently in Servia. In farm and cottage, and more especially at village fairs, the peasants will "dance long and energetically." The dances themselves, which are quite interesting, are named for the province in which they are most popular, just as the Spanish Rondena, Murciana and Granadina are all varieties of a dance named for different Spanish provinces. In Servia there are the Machvańka, from Machva; the Nishevlyańka, from Nish; and the Vranyańka, from Vranya. There is also a very popular dance called the Kolo, named from the word meaning circle, just as the Quadrille comes from the Spanish word meaning square. Haydn made use of the Kolo, so the dance must have been fairly widespread.

The value of the Servian music lies in its purity, its freedom from outside influences. Tolstoy was rather inaccurate when he said that for honest and natural art one must go to the fields and their tillers; but for Servia his statement is correct enough. There the songs of the gleaner or the shepherd are heard in all their primitive beauty; and in that country, at least, folk-music really justifies its name.

MUSIC IN PHARAOH LAND.

In the same number, Frederick Kitchener writes of the Egyptian folk-music. A year's residence in Cairo showed him that the rank and file of the natives, even including many educated men, cared nothing for European music, and did not appreciate the principle of harmony. Even the melodious Chopin was listened to with nothing more than perfunctory respect, and his works were followed by a request for some "Arab notes." These Arabian tunes which flourish in Cairo are wholly in unison, and if given on the piano, the left hand merely repeats the melody an octave or two lower. Attempts to harmonize these melodies only confuse the native hearers, and spoil the music for them.

This Arab-Egyptian music, as sung by the Fellaheen, or peasantry, is for the most part a quiet and plaintive affair. The country people sing constantly, and their city brethren are not far behind them. Mr. Kitchener often saw from his window the small two-wheeled donkey trucks (Arabeyah carros) packed full of natives of both sexes, all singing joyously to the accompaniment of the Darabooka. The last is a kind of native drum consisting of an earthenware jar covered with skin, and is played by being touched with the fingers. Native airs are "full of the quaintest twists and turns," many containing long cadenza-like passages with many [illegible] sung to one syllable. Many phrases, either long [illegible] end with an abrupt and very noticeably nasal [illegible] the singers chant the end of each verse [illegible] "Mi-lah," or some other recurrent [illegible] which is used, does not [illegible] musical effects, as it is rather cut [illegible] monotonous hard to produce [illegible] Arabian [illegible] Sabaneh. Be- [illegible] for the writer states that it is considered the ancestor of all reed instruments, and the oldest of all instruments in use. There is also the Kamanga, which is a small violin. A large guitar called El Aioud shows its Arabian origin by the relation of its name to the historic Al Ud, which, after passing through Moorish hands, became our word Lute.

The Egyptian dancing, like that of most Oriental nations, consists of posturing and movements of the body. A famous dancing girl is described as appearing in black and red, with spangles. Standing with feet still, she moved her body rhythmically, her flat Egyptian head darting backward and forward. All this was accompanied by the Salamieh, while the dancer herself clinked a pair of small brass discs.

Many of the Egyptians have rather primitive ideas of European music. Thus a certain Pasha in Cairo wished to show himself of the smart set by having a European band play on his grounds at the great Mohammedan festival of Kourban Bairam. But the combination that he employed consisted of a cornet, a drum and a piccolo, and proved rather shocking to European ears. Evidently the writer is justified in quoting Kipling to the effect that "East is East, and West is West, and never the twain shall meet." They are far apart, in music at least.

THE DESIRABILITY OF HISTORICAL CONCERTS.

With a description of a new symphony by Wassilenko, given at Moscow, comes an account of his series of historical concerts, the first one being devoted to music of the Clavecin period and style. Such a series of concerts is of decided value and it is a pity that we do not have this sort of thing on our side of the water. The programs of our symphonic seasons are for the most part haphazard, and lacking in definite plan. Enough of Beethoven and Wagner will be given, with a number of novelties to interest the public, and such concerto selections as the soloists may prefer. There is no need of decrying this plan, but there is room in our large cities for additional series of concerts, to be devoted to the educational and historical ideas. Granting the value of the modern complexity (which not all musicians do), there is room for a set of concerts to show the older classics to the rising generation; and if works of historical interest are added, such a series would prove of ample value, and, incidentally, could be done by a fairly small orchestra.

This department has already suggested a historic series of operas, beginning with Peri and Monteverde, and coming down through the Scarlattis, Lully, Keiser, Purcell and Handel to the earlier and later classical period, the romantic school and the national schools of to-day. In the instrumental field there would be an even greater repertoire. Some of Bach's suites and concertos hold their position in our present concerts; but a survey of his works and those of his sons would prove interesting, and could be carried out for piano solo as well as orchestra. Handel would yield illustrations also, and the piano school of Couperin could be treated. There were other early symphonists beside Haydn and Mozart, and many overtures to forgotten operas that would prove of historical interest. Even Spohr and Raff are now partly off modern programs, and suitable for a series of examples. Then there are the representative works of the national schools of last century. This is only a hurried and superficial survey of the field; but it shows that there would be ample material to make a historical series of concerts an affair of general interest.

THE MONTH'S NOVELTIES.

In opera, Siegfried Wagner is still working on patiently. His latest production is called *Der Heidenkönig*. France is still speaking of Fauré's *Penelope*, which is praised also at Brussels. Gaubert's *Philotis*, *Danseuse de Corinthe* is admired for its refinement and variety of instrumentation. Fragments of Ducasse's ballet *Orphée* aroused interest in that work, which is a large affair with full orchestra. August Dupont's *Alcea* is to be given at Antwerp. Brussels applauded De Boeck's ballet *Phalène*, a story of Breton love and jealousy. Eulambio's *Ximon de Leuclos* won a great success at Kiel. Zandonai's *Francesca* was much applauded at Turin. A Croatian composer, Benito Bersa, has produced *The Shoemaker of Delft*, which is said to be attractively melodious. Other new operas include Francesco Malapieri's *Canossa*, a prize winner that was poorly received in Rome, Haerle's one-act Mysterium *Savitri*, on a Celtic Saga, Schelderup's *Vuit de Printemps* and *Jour de Fete*, the *Glockenspiel* of Brandt-Buys, Max Heuming's one-act *Jael*, and Giovanni Pagelli's *Judith*, with text from Hebbel.

Franz Schreker, the opera composer, won a success at Vienna with his orchestral Prelude to a Drama. Bernhard Paumgartner's *Prelude to a Knightly Play* was admired for its originality and brightness. Stephan Krehl's Prologue to Hauptmann's *Hannele* proved very dramatic, while August Reuss is responsible for still another successful Prologue, to *Der Tor und der Tod*. Dohnanyi's *Variations on a Child's Song* pleased Berlin. Sibelius has published his *Scenes Historiques*. Carl Nielsen is winning notice by a symphony and other works. Another symphony is the second by Franz Schmidt, which Vienna calls a real success, with very striking themes. Paris enjoyed *Oaristys*, by Raoul Brunel, and a clean-cut Fantasie for 'cello and orchestra by Dubois. Cyril Scott, whose works are becoming widely popular, will play his new piano concerto at St Petersburg.

Most important among vocal works is Huber's new oratorio, given at Basel. Huber seems to have a real originality, and to write music of true greatness rather than of passing interest. Ernest Newman is out with high praise for Schoenberg's early *Gurre Lieder*. Rachmaninoff has set Poe's *Bells* for solo voices, chorus and orchestra. Leipsic enjoyed the somewhat Wagnerian effects of Fritz Volbach's cantata *King Laurin's Rose-Garden*. Another new cantata is *Llewellyn*, by the Welsh composer Cyril Jenkins. Among lesser works are a string quartet by Henri Cliquet, a prize violin sonata by Edgardo Corio, and piano pieces by Bellenot, Masson and Bertelin.

The influx of ragtime into England has made one writer quote Hadow's remark that "England is a place where bad American tunes go to die." It is a pleasure to hear that some ragtime tunes really do pass away.

In Germany, Fritz Theil's symphonic poem *King Lear* was well received at Kreuznach. A Scharrer evening at Bad Wildungen included a *Festmarsch*, three overtures, and the well-known symphony *Per aspera ad astra*. Klose's *Das Leben ein Traum* proved popular at Hagen, while *Fennimore*, by Delius, was slated for Cologne. French composers are represented by the *Macbeth* of Sylvain Dupuis, Fernand Bragmagne's Theme and Variations, and Gabriel Dupont's suite entitled *Heures Dolentes*.

Carl Herschel, of Halle, claims to have discovered a way to make violins equal to the "Strad," without any dangerous process in the manufacturing. The would sound like another get-rich-quick scheme, but the instruments have been really admired, and highly praised, by Willy Hess and other experts.

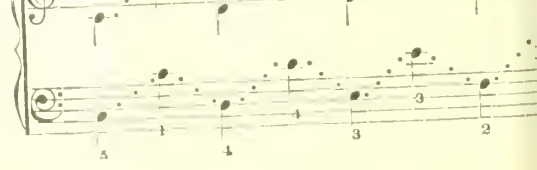
HOW TO DEVELOP CONCENTRATION.

BY E. A. GEST.

The open door to all musical success is concentration. There is nothing that cannot be accomplished if the end is kept in sight and striven for systematically—not automatically. The memorizing that is demanded of all public performers nowadays can only be gained through steady concentration. Technical mastery of the keyboard can only be pursued by the same course. And lastly, a true conception of the poetic content—if there is any—of the music studied can only be obtained by shutting out from ones mind all worldly thoughts and concentrating upon the work in hand.

It therefore becomes very necessary to find some means of training the wobbly human mind so that it may be held down to its purpose. The following exercise is not original, nor is it a "We can teach you in a day" system of concentration, but it has proved helpful towards developing concentration which has been defined as doubly distilled extract of attention.

Play the scale of C both hands together, ascending one octave and back to D, from D one octave up and back to F, from E one octave up and back to F, continuing in this way until the next octave is reached, then down one octave and back to B, down one octave and back to A, etc. The fingering remains unchanged throughout, right hand thumb always on C and left hand thumb always on G and C. All the scales may be taken up in this manner and also scales in sixths and tenths.



The Etude Master Study Page



1756—The Real Mozart—1791

"I have God always before my eyes. I acknowledge His omnipotence. I fear His wrath. But I also acknowledge His love, His pity and His mercy towards His creatures. Whatsoever is according to His will is also according to mine; therefore I cannot fail to be happy and contented."

MOZART'S PERIOD.

Of all the famed rulers of Austria, none stands out more prominently than Maria Theresa. Despite wars fought at a fabulous cost of blood and gold, that remarkable woman was enabled to develop education, arts, sciences, commerce and trade in a manner which made her one of the idols of Europe. She was wholly in spirit with the times, and it is not astonishing that those who were working for high musical ideals found much encouragement during the reign of Austria's great queen. Mozart, unfortunately, benefited little from governmental assistance coming directly from the crown, but he was blessed in coming to the world in a country and at a time when musical interest was being manifested in an extraordinary manner.

MOZART'S ANCESTORS.

John George Leopold Mozart the father of Wolfgang Amadeus Mozart, was descended from a family of bookbinders, masons, builders and artisans in other branches of work. Although originally intended for the law, he became a musician. It was while he was studying jurisprudence at the house of the Prince Bishop of Salzburg that he became one of the musicians of the chapel. While in this position he married the daughter of a hospital attendant, one Anna Maria Pertlin (or Bertl). This devoted couple became the parents of seven children, two of whom lived to become among the most notable figures in musical history. Leopold Mozart was an able musician violinist and composer who, had it not been for his talented children, would have been a simple, devout pious burgher wanting little more than his slender fees as a local music teacher could bring him. His best known work was his violin school.

MOZART'S BIRTH.

Wolfgang Amadeus Mozart (christened Joannes Chrysostomus Wolfgangus Theophilus Mozart) was born at Salzburg on the 27th of January, 1756. At the age of three he found his way to the piano keyboard, not to manufacture discords, but to discover a world of delight in making chords. His father saw that the child had a phenomenal gift. Consequently he took it upon himself to direct the youngster's explorations at the keyboard. At the age of five he actually composed a set of minuets, although his father acted as his amanuensis. All his boyhood games, his every movement in play were accompanied by music of his own devising to suit the occasion. He could not tolerate the tones of a trumpet, and upon one occasion fainted when his father, in endeavoring to overcome what he thought a childish prejudice, blew a blast in the same room with the child. It is hard to believe that when the little fellow had had no instruction whatever in violin playing he insisted in taking part in the performance of a trio performed in his home and amazed all by playing the notes in perfect intonation. One very helpful circumstance in the childhood of Mozart was the association with his talented sister, Maria Anna (born July 30th, 1751). Indeed, it was said that the talent of the sister affected the entire career of Mozart in a very exceptional manner.

TWO JUVENILE VIRTUOSOS.

When Mozart was six years of age his father determined to make tours with the little composer and his gifted sister. From 1762 to 1765 Leopold and his wonder children wandered over much of musical Europe arousing sensational interest wherever he exhibited them. Much as the elder Mozart has been criticized for this course it is fair to note that the youthful Mozart produced in these years an altogether incomprehensible number of astonishing works. Indeed, millions of children of the past and present surrounded by every safeguard of the home and school bear no comparison to the progress made by Mozart under what most parents and educators would declare "impossible" conditions.

The first trip was to Vienna, via Munich and Linz. Can we frame in words this delightfully picturesque scene. Mozart and his wife, "the handsomest couple in all Salzburg," with their two beautiful children making preparations for the journey that was to lead to immortal fame; the quaint old diligence, starting out under the shadow of the glorious Alps looking down on beautiful Salzburg, the romantic Danube; the tottering castles; and then Vienna the city of Haydn. At Vienna the emperor made the little fellow play on a keyboard concealed by a cloth cover, a stupid trick quite worthy of an idle monarch. Unaffected child, that he was, he threw his arms about the neck of the great Maria Theresa and kissed her many times. The emperor was delighted and called the boy his "little magician" ("kleiner Hexenmeister"). In Vienna, Wolfgang contracted scarlet fever and his progress was greatly delayed.

MOZART AT PARIS.

The next trip took place in the following year when they reached Paris via Munich, Augsburg, Schwetzingen, Mayence, Frankfort, Coblenz, Aix-la-Chapelle and Brussels. The trip, now accomplished in a day, took five months, occasional concerts being given on the way. At the brilliant court of Versailles, then at the height of a long series of gorgeous functions, the Mozarts were féted in a most unusual manner. After a stay of five months the children were taken to London, where the "prodigies of nature," as the father exploited them, made a furore. While in London the father was taken sick, and being unable to practice, the nine-year-old boy set out to write his first symphony. Later the children gave a most successful concert in London, at which Mozart and his sister played a four-handed piece upon the harpsichord, then a newly invented instrument. Thereafter the father gave private exhibitions of the children charging two shillings and sixpence for an opportunity to examine them and test their musical prowess. This plan proved a losing venture, and in 1865 they started for the court of Holland.

THE JOURNEY HOME.

At the Hague the Prince of Orange welcomed the children, who by this time were tired, wornout little musical freaks. Naturally they fell prey to illnesses which might have cost the world two very unusual musicians. After protracted sicknesses they were again brought before the public in Holland, and later in Paris, as well as parts of Switzerland. Finally, in 1866, they arrived home after an absence of some three years.

IN VIENNA.

In 1868 they returned to Vienna, where the boy was commissioned to compose an opera. The customary intrigue surrounding the production of such works compelled him to abandon the performance of this work (*La finta Semplice*). He did, however, produce his operetta *Bastien und Bastienne* before a few friends. A Mass, a Trumpet Concerto, and an Offertorium were, however, given very successfully in public at a performance attended by the court and the Emperor in person.

Returning to Vienna Mozart found to his delight that the sceptical Archbishop had been convinced of his ability and had arranged for a performance of his rejected opera as well as doing the composer the great honor of appointing him Concertmeister to the Archbishop without salary. It should be noted that the Archbishops of the period in Austria and in some parts of Germany had temporal power as governors as well as their ecclesiastical power. The position of Archbishop was one of august importance, and Mozart's appointment was not to be sneezed at.

At Salzburg the doubting Archbishop did his best to prove that "a prophet is not without honor, save in his own country." He mistrusted Mozart's genius and in order to test it had him write a cantata under strictest scrutiny of trained musicians. In 1867 the father took his children to Vienna to be featured in the festivities attending a court wedding. There they both contracted the smallpox, and Wolfgang was blind for some nine days as a result of this ill-fated expedition.

THE ITALIAN JOURNEY.

In 1869 Mozart and his father set out for Italy. Most of the principal northern Italian cities were visited, and to put it in the words of the father his success may be stated "the same here as everywhere." The whole trip was a march of triumph for Mozart. At all points he met incredulous musicians who insisted upon testing him as to the genuineness of his genius. All question was ended when the remarkable boy wrote down from memory the entire *Miserere* of Allegri after one hearing.

THE FAMOUS INCIDENT OF THE ALLEGRI MISERERE.

The *Miserere* of Allegri is a musical setting of part of the service known as *Tenebræ*, sung at St. Peter's, Rome, only on three days of the year (Wednesday, Thursday and Friday of Holy Week). The office is one of the most impressive in the service of the church. Late in the afternoon six great candles are lighted on the high altar and fifteen others flame from a triangular candlestick placed in front of the altar. As the ceremonial proceeds the candles are extinguished one by one at the end of different parts of the service. Finally the one remaining lighted candle is taken from the top of the candlestick and carried behind the altar so that its light is hidden, although it illuminates the figure of the Pope clad in scarlet raiment as he kneels at his *Genuflexorium* at the high altar. In the darkness of the chapel a single soprano voice is heard singing *"Christus factus est pro nobis obediens usque ad mortem."* As the tones of this solitary singer die away a solemn silence ensues, during which the *Paternoster* is said in secret. Then follows the sombre music of the *Miserere mei Deus*. It is impossible to describe the effect this imposing ritualistic service invariably has upon all hearers. Naturally the setting of Allegri became one of the most famous of all compositions, particularly since it was believed that up to the year 1770 only three authorized versions of the *Miserere* had ever been made. When Mozart reproduced the work from memory after one hearing, so that the leading soprano of the Pope's choir declared it to be perfect, the news of this feat spread all over Europe.

DISTINCTIONS IN ITALY.

The days of the Mozarts in Italy must have been very happy indeed. In Naples the superstitious people could not believe that he gained his power through natural means and insisted that he put aside a ring he wore upon his finger. This he did and much to their amazement played equally well. The Pope bestowed the order of the "Golden



MOZART'S WIFE.

Spur" upon the boy and for a time he signed all his compositions Signor Cavaliere Amadeo. In Bologno the *Academia Filharmonica* admitted him to the rank of "compositore" after a severe examination. Italy had great charm for this fifteen year old boy and although he returned to his home on short trips he seemed to prefer to spend his days with the warm-hearted, genial temperamental people of the sunny south.

NOTABLE EARLY WORKS.

Mozart was so continually busy during the ensuing years that a lengthy volume would be required to catalog his activities. He had already at the age of fifteen an enormous number of unusual works to his credit. At twenty-one he ranked with the greatest masters then living as a composer and as a performer. His father had seen to it that he had a measure of the best obtainable educational advantages of the Salzburg of his day, which together with travel, association with notable people, and a gift for languages made him a man of more than usual culture and breadth of view. This led him to realize more and more that the narrow channel of thought which marked the little Austrian village was intolerable to him and he accordingly set out again in 1777 to seek new fortunes. This time his mother accompanied him. Little success attended the expedition until Manheim was reached. There the opportunities for intellectual and musical growth impressed Mozart, and he remained in the city for some time. There also he fell in love with Aloysia, daughter of the prompter and copyist of the Court Theatre, Fridolin von Weber (uncle of Carl Maria von Weber).

A FAMOUS ROMANCE.

Aloysia Weber, beautiful, cultured, amiable and a charming singer, was at the beginning of her operatic career. The best biographical dictionaries declare that she was then twenty-eight, although Mozart in a letter refers to his beloved as a girl of fifteen. This discrepancy is hard to explain, for while it is possible to understand how the impetuous young composer might readily fall headlong in love with a sweetheart some six years older than himself it is difficult to believe that he would be deceived into thinking she was some thirteen years younger than she really was. Mozart endeavored to secure an engagement for Aloysia at an Italian opera house and planned to write an opera for her. His father, however, pointed out to him that "a hasty marriage will bring poverty to your door" and Mozart after great mental stress left his Aloysia, only to find that she was quite content to have their romance dwindle into a prosaic friendship.

In 1778 Mozart and his mother left for Paris. The trip was ill fated for Mozart failed in winning the public admiration he had hoped for. Worse than this, his mother took ill and died in his arms only a few months after their arrival in the French capital. Mozart was in despair and returned to Salzburg shortly thereafter, stopping on the way at Nancy, Strasburg, Mannheim. In Salzburg he became Concert meister and organist to the Court, the archbishop having consented to let him return to his favor.

MOZART'S MARRIAGE.

We next find Mozart in Munich making preparation for the first performance of his opera *Idomeneo, Re di Creta*. The composer, to his surprise, received a summons from the Archbishop of Vienna whither he went in March, 1781. The Archbishop insisted upon Mozart holding the position of a servant in his household. The great master even ate at the servants' table. However, it is often falsely assumed that this represented the general status of musicians of the time. Mozart was treated very differently in other aristocratic circles. It was hard for Mozart to forbear under the epithets of "Gassenbube" (Gutter snipe) frequently hurled at him in the Archbishop's house.

In Vienna Mozart lived part of the time with the Weber family. Aloysia had in the meantime married an actor named Lange. Her younger sister, Constanze, immediately became the object of Mozart's affections and they were married August 4, 1782. This union was ideal, in the sense that the couple were devoted to each other, but the marriage was utterly disastrous from a practical standpoint. Both Mozart and his wife were as improvident as could be imagined. Poverty waited upon opulence, and as a consequence they were constantly in miserable circumstances. Nevertheless, his tenderness and consideration for his wife was always beautiful to note. Contrary to popular opinion, Mozart was not dissolute. He was simply joy loving and always saw to it that he had as good a time as his favorite pastimes of billiards, skittle and dancing would permit.

MOZART'S PRIME.

With the coming of his twenty fifth year Mozart commenced to receive the recognition due to him as a serious composer. He could not stand the abuse he received in the house of the Archbishop of Vienna and resented it. Therefore he was promptly and literally kicked out by the [illegible] Count Arco. A meeting with Josef Haydn [illegible] a memorable incident in his career since the two [illegible] became inseparable friends. The production of *Entführung aus dem Serail*, 1782, also encouraged [illegible] writing music for the church, although this [illegible] profit. He was [illegible] a most enthusiastic [illegible] effective music for the ritualistic work of

AN OPERATIC SUCCESS.

[illegible] wrote *Le Nozze di Figaro* to a lib- [illegible] *Marriage de Figaro* [illegible] by Lorenzo da Pome (da Ponte later became the Professor of Italian at Columbia College, New York). It was given with such success that the Emperor was obliged to prohibit encores in order that the performances might get through in good season.

A visit to Prague revealed to him that the Bohemian city was equally enthusiastic over his work. However, governmental appointments at home failed to come and Mozart was obliged to work ahead on a very uncertain income, and at the same time witness musicians with scanty equipment secure lucrative posts. In despair he longed to go to England, hoping for a better financial position. He remained in Vienna, however, and soon undertook work upon his opera *Don Giovanni* with the librettist da Ponte. This famous opera was produced for the first time October 29th, 1787.



THE MOZART FAMILY
From a Contemporary Painting

FINANCIAL STRUGGLES.

Returning to Vienna Mozart expected that Gluck's death would certainly make it easier for him to secure some support from the government. This came in the form of the position of Kammer-compositor with a salary of $400.00 a year, which even in that day was ridiculously small. It is one of the most pitiful things in all musical history to review the prodigious output of this very gifted man at moments when he was oppressed by genuine poverty—symphonies, piano pieces, operas, songs, choral works kept on coming and coming while the smug world looked on and did nothing to aid him in his terrible struggle for existence.

In 1789 he visited Berlin via Leipsic and Dresden in company with his pupil and patron Prince Lichnowsky. There King Frederick William II, who was a practical musician, offered Mozart the post of Capellmeister at a salary of about $3000.00. The emotional and patriotic Mozart very stupidly refused this offer and replied, "How could I abandon my good Emperor?" the beneficent Emperor who was good enough to retain one of the greatest of masters at the magnificent salary of $400.00 a year.

MOZART'S LAST DAYS.

Mozart's northern trip brought him distinction but little money. He offered his resignation upon his return to Vienna but to the Emperor's "What, Mozart, are you going to leave me?" He replied, "Your Majesty, I throw myself on your kindness, I remain." The emperor's "generosity" is shown by the fact that he ordered another opera, *Cosi fan Tutti*, the production of which January 26, 1790, brought Mozart more fame than money. The first performance of *The Magic Flute* (September 30, 1791), was so coldly received that Mozart concluded that the work was destined for failure.

THE SINGULAR CIRCUMSTANCE OF THE REQUIEM.

In July of 1791 a stranger visited Mozart and commissioned him to write a requiem offering him fifty or a hundred ducats. Mozart had foregone writing church music for some years and the task appealed to him. The mysterious stranger appeard to Mozart again just as he was about to start upon a lengthy trip and begged him to finish the requiem. The identity of this sombre figure in the last act of Mozart's life has never been made out. Toward the end of the year Mozart was seized with spells of deepest depression. The requiem took all his time and thought day and night. He even told his wife that he felt certain that he was writing his own requiem. She persuaded him to attempt another work, fearing that it was the requiem that was depressing him. Promise of help came from some noblemen of Hungary, always generous to musicians. A coterie in Amsterdam agreed to publish his compositions, but this failed to encourage him. It was all too late.

THE END.

Mozart was confined to his bed. He ordered the requiem brought to him again. It was late in the afternoon of the fifth of December, 1791, that he gathered together a few friends to help him try over parts of the work. Suddenly he burst into tears and scattered the manuscript on the floor. He realized that he would not live to finish the work. Too far gone to write, he tried to tell his friend Süssmayer how certain parts should be carried out. Falling into a gentle sleep his faithful friend saw that he was even then trying to follow the music in his dreams, mumbling the ghostly rumble of a drum. At midnight he sat erect and stared into the eternal distances. Then the great master fell softly to his pillow as his soul passed on.

The next day the body of Mozart was removed to the St. Stephen's Cathedral, where a "third-class" funeral was provided, not within the sacred precincts of the Cathedral, Mozart who had done so much to enrich the music of the church was too poor for that. A few faithful friends surrounded the bier and followed it to the city gates when a frightful storm arose and a solitary hearse proceeded to the Potter's Field (Allgemeine Grube) where the remains of the great composer were cast off like the carcass of a dog. Oh, the miserable tragedy of the thing.

MOZART AS A PERFORMER.

Mozart performed upon the organ, the piano, the violin and the viola. The latter instrument became his favorite late in life. His concerts were usually very successful but he did not relish them. He loved to improvise and Haydn said of his playing, "it went to the heart" declaring that as long as he lived he would never forget it. Mozart was not especially successful as a teacher as he was interested only in the very talented pupils and would not bow deeply enough to those who had money for lessons but nothing else.

MOZART'S COMPOSITIONS.

A mere catalog of Mozart's work assumes astonishingly large dimensions when we remember that he died at thirty-five. (A thematic catalog by Köchel is some 700 pages in length.) Among his sixty odd compositions for the church there are 15 Masses and 4 Litanies. There are some twenty-one pieces for the stage, the most famous being *Idomeneo, Il Seraglio, Le Nozze di Figaro, Don Giovanni, Cosi fan tutti, La clemenza di Tito* and *Die Zauberflöte*. For the orchestra he wrote 41 symphonies and some seventy pieces in other forms. There are also seventeen sonatas for the organ, 17 piano sonatas, 5 sonatas for piano duet, numerous other piano pieces, 11 quintets, 30 strong quartets, 42 violin sonatas, numbers of concertos for special instruments as well as a vast number of compositions in various forms for the voice.

MOZART'S PERSONALITY AND APPEARANCE.

Mozart, a strikingly handsome child, grew up to be a man of medium height and medium weight without prepossessing physical attributes. His hair was brown, his nose somewhat large and aquiline and his eyes very blue. One ear was markedly different from the other, the *concha* or outer shell being missing. He was very fond of ornate dress and jewelry. He was exceptionally cheery in his disposition and loved a good-natured prank. Hummel, Mozart's pupil, too, pains to deny that he was given to excesses. Mozart was a notoriously bad business man, indeed he seems to have had none of the exacting characteristics which go to make a "fine business man." He was badly in debt at the time of his death, and his funeral expenses defrayed by his friends came to the pitiful sum of about ten dollars. He was buried in a pauper's grave.

A MOZART PROGRAM.

Gra

1. Piano (Six Hands), *The Magic Flute*.....
2. Vocal Solo, *The Violet*.....
3. Violin Solo, *Ave Verum*.....
4. Piano Solo, *Fantasia in D Minor*.....
5. Piano Solo, *Sonata No. 9, in A Major*.....
6. Vocal Solo, *Voi che Sapete*.....
7. Piano Duet, *Minuet from Symphony in E flat*..
8. Piano Duet, *Duet Sonata No. 4*.....
9. Piano Solo, *Pastoral with Variations*.....
10. Chorus, *Gloria from Twelfth Mass*.....

BOOKS ABOUT MOZART.

Of the very numerous books about Mozart one of the most popular is a romance written around his life by Heribert Rau, (English Translation by E. R. Sill). This partakes of the nature of fiction and yet holds close to the main facts in such a way that it makes very pleasant and profitable reading. The best biographies of Mozart are those of Jahn, Nohl, Wilder and Breakspeare. Mention should also be made of the excellent concise biography written by the late Ebenezer Prout. Friederich Kerst compiled and annotated the written words of Mozart and this has been ably translated by H. E. Krehbiel.



MOZART'S SISTER.

Study Notes on Etude Music

By PRESTON WARE OREM

FANTASIA IN D MINOR—W. A. MOZART.

An able exposition and analysis of this fine classic will be found on another page of this issue. Mr. John Orth's suggestions concerning interpretation and performance should be followed closely throughout. Outside of the *sonatas* there are comparatively few compositions by Mozart for piano solo. Of these, the *Fantasia in D minor* is one of the best. Grade V or VI.

ROMANCE—J. SIBELIUS.

Jean Sibelius, the celebrated contemporary Finnish composer was born in 1865. He has written successfully in all the larger forms and his songs and piano pieces have been received with much favor. The *Romance,* Op. 24, No. 9, is a splendid concert or recital piece, original in construction and in thematic material, full of passionate fervor, and rising to a strong climax. This composition will require a well-rounded technic and good musical understanding on the part of the player. The principal theme wherever it occurs should stand out strongly against the rich harmonic background. Grade VIII.

SILHOUETTE—A. DVORAK.

This is one of the shorter lyrics by the great Bohemian composer. Originally this piece was for four hands, but it is equally acceptable as a solo. It does not present any passages of much difficulty with the exception of the *cadenza* occurring in the middle section. This should not be taken too rapidly, but the descending figure in chromatic sixths must be played smoothly and in a rippling manner. The remainder of the piece is of reflective character, demanding the employment of the *tempo rubato.* Grade V.

MARCIA FANTASTICA—C. MOTER.

A portrait and sketch of Mr. Carl Moter will be found in another column. *Marcia Fantastica* is his latest piece, and one of his best. Only occasionally does one meet with a march movement in triple time. However, Mr. Moter handles the rhythm very cleverly. Such a march is more in the nature of procession, in this case, a fantastic procession, rather than in that of a quick military march. In *Marcia Fantastica* the student will find an abundance of material for profitable practice: arm and wrist work, chords and octaves, and the *staccato* touch. A strong accentuation and a steady rhythmic swing will be demanded throughout. Grade V.

EN BALANCELLE—V. DOLMETCH.

This is a charming waltz movement in the modern French manner, with some decidedly original features. We refer particularly to the piquancy and freshness of the harmonic treatment and to the technical working out. Note the effect of the *changing-note* taken by the left hand at each crossing of the hands and the rather unusual cadence at the close of each theme. Withal the piece is not difficult to play, requiring taste and understanding, but no great technical skill. Grade IV.

NIGHT SCENE—J. PASTERNACK.

A very pretty *nocturne,* with strongly contrasted themes and rich harmonic treatment. In giving out the opening theme, care must be taken that the left hand chord work at the crossing of the hands be not too heavy. Let the right hand sing the melody strongly but expressively. Grade IV.

DIANA—G. S. SCHULER.

Two of Mr. George S. Schuler's piano compositions have appeared in THE ETUDE within the last two years and both have found favor. *Diana* is a recent composition in the style of a *ballet* number. It has three well-defined themes, each with a character of its own. The first theme given out by the left hand is graceful and flowing, while the remaining themes are of more vigorous and characteristic type. A good study or recital piece. Grade III½.

ALLEGRESSE—A. SARTORIO.

Another addition to the long list of effective teaching pieces by this well-known writer. This number is especially good for the cultivation of light finger work and ease of execution. It should be played in a spirited manner and in strict time. Grade III.

OLD ROMANCE—G. N. ROCKWELL.

A well-made composition in the style of one of the old folk songs. The harmonies are interesting and the climaxes are well planned. In this number one has opportunity for the cultivation of the *legato* style of playing. It should be played in a tender and expressive manner throughout. Grade III.

GOOD-NIGHT!—A. L. NORRIS.

Mr. Albert Locke Norris is a promising young American composer whose work is new to our readers. *Good-Night!* is a short but very pretty *song without words,* one of a set of three piano pieces recently composed. Grade III.

POLKA MIGNON—F. BAUMFELDER.

Friedrich Baumfelder, the well-known composer of bright and tuneful teaching pieces of easy and intermediate grade, was born at Dresden in 1836, and is still living. *Polka Mignon* is his most recent work. This is a lively dance movement, full of vigor and freshness. Grade III.

FRAGRANT BLOSSOMS—M. LOEB-EVANS.

This is an easy waltz movement in the running style, one of Mrs. Evans' latest pieces. Pieces of this type afford a pleasing vehicle for practice in light and accurate finger work. Grade II½.

BATTALION DRILL—CHAS. LINDSAY.

One of Mr. Lindsay's best easy marches. This is in the true military style, introducing the familiar bugle-call. It should be taken right up to time, for the best effect, 120 steps to the minute, counting two in each measure. Grade II½.

SWEET HOPE—S. F. REINHART.

An easy *song without words,* nicely harmonized, and lying well under the hands. This may be taken up as an elementary study in style and expression. Grade II.

COSSACK DANCE (Four Hands)—E. KRONKE.

Any one who has seen any of the many troupes of Russian dancers now before the public and listened to their characteristic music will realize how true to its name is this well written *Cossack Dance.* Herr Emil Kronke is a modern German writer whose works are becoming popular. The *Cossack Dance* is an original four-hand piece, not an arrangement. It is exceedingly well balanced and sonorous, full of life and animation. Grade III-IV.

ROMANCE (Violin and Piano)—H. TOURJEE.

Violinists will appreciate Mr. Tourjee's new *Romance.* It is not difficult to play and it fits the instrument admirably, affording abundant opportunity for beauty of tone production and the cultivation of the singing style. It should be played in rather free style, with much expression.

KAMENNOI-OSTROW (Pipe Organ)—RUBINSTEIN-GAUL.

An excellent organ transcription of a famous piano piece. With due attention to the registration it will prove surprisingly effective. It is not too ornate for a church prelude or offertory and it should prove a favorite at recitals.

THE VOCAL NUMBERS.

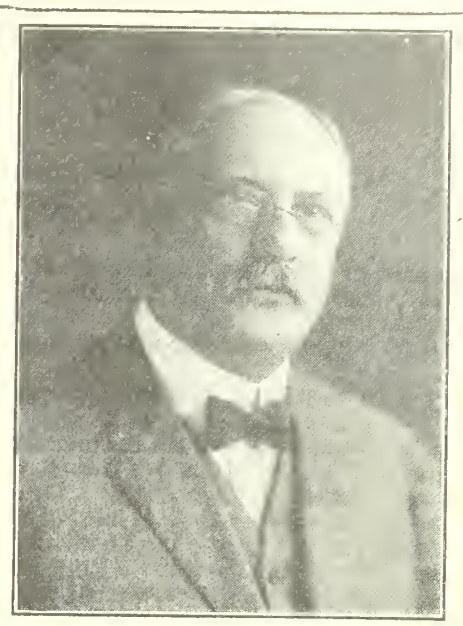
Mr. Borowski's *Love in Spring* is one of the most artistic songs we have seen in many a day. It will undoubtedly be widely used.

Mr. Galloway's setting of Kipling's *Alone Upon the Housetops* has already proven popular in the lower key. It is a highly characteristic number which should go well in any group of recital songs.

Mrs. Bohannon's *Thou Art So Dear* is a very pretty love song, easy to sing, and excellent for teaching purposes, the work of a practical vocalist.

THE human voice is really the foundation of all music; and whatever development of the art, whatever the boldest combinations of the composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—WAGNER.

Well Known Composers of To-day



CARL MOTER.

MR. MOTER is among the many fine examples of foreign born musicians who have come to America, made this country their home and worked diligently for its musical upbuilding. He was born in the province of Hessen, Germany, in 1864. He entered the Royal Conservatory of Music in Munich in 1878, studying piano under the late Carl Baermann, Jr. (two years). From 1880 to 1882 he studied at the Royal Conservatory of Music at Dresden, studying piano under Jean Louis Nicodé and counterpoint under Riechter. From 1882 to 1884 he was at the famous Hoch Conservatorium in Frankfort am Main where he studied piano under Bertrand Roth and composition under Bernhad Schlotz. He came to America in 1884 and after touring the South and the Southwest finally settled in Reading, Pa., where he has spent many years in successful teaching. He has written many delightful piano pieces among which the following are especially interesting: *Fantasie-Impromptu, Romantic Thoughts, The Mill, Forest Revels, Evening Song, Vacation Rambles.*

HUMOR IN THE TEACHING HOURS.

BY VIRGINIA M. MADDEN.

MUSIC teaching is for the most part a serious occupation but it has its mirth-provoking incidents, due not unusually to the quaint faculty of the little folk for saying the unexpected thing. Myra, aged four, came into the studio one day just as Paul was finishing his lesson. She at once became an interested onlooker while Paul struggled with the mysteries of the tonic triad. "First comes G," urged the teacher, "then what—what comes after G?"

"Gee-whiz!" broke in Myra before Paul could speak.

Eleanor, too, has the faculty of being unexpected. "Now shall I go back," she said one day, "and play the final discord?"

"The final discord?"

"Yes—the D. C. al fine."

Unexpectedness, however, is never so unexpected as when something given in good faith as instruction comes back in a new guise. "Poco più mosso," explained the teacher, "means a little more stirred—more excited."

Laboriously Ethel read through the page with a very large percentage of wrong notes and a very limited number of right ones. The teacher was secretly exasperated, but she decided that she would at least make sure that Ethel knew what the new musical term meant.

"Now," she said, "tell me what poco più mosso means."

"A little more mixed," promptly replied Ethel.

AN INTERPRETATION LESSON ON

Mozart's "Fantasia in D Minor"

Prepared by

JOHN ORTH

[*EDITOR'S NOTE.—Mr. John Orth enjoyed exceptional educational advantages in Germany where he was, during a period of five years, the pupil of Liszt, Kullak, Deppe, Pruckner, Lebert, Faisst and Kiel. Since then he has taught in Boston for upwards of forty years, during which time many well known pianists have passed under his tuition.*]

EVERY piece of music is what you make of it. In this lesson I want to help you to make all you can of this beautiful work.

Let me quote here my favorite thought from Wagner:

"Wagner, as just stated, counseled his artists to ignore the division of music into regular bars. 'After the singer has completely absorbed my intentions,' he added, 'let him freely follow his own feelings, even to the physical demands of breathing in agitated passages; and the more *independent and creative* his *emotional abandon* makes him, the more he will excite my admiration and wonder.' How far all this takes us away, not from expression itself—for the improvisational style of singing and playing is that very inner secret and perfection of expression we have been seeking for—but, from mere printed expression *marks*, which are only a crude approximation to what a great artist makes of a piece! As a rule, even these are not attended to, and then performers wonder why high-class concerts do not pay as well as vaudeville and musical comedy! They would pay equally well if the high-class music were as adequately interpreted as the low-class usually is. There's the truth in a nutshell." —H. T. FINCK, in *Success in Music and How It Is Won.*

Now, this is the spirit in which I wish you to approach this piece. In order to do so, you must be thoroughly relaxed in mind and body.

SPECIAL PEDAL STUDY.

Place your hands on the keys and play the first measure with a heavy devitalized hand and finger. Hold the pedal during the first two measures; retard at the end of the first measure. Think of the second measure as an echo. If you have imagination, give it full play. Fill your mind with thoughts of sounds reverberating over the hills and mountains. Listen, and delay an instant after the first measure. Then play the next measure in a dreamy pianissimo manner. Listen again! Keep your foot on the pedal during these two measures and hear the wonderful pedal effect!

Anton Rubinstein said: "The more I play, the more thoroughly I am convinced that the pedal is the soul of the piano; there are cases where the pedal is everything."

Do not think yet of measure 3. Let your hand lie upon the keys until the reverberation grows dim. Let the left hand lie upon the octave D, while the right hand clings to the last four notes of the measure. In every measure there are, what I call expression notes, which, as a rule, should be delayed and lingered upon a little. This is the way that the first six measures should be treated: Measure 3, loud and relaxed; measure 4 echo, pianissimo; again, wait, listen and imagine. Measure 5, loud and relaxed. Measure 6, after a little pause, echo, pianissimo. Linger upon the octave in the left hand and the last three or four notes in the right hand. In these six measures do not leave the keys with either hand. Play as if your hands sank into the keys and as if they had no more spring to them than a jellyfish. Play measures 1, 3, and 5 at about 60 quarter notes. Measures 2, 4 and 6 a little slower with a retard at the end of the measures.

The significant notes in the next two measures are the half notes in the left hand. Keep your hands limp. Press these half notes with a full, firm touch. Raise [illegible] from the eighth and quarter notes so that the [illegible]onds that are heard are the half notes in the [illegible]. See how full and rich the tone is [illegible] of the piano. Don't think anything [illegible] listen and imagine that you are pro[illegible] on a 'cello. Treat the four half [illegible]ures, 7 and 8, in the same manner. [illegible] no attention to the ties in the right [illegible]

In measure 9 play the first note firmly and solidly; then with a heavy tread climb up the hill. In turning around at the top "slow up" slightly; linger a bit on the D sharp; then meander on to the end of measure 10 with a little lighter step. Retard a little at the end of the measure. Hold the pedal through these two measures, 9 and 10.

Take the A in measure 11 forte, with a firm touch, without the pedal. Hold it. At the end of two beats put on the pedal. Release the hand and listen. This is one of the richest notes on the keyboard. Give it plenty of time—at least four beats after putting on the pedal. Hold the pedal until the first note of measure 12, so that there is no break in the sound.

EXPRESSION NOTES.

Notice that from here on it is marked Adagio. This is one of the most plaintive of melodies, full of feeling and expression. In Cantabile passages of this kind there are always certain notes which I sometimes call Expression Notes. The important note, or expression note in this measure is "G" in the right hand. Give this note a little extra attention. Linger on it a bit as if loath to leave it. Don't overdo it. Make it about half as long again as written. An eighth note can be stretched, so to speak, to three-sixteenths, but never to four-sixteenths, because then it is a quarter note, and that won't do.

In measure 13 the expression note is D sharp. Linger on that. Make it about three-sixteenths in value. Give it a little more poignancy than any other note in the measure, by making all the other notes pianissimo, accenting and lingering upon the D sharp. Half steps are amongst the most expressive intervals in music. That is why the D sharp E in measure 13 is much more expressive than the interval G F in measure 12, or the same interval in measure 14. In measure 14 delay on A in the right hand.

In measure 15 delay on G. In measure 16 we have a half step in the right hand and two steps in the left hand, from D to C sharp and F to E. Be very firm on the A in the right hand and on the D in the left hand. Let these two voices oppose each other with a touch of anguish. When a wail is suggested in music it is most always done by means of chromatic passages.

Measure 17 has a touch of wail in it. Don't think of tempo when you play this measure. Think of wail and make it sound like one. You will play it approximately in time, of course. But don't think of time, think wail.

Measures 17 and 18 go wailing and sobbing on, as you see. It is all half steps, chromatic. Play with a heavy hand, a heavy heart and a heavy tread.

In measure 19 die into a whisper. Again, don't think of time. Let this measure pass off into the clouds, noiselessly. Put on the pedal, of course, with the first note. Hold it two measures until the sound has nearly disappeared.

The Hero of the Play now appears. In the next two measures 20 and 21 he makes himself felt and heard with abundant vitality and a stentorian voice.

The first note in measure 22 is very firm. Then all melts away into a whisper.

The next three measures suggest palpitation, agitation. We will imagine it is the heroine speaking. Does she say "To-morrow, To-morrow, To-morrow" and so on?

Measure 26 is still more agitated. Ritard much at the end of this measure and two notes on measure 27. After these first two notes the agitation and tempo increase and come to an abrupt conclusion at the end of the measure.

At measure 29 our plaintive yearning theme enters again, as in measure 12, only in another key. The expression note in this measure is D.

In measure 30 it is A sharp against B in the left hand (very poignant).

In measure 31 it is G against G sharp in the left hand (also very poignant).

In measure 32 D sharp, and in measure 33 F sharp against E and C against C sharp, are the notes of expression. Ritard on the last two notes of measure 33 and wait.

We come now to a real musical flourish. Even this must not be done superficially. There are expression notes. Linger an instant on each of the four C's going down. Stop an instant on the lowest C. Put on the pedal. Make as grand a sweep as you can to the top note E flat. Keep the pedal down until these eighteen notes die away. This is a beautiful pedal effect. Make the most of it.

Read again what Rubinstein says about the Pedal. Do this flourish as fast as you can. Don't scramble.

HERO AND HEROINE.

In measure 35 our hero enters again, strong and virile as before in measure 20, remaining with us during the next two measures, 36 and 37. Our heroine is with us during the next six measures 38 to 43 inclusive. Her palpitation and agitation rise to a higher pitch than before in measures 23 to 27 inclusive. Ritard at the end of measure 43 and wait.

In the next flourish, measure 44, delay a little on the first note. Ritard a little at the beginning of the three succeeding groups, on Bb, A, C. Be very firm on the low A and the following A. Go slowly on the next three sixteenths. Put on the pedal on the next eighth note A. Hold the pedal until you get to the last four notes of this chromatic scale. Ritard a little on these last four notes. Be sure to keep your finger on the half note A until you reach Tempo I.

From here on to measure 49 inclusive, is the same as measures 12 to 17 inclusive.

In measure 50 there are two expression notes—A and E.

In measure 51 the first note—E.

In measure 52 we have another splendid pedal effect in thirty-second notes. There are sixteen of them. Hold the pedal until they die away.

Play the two chords in measure 53 light and dry. No pedal.

A DELIGHTFUL FINALE.

The Allegretto is peaceful. No more stress or agitation. The first expression note is the first note in measure 2. These first eight measures are light-hearted, almost gay in spirit. Let your touch be of the same nature.

The next eight measures are a little more serious and legato. Bring out the Tenor part in measure 10. Pause a little before measure 15, as if there were a comma. Ritard a little in measures 15 and 16.

From here on to measure 33 play in the most light-hearted manner, almost as frolicsome as a little child. Ritard a little on measure 24. In measure 33 hold the pedal from the first note until you get to the top of the hill D. Make a long trill on E with a diminuendo at the end.

From here on to measure 44 inclusive, sweet and light as in the first eight measures. Whisper measures 45, 46, 47 and 48. Play them a little slower. Play the last six measures briskly and peppery. No pedal.

Harold Bauer says: "I am strongly convinced that too much time is spent on the externals of piano playing and not enough in reaching the heart of the matter. It is the end that counts, not the means, especially if the means are of such a character as will never take one to the end."

I want you to look upon this as a lesson in expression; in the technic of expression. Catch the spirit back of it all and all will be well with you and your interpretation.

FANTASIA
IN D MINOR

COTTA EDITION"

W. A. MOZART
Revised by S. Lebert

Andante M.M. ♩=72

p legato

cresc.

f

dim.

Adagio M.M. ♩=54

p

poco ritenuto

pp

15

f *sf*

p

calando

20

f

p

pp

25

cresc.

f *p*

cresc.

f

30

p

cresc.

f

pp

*Every fifth measure is numbered in order to facilitate reference to Mr. Orth's lesson. See opposite page.

Presto

f *fz* *f* *p* *pp* *cresc.* *ff* *mf*

Presto

f *p*

Tempo I.

pp *f* *sf* *p* *pp* *fp*

f *cresc.* *accel.* *fz* *a tempo*

Allegretto M.M. ♩ = 108

mp dolce

a)

†) *mp* (somewhat soft) signifies a degree of shading which stands between *p* and *mf*.

p 60 *p* 65

b) 70 *mp* *p* 75

sf *p* 80 *p* *pp*

cresc. 85 *rall.* *f*

a piacere *fr* *rall. e dim.*

a tempo *p dolce* 90 *sf* *f* 95 *p* *f* *rit.* *p* 100

a tempo ✣) *pp* *f* 105 *ff*

✣) These four measures *pp* may be played somewhat more quietly than the previous Allegretto Tempo requires, but with the following *f* the regular Tempo will take its place again. Still care must be taken that this slight deviation from strict time is not carried to excess, for under no circumstances should it form a contrast between dragging and hurrying.

b)

ALLEGRESSE

RONDO

A. SARTORIO

Allegretto M.M. ♩= 108

nf

cresc.

f

last time to Finale

p

cresc.

f

cresc.

a tempo

rit.e dim.

p

cresc.

f D.C.

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Finale

poco rit.

cresc.

NIGHT SCENE

Largo M.M. ♩= 56

JOSEPH PASTERNACK, Op.11, No.1

l.h.

r.h.

mf

l.h.

f

M.M. ♩= 138

p rall. dim.

Fine

f rubato

cresc.

8

ff

p

rit.

D.C.

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EN BALANCELLE

VALSE LENTE

V. DOLMETSCH, Op. 93

Moderato M.M. ♩ = 126

dolce. l.h. cresc. mf dim. poco rit.

a tempo p l.h. cresc. f l.h. psubito pp rall. molto 8 Tempo I. Fine

più f cresc. f rall. D.C. ✻

TRIO mf cresc. f p e cantando

✻ *From here go to the beginning, and play to Fine; then, play Trio.*

cresc. f

dim. e rall. mf

piu f p

molto rall. Tempo I. f rit. D.C.

GOOD NIGHT

"NOW I LAY ME DOWN TO SLEEP"
"GOOD NIGHT, GOOD NIGHT"

ALBERT LOCKE NORRIS, Op. 21

Moderato M. M. ♩ = 72

mp mf rit. mp a tempo senza ped.

mp mf rit. mp a tempo senza ped.

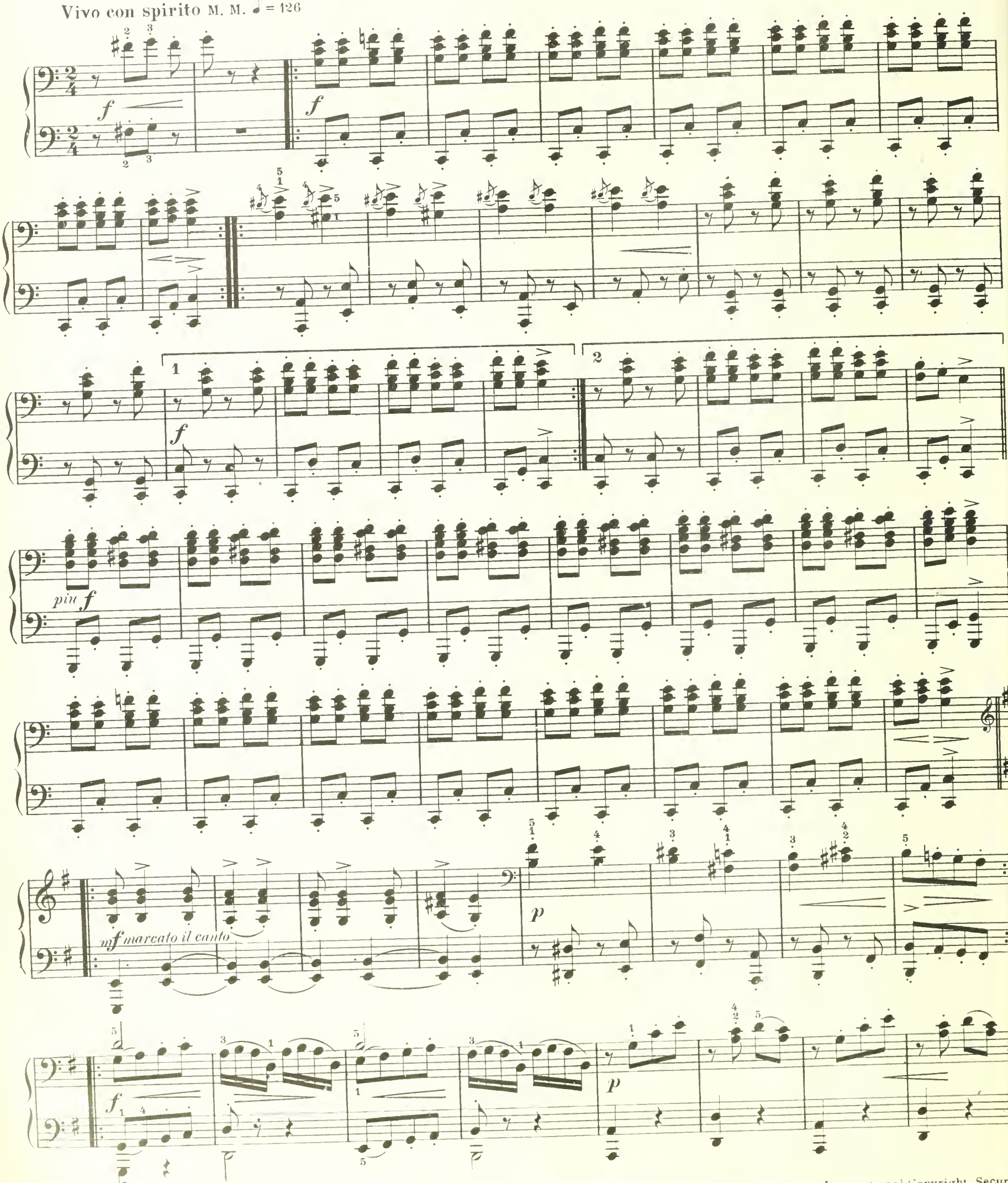
rit. slowly mf molto rit. e dim. pp

COSSACK DANCE
KOSACKENTANZ

SECONDO

E. KRONKE

Vivo con spirito M. M. ♩ = 126



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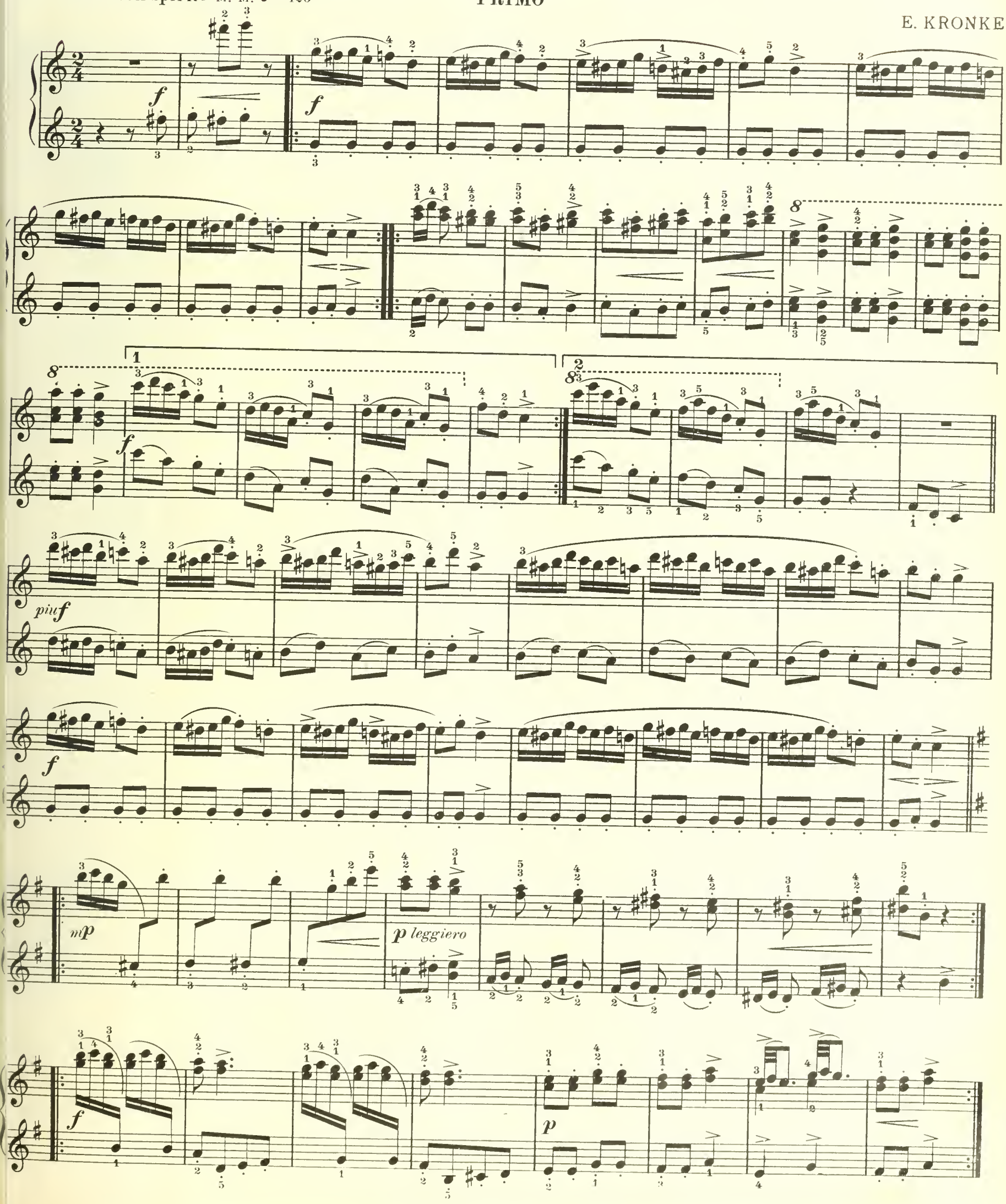
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COSSACK DANCE
KOSACKENTANZ

Vivo con spirito M. M. ♩ = 126

PRIMO

E. KRONKE



SECONDO

f

1 2

f

cresc. sempre

ff sempre più mosso

più f

Presto

fff

sf *sf* *sf*

PRIMO

f

1 2

f

8

8

cresc. sempre

sempre più mosso

8

ff

8

più f

Presto

8

fff

8

sf *sf* *sf*

SWEET HOPE

MEDITATION

SARAH READ REINHART

Moderato M.M. ♩=126



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POLKA MIGNON

FRIEDRICH BAUMFELDER Op.394

Gracioso M.M. ♩= 108



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TRIO



DIANA

AIR DE BALLET

GEORGE S. SCHULER

Allegretto grazioso M. M. ♩= 126



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mf scherz.

f

mf

f

p

p

p

mf

f

cresc.

f

poco a poco dim.

TRIO

mf

f

sf D.C

BATTALION DRILL

MARCH

Intro.

Tempo di Marcia M. M. ♩ = 120

CHAS. LINDSAY

f Bugle Call

March

mf

cresc.

f

mf

sf

f

1 2

f

sf Fine

TRIO

f Bugle

Drums

fz

Cymbal

p quieto

Bugle

Bugle

D. S.

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ROMANCE

JEAN SIBELIUS, Op. 24, No. 9

Andantino M. M. ♩ = 63

staccato *ben marcato* *ben marcato* *dolce* *piu piano* *espress.* *poco cresc.* *staccato* *poco f* *piu f* *cresc. molto* *f* *resc. possible*

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l. h.

fz dim. poco

cresc.

segue fz f

meno f

dolce mp

allargando

f mf mp

SILHOUETTE

ANTONIN DVOŘÁK, Op. 8, No. 2

Andantino sostenuto M. M. ♩ = 63

p f pp

pp rit. pp

f dim.

a tempo p cresc.

dim. al fine poco rall. ppp

MARCIA FANTASTICA

CARL MOTER

Moderato M. M. ♩ = 112

pp misterioso

cresc.

p

p

cresc.

f

dim.

p *Fine*

il canto legato

pp

il basso stacc.

pp

cresc.

p

cresc.

f

cresc.

ff

il canto legato

pp

il basso stacc.

dim.

pp

cresc.

f

cresc.
non stacc.

ff con fuoco

fz

fz *fz*

TRIO

pp

f

ff

p *dolce.*

f

marc.

pp

dim.

mf cresc.

D.C.

OLD ROMANCE

GEO. NOYES ROCKWELL

Moderato M.M. ♩= 100

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FOR PIPE ORGAN

KAMENNOI-OSTROW

REVE-ANGELIQUE

From the Gallery of Twenty-four Portraits

Anton Rubinstein, Op. 10, No. 22
Arr. by Harvey B. Gaul

M.M. ♩= 112-126

Andante moderato

Man.

f Ch. Unda Maris

Sw. Vox Celeste

add Stop Diap.

add Viola

p

Un poco più mosso

Ch. Fl.

p Gt Gamba & Diap.

Sw.

Gt.

Ped. 8′ to Gt.

mf

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✣ This sign (%) means repeat the preceding measure.

✲ It was thought best to transpose Kamennoi-Ostrow to the key of F as the original key F♯ was a little awkward.

Lento
String tone
rit.
Ch. Flute Harmonique
Sw.
Ch.
Ped. 16′ uncoupled
Sw.
Ch.
Ch.
Sw.
Ch.
Sw.
Tempo I.
Full. Sw.
mp
Gt. Diap.
a poco string.
cresc. a poco
Gt. to Sw. Full
Gt.
Gt. Principal or Flute
ten.
Gt. Diap. to Sw.
Sw. or Solo
ten.
rit.e dim.
ten.
ff
Gt.
ten.
pp
Sw.
ten.
Tempo I. ben marcato il canto
Ch. Flute
p
Sw. String Tone
Bourdon

Sw. Vox Humana

Piu mosso

Engish Open Diap.

Ch.

Sw. String Tone

Ch. Melodia

Lento

Sw.

p

ten. Ch. Flute

ten.

Sw. String Tone

Aeoline

To O.B.

THOU ART SO DEAR!

Words and Music
by JEAN BOHANNAN

Moderato

mp con espress.

1. There is no hour of 'wak - ing
2. There is no light in all the

mp *rit.* *mp a tempo*

dear, That is not blest with thoughts of thee, Nor night of calm and sweet re - pose, That you come not in dreams to
world, Which sheds its beams from kind - ly skies, At once so ten-der warm and bright, As that which shines within thine

rall. *rall.*

cresc. *f*

me; Thine im - age dwells with - in my heart, So be thou dis - tant far or near, Thy
eyes; That light is love and life to me, Tho' thou be dis - tant far or near, And

cresc.
a tempo

1 *p*

lov - ed pres-ence e'er I feel, Thou art so dear,
e'er thou dwell-est in my

p *cresc.* *f* *dim.*

2 *dim.* *Allarg.* *dim.* *p*

heart, Thou art so dear! And e'er thou dwell-est in my heart, Thou art so dear!

dim. *Allarg.* *p*

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LOVE IN SPRING

Theodore Wratislaw

FELIX BOROWSKI.

Con moto

p *a tempo*

A - pril has whis-per'd to the rose — "O

con Pedale *rit.* *a tempo*

flow'r, thy heart is deep and red; Till eve-ning, let me lean my head — Till eve - ning, let me lean my

cresc. molto *cresc. molto*

f largamente *dim.* *p* *rit.* *a tempo* *pp*

head — Be - tween thy pet-als that un - close, The pet-als that un - close."

I

f *dim.* *p* *rit.* *a tempo* *dim.* *pp*

f animato

mur-mur'd to my soul's de - light — "Sweet love, thy heart is red and deep, Oh, take me in thine arms to

molto cresc. *animato*

con somna passione *fff* *lunga pausa*

sleep! — Oh, take me in thine arms to sleep! — Oh, take me, take me in thine arms to sleep,

rall sempre *ff* *fff* *lunga pausa*

8 bassa

meno mosso *ppp* *a tempo*

With-in thy bos-om, With-in thy bos-om, all the night!"

L.H.

pp *pp* *ritenuto* *ppp* *a tempo* *rit.*

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Kipling's "Plain Tales from the Hills."

ALONE UPON THE HOUSETOPS

TOD B. GALLOWAY, Op. 30, No. 7

With expression

A - lone up - on the house-top to the North
Be - low my feet the still ba-zaar is laid
My fa - ther's wife is old and harsh with years,

I turn and watch the light-nings in the sky,
Far, far be - low the wea - ry cam - els lie,
The drudge of all my fa-ther's house am I,

The glam-our of thy foot-steps in the
The cam-els and the cap-tives of the
My bread is sor - row and my drink is

North, ——
raid, ——
tears, ——

Come back to me be - lov - ed or I die.
Come back to me be - lov - ed or I die.
Come back to me be - lov - ed or I die.

rall. *D. C.*

p a tempo *rall.*

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ROMANZA

HOMER TOURJÉE

Andante sostenuto M.M. ♩=72

VIOLIN

PIANO

poco rall.

espress.

poco accel.

poco cresc.

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molto rall. e dim. allarg. mf rit. p cresc. legato

cresc. rit. poco a f

poco e dim. pizz. pp

Tempo I. with mute (ad lib.)

p

poco rall. rit. molto pp

rit. molto ppp sfz

FRAGRANT BLOSSOMS

WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M. ♩.=72

p cresc. *cresc.* *mf*

f *p accel e cresc.*

p *cresc.*

f *Fine* *mp con espressione*

mf

mp *D.S.*

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Keeping a Small Musical Library in Order

By FREDERICK H. MARTENS

THERE was an old Scotch gardener once, who had a number of superstitions regarding his craft. I remember, for instance, that he believed that by gently stroking the leaves of some backward plant, and whispering a few words of encouragement to it, he could induce it to cherk right up and grow splendidly. Of course, it is not implied that the life of a sheet of music may be prolonged by patting it on the title-page, and giving it a few sympathetic words. But surely the old gardener's underlying thought, that of kindly interest in his plants, is something every real music-lover has for his music. And translated into practice, it means: "Take care of it."

Music costs money. It represents a definite and continuous outlay. And neglect of music is nothing more nor less than throwing money away. While music, especially sheet-music, is so easily damaged or destroyed when left to lie about in haphazard fashion, its life-span may be indefinitely prolonged by proper treatment. And the lesson of "conservation," as applied to music, has found practical expression in the adaptation of a system of filing to its better care. The many filing systems in use in modern business life, and their application to library work, notably in the Library of Congress in Washington, where they brought order out of chaos, probably suggested applying the idea of filing to keeping and preserving music. Take the case of the old Library of Congress, for instance: While books and music were kept there in piles it took hours to find anything that was wanted. Now the musical contents of the Library are kept *in files,* "in rank and file," to use a military term—ready for service. The sheet-music in the Congressional Library, numbering 593,126 items, is arranged, with a simple index, in separate trays. Any given composition may be found when wanted at a moment's notice.

The idea is very simple, and can be applied just as readily to a private collection of music, the library of teacher, artist or amateur as to one of national importance. The great point here, as at the Library of Congress, lies in the distinction between *piled* and *filed*—music *piled* on the piano or on the library floor exposed to dust, careless handling and accident, and music *filed* in the indexed trays of a cabinet, where it may be kept in order, separated according to class and kind, and protected from all the various evils that threaten either slow or speedy destruction.

THE ADVANTAGES OF SYSTEM.

Aside from the saving of wear and tear in the case of the music itself, there is the saving of time and temper. The musical temperament, of which so much is said, is apt to drop a couple of syllables toward its end, when an emergency calls for a particular piece of music which cannot be located just when it is most needed. The musician emphatically "wants what he wants when he wants it," and as regards getting hold of his music, a modern music-filing cabinet is the nearest and most reliable means to that end. Probably many who read these lines can recall how times without number they have dug or clawed their way through a pile of music on a piano-top or table in search of some particular piece, occasionally tearing another in their haste, only to give up the chase in the end. Of course, to add to one's exasperation, the piece looked for usually turned up a few days later in the very pile that was most frantically searched. I know that this has been my experience in the past, and even if one is not so very temperamental it is apt to lead to anger.

A minor point in selecting a cabinet, one that has nothing to do with the better preservation of the music or greater convenience in getting at it, and yet is important at a time when so much attention is paid to the decorative side of furniture—for a music-cabinet is furniture in a way—is having wood and finish correspond to that of the piano and other articles in the room in which it is to be placed. Yet after all, the main thing, if you wish to keep your music with you in good working order as long as possible, and keep it in the manner most convenient to yourself, is to provide a home for it, some place that is emphatically its own, just as you do for your books. The new-style music-cabinets, which may be seen in most music-shops nowadays, seem to hit the nail on the head as far as construction, design and practical usefulness go, and, in general, their price is not prohibitive.

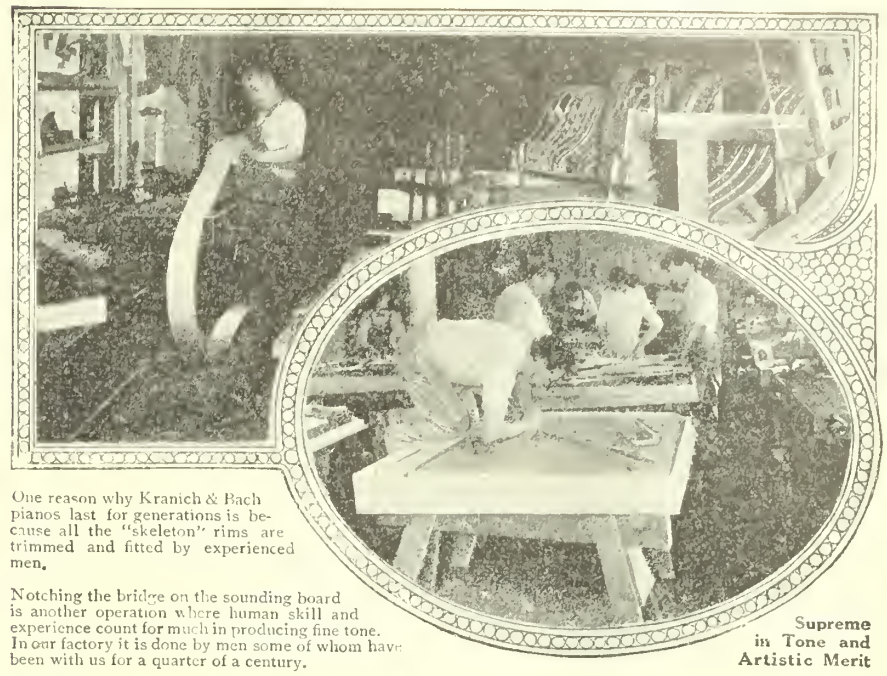
Treat your music kindly, give it a shelter where it is safe from the many and various dangers of a life in the open of the music-room, and it will repay you by lasting long and always being at hand when wanted—a joy forever.

Difficulties in Repeated Notes

By S. REID SPENCER

WHAT could seem simpler than striking notes in succession? Yet even in legato passages where repeated notes occur difficulties arise which puzzle some students. When the time is very slow there is little trouble in playing them clearly and properly. By means of judicious use of the metronome correct "slow playing" may usually be developed into correct "fast playing." In other words the student must first get the passage right at a slow speed before he can ever hope to get it right at a rapid speed and the difference between slow and fast must be a matter of gradual steps, not a jump from a valley to a mountain top. This applies with especial force in studying repeated notes.

Certain pieces demand the rapid reiteration of notes at a perfectly regular rate. This also implies sharp, clean, neat, delivery. They can not fall indiscriminately upon the keyboard like a shower of hail. They must be even and orderly. In accomplishing this the student will find that during his slow practice it will prove advantageous to play the notes with a sharp, quick, decisive, staccato movement of the fingers or the hand, with maximum motion. As the speed is gradually increased the motions become less pronounced. This is accomplished automatically, but the high quick stroke should not be diminished a particle until the increased speed compels it to be so. The quick staccato in the slow movement trains the fingers to get out of the way so rapidly that they do not stumble over each other when rapid playing is attempted. Indeed, when this species of practice is highly developed the repeated notes come so smoothly and the interval between them is so slight that the effect is that of a continuous stream of sound. Repeated notes, in rapid passages by Chopin, Liszt and other modern composers, offer opportunities for special study which should be very inviting to the industrious student.



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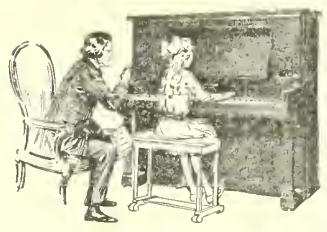
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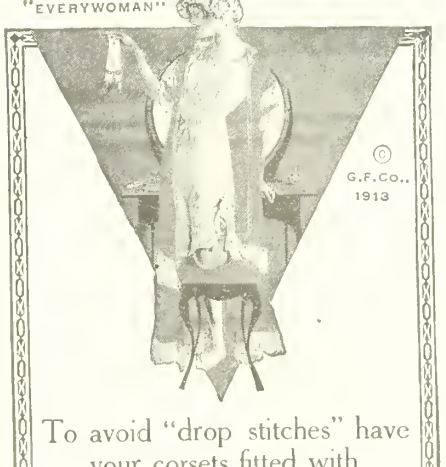
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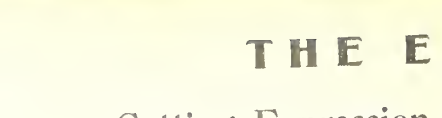
Getting Expression Through Accents

By EDWIN HALL PIERCE

THE term "Agogic Accent" is not in very common use, yet the thing it signifies *is* in common use by many of the greatest executive artists, both singers and players, and there being no other or more familiar words to express the same idea it seems worth while to explain the name and the thing at the same time. From one of the more complete modern dictionaries we learn that the word *agogic* (pronounced a-gō-jik) is derived from a certain Greek word meaning to lead or conduct. "Agogic accent" is that form of musical expression which consists in prolonging the duration of a note at the expense of the notes immediately to follow, without necessarily increasing its loudness. It has some affinity with "tempo rubato," but is by no means identical with it, for in the tempo rubato we have an alternate acceleration and retard *extending through musical phrases*, while agogic accent usually applies only to single notes, often mere subdivisions of the beat.

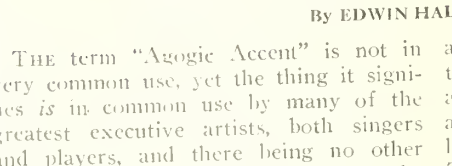
So far as the writer can recall, the earliest use of this term was by certain musical critics attempting to describe Joachim's performance of the Beethoven violin-concerto. The writer, unfortunately, never heard Joachim in this, his greatest piece, but he remembers well hearing him make use of the agogic accent in certain passages in the Bach *Chaconne*. He, however, heard De Ahna (the second violin in Joachim's quartet) play the Beethoven concerto, and remembers well the strikingly graceful and beautiful effect of this and similar passages:

No. 1.



rendered somewhat as follows:

No. 2.



which was said to be practically the same as Joachim's rendering. Understand that this notation expresses the effect only approximately, and is not to be read with academic strictness, the impression on the hearer being that of freedom and grace. The reason for the use of this form of accent was, doubtless, that while the whole passage was intended to be smooth and flowing in character, certain notes needed to be given a reasonable prominence in order to bring out the thematic idea. Real dynamic accents would have made it seem a trifle rough and jerky; no accents at all, would have left it tame and meaningless. The most important use of this kind of accent is in passages consisting of rapid notes of equal time-value, which nevertheless are not mere brilliant passage-work, but contain the outline of suggestion of some theme or motive. Organists might make very telling use of it in certain of the preludes to Bach's organ fugues, or, indeed, in some of the free-episode passages in certain of the fugues themselves, yet strangely enough, they seem generally oblivious to their opportunity. It would be all the more justifiable, in view of the fact that the technical limitations of the organ make the ordinary dynamic accent, as applied to single notes in a passage, a practical impossibility.

Of course, in the hands of unskilled players, this form of accent runs the risk of abuse and exaggeration. Like the *tempo rubato*, it is a dangerous tool to trust in the hands of a beginner. Nevertheless, with those who have the intelligence to use it in good taste, it is a valuable and beautiful effect.

The sign of the agogic accent is ^, which should be clearly distinguished from >, which is the common or dynamic accent. I have known some stringed-instrument players to mistake it for an up-bow sign, and to be greatly puzzled at what seemed an ill-advised or eccentric bowing direction.

One prominent composer of our own day, Max Reger, who makes frequent use of this sign, has been careful to avoid misunderstanding by explaining it in a foot-note in some of his published compositions.

Methodical Piano Practice

By LUTIE BAKER GUNN

A STATED period for practice should be arranged for all piano students. Go to the office of the superintendent of a large educational institution and see how carefully every hour in the week of every teacher is planned. Good planning and good system are an immense help in acquiring and retaining a good technic.

Regular systematic scale playing in all the forms of the scales has become part of the work of all teachers who aspire to be thorough. Begin with C major and its accompanying minor. Play the scales in all keys every day. Play them slowly at first and repeat them a little faster until you are able to play them quite rapidly. Systematic progress is insured by the use of the metronome. The arpeggios should be studied in similar manner.

If the teacher uses an ordinary amount of tact, the result will be that pupils who have formed early dislikes for scale practice will enjoy playing the scales as they never have before. Train the ear to listen for smoothness of tone, and in this manner a legato touch may be established. The beauty of a perfectly played scale always appeals to the pupil. Its fascinating velocity, its scintillating brilliancy is sure to attract him and make him want to do more.

In making your piano practice methodical, you will find that one-half an hour devoted to octave practice is indispensable. One fine way to develop this is to play octave scales, slowly at first, but with great precision; then increase the tempo so that a high speed may be developed without tightening the wrist.

While the many technical studies published are always helpful, the regular exercises should never be neglected, as their persistent practice will accomplish the most along the line of good technic.

The study of Etudes and Sonatas is necessary and in many ways beneficial. Serious work should be given them through the different grades of study in pianoforte, as they assist materially in developing the gifts of interpretation and style, as well as developing the art of reading.

To be able to read music rapidly is a rare gift, and can be cultivated to a limited degree. Many brilliant concert performers find difficulty in reading their notes rapidly. Some seem never to be able to progress in cultivating the habit of rapid reading.

Memorizing is also a gift with some pianists and possessed by many to an astonishing degree. The importance of acquiring this habit should be early taught and brought to the realization of both teacher and pupil.

New Books

The Eurhythmics of Jacques-Dalcroze, with an introduction by Professor M. E. Sadler (Columbia). Published by Small, Maynard & Co. 64 pages, many illustrations. Price 75 cents.

The ideas of Jacques-Dalcroze are so new and his whole scheme of rhythmic training so original in many of its phases that it is difficult at first to realize its significance and its importance. The creator maintains that no one can understand or comprehend his system without a long course of study. The fact that he will visit America next year will of course arouse much interest in his work. The main object of the school at Hellerau (near Dresden, Germany), is to develop the proper poise or balance between the body and the mind through rhythmical exercises. Its relation to music and musical education comes partly through the fact that the students are trained in simple and complex rhythms as never before. For instance, the little students walk keeping step in two-four time while their arms swing in three-four time. An almost infinite number of rhythmic variations, with syncopations are possible. The belief is that this will produce a higher basis for the musical training of these children. Then there are elaborate exercises, ear training, etc. This book attempts to tell the main purpose of these exercises which have attracted world-wide attention. Emil Jacques-Dalcroze, the Austrian musician and teacher, who is responsible for the new movement, was born in Vienna, July 6, 1865. He was a pupil of Léo Délibes and Anton Bruckner. For a time he was the musical director in a theatre in Algiers and later became the Professor of Harmony at Geneva. His gospel of life is a beautiful one "I like joy, for it is life. I preach joy, for it alone gives the power of creating useful and lasting work. This condition of joy is brought about in us by the feeling of freedom and responsibility, by the clear perception of the creative power in us, by the balance of our natural powers, by the harmonious rhythm between the intention and the deed." One writer describes the atmosphere at Hellerau thus: "The moral and mental tone of the College is pure and beautiful, indeed it could not well be otherwise, for the work itself is an inspiration."

The Story of Helga, from the German of Rudolph Herzog, by Adele Lewisohn. Published by E. P. Dutton & Co. New York, N. Y. Price $1.35.

So many nervous, temperamental novels have been written describing art life in Germany as it has probably never been known to exist, and so much fuss is being made at the present time about whether or not it is "safe" to study abroad, that it is more than gratifying to read *The Story of Helga*. Helga is a sweet singer who receives her training at a small conservatory. She marries a fellow-singer with whose artistic attainments her own singularly accord. Their life together, however, is not happy since she soon finds that his desire for worldly success is greater than his concern for art. After much unhappiness she leaves him, and as soon as divorce proceedings are completed marries Marschner, another fellow-student and a composer, whom she really loved from the first. This bald outline of the plot, however, in no way does justice to the genuineness, the sweetness and the sincerity of the novel. Mrs. Lewisohn deserves all congratulation for having translated the story in a way that preserves the charm of the original work to a singular degree.

Music as a Religion of the Future, translated from the French of M. Ricciotto Canudo with a "Praise of Music," by Barnett D. Coulan. Published by T. N. Foulis, London and Edinburgh.

This is a philosophical treatise, the purpose of which is fully described by the title. It is written with much eloquence and with a purity of style that is all too rare in these hurried times. There can be no question that, in the words of Lincoln, "for those who like this sort of thing this is the sort of thing they like."

Choral Technique and Interpretation, by Henry Coward, Mus. Doc., Oxon. Published by Novello and Company. 324 pages, bound in cloth, numerous notation examples.

This book is of particular interest to choral conductors. Its author is one of the greatest of present day choral conductors in England, and it is most interesting to note that in this new work he has not hesitated to stoop to such practical details as breath control, vowels, consonants. The passages upon fugues and fugal entries, onomatopoetic effects, rehearsals, etc., are filled with genuine interest reflecting the wide experience of the author. Among the most helpful paragraphs are those which Mr. Coward wrote as suggestion to the Sheffield World Tour Choir, when he went around the world as conductor of that famous body of British singers.

Führer Durch die Operetten, by Leo Melitz 258 pages, numerous illustrations. Bound in cloth. Published by Globus Verlag. Price $1.00.

A popular German guide to 134 light operas giving the full plots and indications of the music employed. A similar book by the same author entitled *Führer durch die Opern* deals with the plots of 200 grand and romantic operas.

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ALEXANDER HENNEMAN

INTERFERENCE AND BREATHING.

To breathe is as natural and instinctive an act as is swallowing. We can, if we will, make swallowing a conscious, directed act. If we do, at once, and invariably it becomes difficult and uncertain. A pill is not too large a thing to take, yet many who cannot consciously swallow a pill can easily swallow a much larger morsel while eating. Why is this so? Simply because in swallowing a pill the fine coördination of all the parts is destroyed. To the mind the pill is a pill and not food. It is something novel and unusual, and therefore one expects trouble and one gets it. Attention on the act is the cause of discomfiture; yet if the act of swallowing is unconsciously performed it is invariably successfully accomplished. Similar experiences may be duplicated in other acts. The result is always the same.

Breathing is an extremely difficult and complex act when viewed in its different phases and movements, but an extremely simple act when performed under instinctive and natural conditions. And singing is a natural condition—is in itself an instinctive and a natural act! Being such, we must go about it in a manner that permits the organ to act without interference by adverse thoughts. These thoughts on our breathing direct the mind at the time to only one phase of the act, for we can consciously think of but *one thing* at a time. We thus give undue prominence to one phase of breathing, thereby destroying the coördination that is necessary between the different groups of muscles and the changing positions and conditions of the chest, the lungs and larynx, all of which must act harmoniously, if correct singing is to result.

The harmonious action in this involved and complex act is not difficult to obtain if we go about it in nature's way. The infant at birth knows how to breathe and does breathe correctly for the many complex and varying acts of its growing life. All that is necessary is that the position be correct and the body unhampered. Given these conditions, the child will breathe correctly.

POSITION.

Position is very important, extremely so, and I venture to say that wrong position is at the bottom of most faulty breathing and singing. The human frame is constructed in a manner that all organs in the normal individual can function freely and easily, and when in action will not interfere with one another. This, however, is only true when these organs are poised properly. Let us take for example the head. Unduly raise the chin and you find it difficult to speak, though your voice is in excellent condition and your larynx healthy. Interference has here destroyed the possibility of free action of the larynx, epiglottis and tongue, and the voice so perfect and strong the instant before, is now poor and wretched. What is needed here, more vocal lessons, or a new method? Nothing but a proper poise of the head! This solves the difficulty. Wrong position has created interferences and these have crippled the interaction between parts and the voice is gone.

Just as treacherous in its action upon the breath is wrong body poise. A body that is properly poised will have such perfect adjustment of parts, such a correct alignment of members, that the diaphragm, the intercostal and the clavicular muscles will not be interfered with each other in their movements when the image in the mind sends its message to them. The thought in the mind is the active power that moves the diaphragm. The length of the breath, its force and amplitude are contained in the consciousness of the thought within the mind. "My dear" on two eighth notes demands less breath than a six word sentence on four long measures. The mind must know the sentence and since it knows the sentence, the "thought force" acts on the diaphragm and the other breathing members in a way that will bring about the oralization of the sentence that is on the mind. For a short phrase the message calls for a short breath. For a long sentence or a loud phrase, it demands a greater amount of air. The mind knows how much or how little it needs, for, *is it not the bearer of the message?* The call therefore on the diaphragm is commensurate *with the needs of the occasion.* No more, no less! If no interference takes place, the breathing apparatus will respond to the demands with neither more nor less breath than called for.

AN ANALOGY.

In the mechanical field we find an analogy to this. The current comes into the motor at ten miles the hour. If the motor is correctly set and properly built, it will run ten miles to the hour, not four or twelve miles. If, however, an interference in the shape of a displacement in one or more of the parts exists, then trouble ensues. Just so with the singer. The poise of the body will create normal or abnormal conditions within the body. The latter are a continuous handicap to the effective acting of the mind on the muscles at work, and breathing difficulties result.

It is a universally accepted and proven fact that but one thought can be consciously in the mind at the same instant. The principal burden on the mind is assuredly the phrase. It must be admitted that the greatest mind energy is focused on the sentence, and only in a fragmentary, disjointed way can the mind spring from it to other things. That being the case, is it possible to believe the mind can, besides holding the sentence, also flit over the entire singing instrument and direct it in a conscious way, all the while singing the phrase artistically? Think of the complexity of the act, or better said, the many distinct acts, all going on at once! Is it a wonder that the average singer suffers under interferences? He stands incorrectly, thus hampering both diaphragm and lungs, and all attending muscles; he tries frantically to project his mind from sentence to diaphragm, to upper chest, to abdomen, to larynx, to shaping for the vowel sound, projecting into the upper sinuses, getting the right register, creating nasal resonance (or is it head, or chest?), keeping the tongue down and the larynx up, etc., etc., in an endless entanglement! Ah, truly singing is hard for such a one, and we must forgive him the flushed face, the beady stare, the whip cords in his neck and the unnatural look of his whole bearing. He is attempting to surmount impossible difficulties, and we should give him credit, not censure him, for his courage and determination.

THE EXPERIENCE OF A MEDICAL SPECIALIST.

That the conscious directing of the act of breathing is faulty is proven overwhelmingly by the experience of a physician in the hospitals of Paris. This specialist in pulmonary diseases, has spent years on the subject of breathing and comes to these conclusions:

"Breathing is under all conditions and for all purposes an instinctive act and as such will fully meet any requirement.

"It can be made a conscious act, but, owing to its complexity, is rarely, if ever performed successfully.

"That all physical exercises, be they of whatever kind, are most healthful and beneficial to breathing, and develop capacity and control quicker, if the act of breathing is a secondary consideration. In other words, the mind must attend to the exercise itself, *not to the manner of breathing,* while performing the exercise.

"That conscious directing of the breathing apparatus in only too many cases, is injurious and defeats its own purpose.

"That the greatest development of both breath-capacity and breath-control is gained in a series of graduated exercises, beginning with a simple and easy effort and gradually increasing the effort as ability and control increase."

For this purpose the patients in the Paris hospitals are given an apparatus made of two large flasks connected by a tube. One of the flasks contains one-fourth less water than the individual can displace. If the maximum amount is a quart, only three-fourths of a quart is put in one of the flasks. By alternating between the flasks the water moves to and fro from one flask to the other. This is done three times a day and about ten times at each period. One-fourth less than the normal maximum is put in, so that the effort will not be so great that the pressure on the breathing muscles *draws the attention of the mind to the breathing apparatus.* It also prevents strain.

So wonderful was the curative effect on the first tubercular patients that all were given this exercise. The effect on their general health was so marked, that it was tried on other patients who had no lung diseases, and the result was most gratifying. So much so, that it has become the practice to give this daily exercise to all the patients be their troubles what they may. After the individual has displaced his normal quantity of say three-fourths of a quart for a week, it is invariably found that his normal maximum has gone above his first quart and may now be one and a quarter quarts. Again only a quarter less is allowed him, and before long his capacity has doubled and more. Here we have, first, increased capacity, and second, control. Both gained by a normal, natural means, devoid of strain or effort and done unconsciously in a space of time and with an ease, impossible any other way.

A SIMILAR EXPERIENCE.

These findings are in keeping with my own experience. At first I taught the conscious control of the breathing apparatus with varying success and not until I became fully convinced that the mind can and does instinctively control all bod-

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ily functions, and natural actions, was unvarying success assured. To the teacher who wishes to find out for himself what system is the best I suggest beginning a pupil on the five tone exercise, in the best part of the voice. BE SURE HIS POSITION IS CORRECT. Without this, no system of training, conscious or otherwise, will succeed. This is the fundamental requisite. When in proper position have him sing the five-tone exercise on one breath as many times as he can. A number of attempts may show it is four times. Now let him practice daily with three repetitions. Invariably after a week or ten days, he can sing it five times. He now practices it regularly four times. When his range has improved use the nine-tone scale. Try him out for his maximum, then take one less for daily work. Keep his mind on "freedom, pure vowel, good tone, evenness and smoothness." Do not tell him to take a full, big breath. His mind attends to the amount instinctively, and better than you can decide for him. A full, deep breath will most likely mean an excessive quantity, and this is always worse than to be a little short of breath; for the first tone will blow out enough air to sing a whole figure on. His aspiration to produce a perfect, even scale throughout, without effort or strain, sends the message to the breathing apparatus and coordinates all parts so that his intention is realized. Should the result not be startlingly gratifying to the teacher then two things alone are to blame. Either the poise is incorrect, making concerted, harmonious action and interaction of parts impossible, or the student is not applying himself to daily practice. A teacher who gives this a fair trial and has a student who daily does the little work demanded will find that in a short time the nine-tone exercise is sung seven and eight times in one breath and an advanced student sings it as high as fifteen or sixteen times. Few phrases a singer is called upon to sing exceed the length of the nine-tone scale sung eight times. (129 notes). And after all, to sing the phrases of the masters is the singer's vocation.

INJURIOUS PRACTICES.

Excessive chest expansion (a dangerous practice from the standpoint of health), freakish development of the solar plexus muscles, the ability to blow a high number on lung-testing machines, violent exhalations, the unnatural feat of overcharging the lungs with air (inducing emphysema) or straining to prevent inhalation on lungs forcibly depleted of even the residual air (inducing strain on lung tissue) are all uncalled for. The singer's is a gentle art; even in the biggest fortissimo, or the longest phrase. What he needs is elegance—not bulging muscles; control—not force; how much breath can he *retain*, not how much is he able to *blow out*, is his problem.

PHYSIOLOGY.

A knowledge of physiology is invaluable, not only to the teacher but also to the singer. All conscious efforts directed to the physical side of singing, to have value, must, however, be done without any connection with singing. As soon as singing is attempted, the attention must be on the phrase, not on the muscular movements. The muscular activity does not create the tone or the phrase; it is *these* that induce the muscular action. Our efforts should not be, how to direct the breathing apparatus or any other member of the organism, but how to create conditions that will allow them to function naturally. These conditions are created in the physical by perfect poise, on the mental by correct comprehension of *what* we wish to sing, and *how* we wish to sing it.

"I want a nine-tone scale repeated a number of times. I want it on a pure vowel sound, smooth, even and so perfect an action that I am totally unaware that my breathing apparatus is at work. I can sing it five times, but will sing it only four times; therefore it is easy, and this thought of ease I will hold throughout the attempt." That is the concept on my problem and this aspiration acts on the apparatus inducing the smooth, perfect action necessary for the fulfillment of my aspiration.

That the number of repetitions under such a system of practice will increase is self-evident. By practicing with gradually increasing weights, not by the study of anatomy, did Sandow come at last to lift 2,000 pounds.

CONCLUSIONS.

To find the same conclusions reached in the medical field, to discover that the better physical culture trainers in developing breath direct the attention on the exercise, not on the breath, to find the same satisfactory results attained in the singing of a graduated exercise, and to note that these results are positive and quick and the same on all pupils who fulfill the requirements of position and practice, proves that in developing breath capacity and control in this manner, we conform to the laws of both psychology and physiology.

QUESTIONS ON THE VOICE.

THE following questions were sent in to THE ETUDE:

How can I develop nasal resonance?

Sing your exercises on such syllables as *na na, ma ma, tiro* (teero) *tira, tirang.* Great care must be taken not to sing through the nose, but only to set into sympathetic vibration the air in the nasal cavities. French is the best language for this.

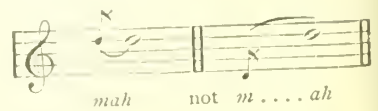
How can I eliminate a throaty tone?

Sing for a while with a gentler, quieter tone. Observe your throat and neck when in repose. Preserve this same feeling and condition and sing softly on *ah.* Listen attentively to the vowel sound. A pure *ah* will not respond on a tight tone. Speak *ah* a number of times to establish a good concept and sustain the last *ah* as a singing tone. Then strive to reproduce the same vowel sound in the singing voice. Your desire to produce a good, pure *ah* instinctively relieves the tension in the throat and overcomes the throaty tone. If a stiff tongue causes the poor tone, limber it up by singing a syllable to each note of your exercises: *na na, la la, do re mi,* and *da me ni,* are excellent. Do not adjust the tongue nor observe it in the mirror while singing. Listen attentively to the syllable and note if you really hear a correct L, N, etc. Ask a listener what consonant and vowel you are singing. If he cannot tell you, then you must strive again to sing so that he can tell the letters. You will then be on the way to relieve the tongue and throat of constrictions, not before.

How can I pitch the tone freely and easily in the head voice?

There is nothing better for this than *M.* Do not start the *M* too hard, but begin it gently and hold it, letting it sound a little before you have the vowel follow. The *M* must be on the pitch.

Thus:



mah not *m . . . . ah*

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Some advocate humming for this. My objection to humming is that humming is not singing. Since it is already difficult to get a good position for singing, why then assume positions that are not used in singing? Furthermore, *M* supplies us with a hum, and does it in a natural way and in a manner that the singer will and must use. It is therefore logical and saves time, and is a natural means of attaining a certain end. Humming too often is done with a closed throat.

How long should a student practice, and would two or three hours a day improve the voice?

A beginner should not practice away from his teacher the first week or two. Later, fifteen to twenty minutes at a time, at different hours of the day, is best. The time cannot be given. Some benefit most by practicing sparingly. The *poorer* the voice the *less* should be the practice. As placement is assured the time can be lengthened. "More thought and less throat" is an excellent advice. Throat muscles respond more readily than do those of the hand. The thought in the mind moves these muscles for tone production much more easily than it does the muscles of the hand for piano playing. Throat muscles act instinctively and have no dead weights to overcome; the hand muscles must make conscious adjustments with an added dead weight resisting them. Bear in mind; if your practice is hard, you are wrong. Singing is easy. Cease at the least sign of fatigue.

How can I sing softly on high tones?

No tone should be started any other way than softly. This includes the fortissimo tones. The inception of every tone must be in the pianissimo. Jean de Reszke developed all his tones in the pianissimo. In the *sforzato* his transition was so rapid the ear was deceived in thinking it an explosive tone. To acquire this, begin on a tone in the best part of the voice that you can sing softly. Make a slight crescendo-decrescendo on it. If you have succeeded, take the half tone above. Your last good tone is your guide. The next above must respond with the same ease and freedom and in the same coloring and quality. If it does not, do not repeat it. This is so simple anybody can do it, but few have the force of will to stop on upper *E* if it is doubtful. They only stop when they arrive flushed and palpitating with a strangle hold on high *C*, or the strain chokes off the tone and them with it. "Go from the known to the unknown." Nothing so simple; nothing so sure! You know how to produce *E* flat, now more confidently to *E* natural. If you are a tenor and the *E* does not respond easily, *then you do not know how to sing E flat.* Perfect this lower tone and you will find *E* natural ready for you. Do not attempt to sustain *F* or any higher note until *E* natural is perfect, unless you discover that the highest note of an ascending-descending exercise is perfect. If so, you must continue singing the exercise higher and higher as long as the upper tones are perfect. Start your exercise in a range in which you can sing the climax note correctly. Raise the figure by half tones, observing two things: Does your throat remain in the same easy, unchanged position? Is the quality and color of the vowel the same as it was on the last half tone below? If so, you must go higher; if not, you must cease at once and go back a half step each time, to lower pitches. By doing this you will at fortunate times go above *E*, perhaps as high as *A*. You then have "cut the groove" deeper and "paved the way" for your *F*. Before long you will find that *F* responds in every attempt and is now an assured note in your voice that you can sustain. The whole problem of gaining high tones solves itself automatically in observing the above method. It is so simple that it appeals only to intelligent students who really want results and are willing to follow instructions, even though they seem childishly simple, which this system is.

How high should a first tenor sing with an open tone?

Since we are never quite sure what tone quality another calls "open" or "closed," this becomes a hard question to answer. A sad, melancholy song will have few, if any, open sounding tones; while a joyous, sprightly and light song will resound in a more open placement. The word, its vowel sound, and its special meaning in the sentence, determines its coloring, not the height or depth of the pitch.

I have two defective places in my voice, namely, F and G. When I sing above these tones it comes easy. Can you suggest a remedy?

You do not state what *F* and *G* you mean, the upper or the lower. At any rate, if the tones are better above than below, then perfect these better tones. Now, when singing downward strive to preserve the same feeling and the same quality for the *G* that you had above it. The *feeling* represents your physical nature; the quality, your spiritual nature. The two cover all that you need to observe in moving from a good tone to a poorer one. In working from above down, sing on the octave interval to a good tone above the bad spot. Then if the tone *feels* easy and *sounds* good, come down the scale, making as little change as possible on the bad tones. The error has most likely been caused by singing too heavy and dark into these notes and carrying the lower register too high.

What position should the tongue be in when singing covered tones?

The position of the tongue is not decided at all by covered or uncovered tones, but first, by the consonant, and second, by the vowel that follows it. Try this experiment: Sing *Ah-EE* and observe your tongue. If your *Ah* was good the tongue was in its lowest and most relaxed position; the *Ee*, however, curved it high within the mouth. Between these two extreme positions lie all the combinations of coloring on all vowels. The number is legion. The greater the artist the more varied will be the vowel colorings and the greater the number and combinations of positions. Your guide for finding the correct position is the *concept*. The kind of a tone you decide on adjusts the positions, not only of your tongue, but of all the numbers of the singing organ. The eye can only roughly estimate them. Furthermore, neither tongues, throats, nor mouths of all individuals are alike. How then could one state the positions? Nor is this at all necessary, for the positions all result from the intention in the mind to produce a certain kind of tone. After all, what is it to you how your tongue poses? Are you studying the *tongue*, or the *tone?* Do you intend to be a *tongue-expert* or a *tone-expert?* Is the dissecting room or the concert hall your goal? My dear friend, neither you, nor I, nor any scientist in the world knows how the tongue performs its functions, nor know we how to consciously direct it to perform its mysterious acts—and (now mark well my words) *the new born babe poises and uses it correctly.* Is not that a wonderful baby?

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Editor for May, HERBERT STAVELEY SAMMOND

HOW CAN A YOUNG ORGANIST BECOME AN EFFICIENT CHOIRMASTER.

Can one learn the art of choir training, choir accompanying, etc., from books? If we were to ask the authors of books on choir training, accompanying, etc., where and how they obtained their knowledge of the subject or from what books, if any, they got their ideas, their answer, I am sure, would be, that their knowledge was largely obtained in the school of personal experience. How then is a young organist to get that experience?

Believing that every man or woman who has traveled a road along any line covering a period of twenty or twenty-five years, has something to offer to the one starting out in that path, I venture, by reason of a varied experience covering such a period, to offer a few suggestions that may prove helpful. As what is here said is largely from my own experience, I ask indulgence wherever the personal pronoun is used, as in the very nature of the case it becomes necessary.

Starting out with the supposition that the young organist has been thoroughly grounded in piano and organ technic and has a fair knowledge of Harmony, which he will supplement as the opportunity offers, I wish to suggest three things:

First, that he should study the voice from a most practical standpoint.

Second, that he join some choral organization under a well-accredited leader, provided he develops sufficient voice to do so.

Third, that he acquire a working knowledge of the music and the services of all creeds. To do this he should study with one who can give him the fundamental principles of voice culture; principles that he can take and impart to others.

VOICE BOOKS TO READ.

The working foundation principles cannot always be obtained from the teacher or singer with the best voice. Ask yourself, after a reasonable time spent in study have I any definite working principles that will enable me with perhaps a very ordinary voice, to impart what I know to others? In the many books on the subject to be had from most any public library the following can be well recommended:

Henderson's *Art of the Singer*

Kathleen Rogers' *Philosophy of Singing*.

Lilli Lehmann's *How to Sing* and *Vocal Instructor*.

F. J. Myers' *Vocal Perfection* and *Vocal Re-Enforcement*

David Taylor's *The Psychology of Singing*.

These are a few works that have some [illegible] excellent points to offer after, and only after, one has had the personal contact with the voice specialist; not before, [illegible] among those writers there is such [illegible] divergence in detail, if not in principle, [illegible] has to know of the [illegible] what to accept and what [illegible] the study of the [illegible] coming more [illegible] has been added [illegible] knowledge of having increased his earning power. He can then conscientiously take vocal pupils. Not all organists, or even singers who claim to be teachers, are justified in so doing.

If he has a church position and a chorus choir, and such a choir I believe every organist should have, he will have no trouble getting pupils, and that, I think, should be the principal work of every organist-choirmaster during the week—training voices, not having to give piano lessons to beginners, unless he specially desires so to do. I believe as David Taylor says in his new book, *The Psychology of Singing*, that the coming and the logical voice teacher will be the church organist. The young organist must, of necessity, then, study the subject to the point where, if he has not voice good enough to sing a song as we like to hear it, he can at least demonstrate the principles of singing with his own voice.

Then, again, he raises the standard of his choir by placing cultivated voices in it and the pupil gets the advantage of the experience needed, for here he or she can get the start that may ultimately lead to a solo position. The organist also strengthens his claim on the church by being the *Persona Factor* as far as the chorus is concerned. A quartet choir is only resorted to where means will not provide for a larger body of well-trained singers. Ask any music committee or church pastor that shows preference for four fine solo voices, if they would not prefer such a choir as the Musical Art Society if the church could get it. The result would be better for all concerned, if instead of spending the bulk of the appropriation on four singers selected by a music committee, the money could be divided equitably among the chorus, thus providing an incentive for each one to study. Where this is done the organist should be held responsible for the selection and paying of the whole choir, as is done in the Episcopal churches. I think more people would be drawn to a church possessing such a choir than are drawn to churches in which, as is often done, the appropriation is stinted out of all proportion with every other expense.

In these days when luxuries are as much of a necessity as mere necessaries, a church service has to be attractive and have in it that emotional quality which appeals to the congregation as much in the music as in the strength-giving power of the sermon. You can appeal to the heart through the emotions whether by sermon or music, quicker than through the intellect. One of the appeals of the Catholic Church is the Mass, which is the most beautifully arranged service of prayer and praise known.

A well arranged service is like a well served dinner; it must have its relishes and dessert as well as its solids. Good music is the relish or dessert to the sermon. Mind you, I say good music; for the finest sermon by the greatest preacher will not make an attractive or appealing service unless the music measures up to the same standard. Most people nowadays prefer less heavy food served up to them and more of the dainties, and not until ministers and music committees realize this tendency, and lend their support to bringing it about, will they get the full sympathy of the people. People have changed. So must the methods of attracting them to church.

HOW SINGING HELPS.

Having obtained some knowledge of the use of the voice the organist should next put it to some practical use by singing in some choral club or society. This would be before one is equipped as a voice teacher.

Select some fine church choir presided over by an expert choir conductor, if such an one is available, and get permission from him to attend the rehearsals, and, if possible, sing at one of the Sunday services.

This can be done, even though one has his own choir to attend to morning and evening, by joining the choir of a church that holds afternoon services. If the choirmaster of such a church does not consider your voice worth paying for, offer to volunteer. Attend the rehearsals regularly, for it is there you will get the most valuable points. I venture to say that the organist with a very ordinary voice, having acquired something of the art of singing, who reads music readily, will receive a warm welcome in almost any choir in New York City, Boston, Philadelphia or wherever it may be he chooses to enter in such way.

If a woman is barred from taking part in the services of a male choir, she can at least attend the rehearsals, but that need not discourage her from joining a good mixed choir having afternoon service. If one has afternoon service in one's own church there are many opportunities to sing evenings elsewhere.

Twenty years ago, while organist and director of a volunteer choir in a Brooklyn Congregational church, the writer sang as a volunteer Sunday afternoons in the choir of St. James' Episcopal Church in New York City under Walter Henry Hall, and attended rehearsals as regularly as possible.

If you cannot get access to a choir in a large city, you can become allied to the best available, even though little better than your own. You will at least gain inspiration and broaden your vision.

Join some choral body. What a privilege it is for anyone to be able to join the Musical Art Society of New York City. What a magnificent opportunity it offers to become familiar with all that is highest and best in choral music.

It might tempt an organist if he have a voice good enough for such an organization, to adopt the career of a singer, but let him not forget that he has a larger mission; that he is to be a leader of singers and later play on their voices as he would on the keys of an organ.

If not so fortunate as to become a member of the Musical Art Society he can probably join an oratorio society for the purpose of becoming familiar with the standard works. Indeed, his education is not complete without such knowledge.

After a time spent in voice study and while at the same time continuing organ and harmony with that great master composer of church music, Dudley Buck, then organist at Trinity Episcopal Church, Brooklyn, I was permitted to enter the Apollo Club of Brooklyn (male voices), of which he was then the conductor. Here I found an excellent opportunity to observe conducting. While I remained in the Apollo Club eleven years and part of that time as accompanist, I would sug-

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gest a length of service as a rule only long enough to gain the end desired. Perhaps, as I found it to be, the friendships made might make it very hard to break away from such a club.

KNOW MANY SERVICES.

The third (and last suggestion) is that a young organist become familiar with the music and the services of all religious faiths; Roman Catholic, Jewish and among the Protestant denominations the service of the Episcopal Church especially. This can only be done by getting in and playing such services as one wishes to learn. Although some organists have a successful record of twenty-five years experience in one church, it might be well before the student finds such a place, if he ever does, to broaden his experience in this way. Almost any young organist, if he is at all adaptable, can obtain a position in a small church of any denomination or faith he selects, if experience is what he chiefly desires. His religious faith will not be questioned, and if he does his work with respectful reverence he will receive the support he needs. The immense amount of church music of great variety he will become familiar with will be of inestimable value to him in whatever position he may occupy later.

There was a time when I was playing in a Presbyterian church Sundays, playing Requiem Masses in a Roman Catholic church on weekdays (having previously held a position in a Catholic church to which I had gone from a Congregational church), a Hebrew temple on Friday and Saturday, and occasionally a Y. M. C. A. meeting Sunday afternoons, or Evangelistic shop meetings at noon of a weekday. This varied experience, if it did nothing more, made me a firm believer in the brotherhood of man.

If the young organist is not blessed, or perhaps spoiled, in having parents support him during his first years of organ playing, he will very likely be obliged to teach the piano for a large part of his income. After he has added voice and perhaps organ and theory to his teaching equipment he will arrive at the point where he is likely to specialize in the subjects he knows best. I do not believe anyone can become an expert in more than two or three subjects.

If the average organist before reaching that halycon period, if he ever does, when he can pick and choose his work, is found to be teaching the piano, voice, organ, theory, sight singing, playing in church and training his choir, giving organ recitals, pupils' recitals, accompanying at concerts, writing music, conducting a choral society or playing in one or more lodges or perhaps moving picture shows; if he is trying to do all these things, how can he do justice to any one thing?

At the convention of the National Association of Organists held at Ocean Grove in August, Tali Morgan in his paper on the Standardization of the Organist, said that in his experience with all kinds of musicians, he found organists to be the best. Is it so? I am glad to know that we have some in our profession that merit the compliment if it is nothing more, but when so much is attempted it is almost impossible to excel in any one thing as a great pianist, violinist or vocalist does.

STANDING THE NERVOUS STRAIN.

To stand the tremendous nervous strain such a profession involves, one must set aside a day regularly each week for relaxation. Sacredly keep that day to yourself or the time will come when you will have to. You will be tempted again and again to use it for just one lesson and then two or three, and before you realize it, your day has been sold and eventually your health with it. Do not do it. You cannot afford to. You give yourself with your work, and so if you do not stop long enough to recuperate the nervous energy you give out, your machine will break down and you will be unable to do anything for a long time. As it may take years of constant strain to break down a strong constitution, so will it take years of watchful care to restore it, if it is ever restored. Get some hobby and ride it on your off day, or whenever you feel the need of a change of thought. Learn to think and do something else beside music. Let your neighbors think you are a farmer or a carpenter as they find you puttering around your home. Subscribe to a farm or garden magazine and be sure to read it. Some day, should you realize that dream of yours to retire to a fruit farm or raise chickens, you will be glad of the information acquired while seeking recreation from your work.

Take a vital interest in your own community and its government. Join some civic organization. Study political economy, and then perhaps when the day arrives, and I am hopeful that it will, when honesty and efficiency count more than kowtowing to a boss (this was written before election), you may have an opportunity to prove your worth by serving the community in some minor capacity.

There is danger, however, of one wearing himself out trying to do too many things at once, and a musician is considered well paid if his income equals that of a minor political appointee. Perhaps it is our own fault or it may be that we do not use good business methods.

I just want to say to all young organists who are filling small positions with all kinds of handicaps, with great credit to themselves, who yet feel that they could, if given a chance, fill a much better position, do not get disheartened or discouraged if the big job is not in evidence and no signs of it seem to appear on the horizon. Keep agoing and do more than you are paid to do. If what you are doing can be measured that way and if you are equal to the work of a more exacting position you will surely get your chance to prove it.

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Plan your work ahead at least two weeks; a month is better, but have it in that case subject to change unless a printed announcement has been made giving selections to be rendered.

Going over the four parts together without knowing which part is wrong or where the trouble lies is a waste of time.

Acquire the habit at the outset of reading perpendicularly as well as horizontally from the lowest note in your accompaniments to the soprano part. By watching the progression of all the parts you will know where the trouble lies the moment an interruption or break occurs. Then take that part by itself.

It is unfair to those singing correctly to have to tire themselves unnecessarily by aimless repetition when the fault is not in their part.

To get the best results from a choir, be saving of their time and voices whenever possible.

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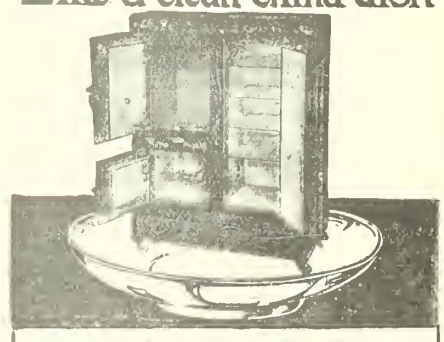
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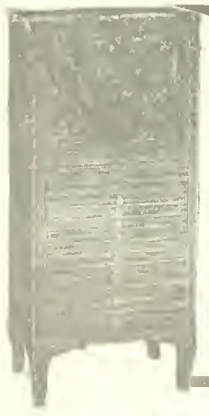
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do anything for a choirmaster once he has shown them he is considerate in such respect.

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If the chorus has been singing almost steadily for an hour and needs a short rest, some solo part, duet or quartet, might well be done at such time.

A good plan is to have your soloists, or such one as may have a solo, come at 7.30 if your general rehearsal is called for eight.

Start your rehearsal promptly whether solo work is finished or not.

Some such definite method of work will yield better results than a hit or miss plan.

Begin your general rehearsal by going over the hymns that may be unfamiliar and then the work for the coming Sunday may be polished off, time and notes having been learned at the previous rehearsal. This will take about an hour.

The choir will then need a rest of five minutes or so, which might be considered an intermission, when all can relax while some one, not necessarily one of the soloists, can entertain with a solo, prepared in advance. Give everyone a chance to take their turn this way. It will work like a charm in promoting enthusiasm and interest in the choir and in each other and will be an incentive to individual voice study.

After a short intermission, study the work for the second Sunday following or for a musical service or any special function that may be in view.

As an added stimulus to endeavor plan a series of musical services. Have post cards, leaflets or folders announcing the services and circulate them.

Your choir should grow in efficiency and its ideals become higher in proportion to your own ideals and efforts to reach them.

WIDENING THE BOUNDARIES.

Give the choir singers something to attain—something that is just a little beyond them; and sometimes try it out at a service. I do not mean sing anything incorrectly as to time and notes but I refer to something which can only be given with best effect through having many more voices of the right kind and much more rehearsing than a choir could possibly give. If you are ambitious, or happen to be progressive in doing things out of the beaten paths you will suffer the criticism of some of the influential church members, and sometimes that of the minister for attempting things "beyond the choir" as they express it. They do not realize the benefit it is to a choir and incidentally to a church to do this once in a while. It gives the choir a surprising poise in its ordinary work. I would not convey the impression that all difficult music is worthy of study. Much that is very difficult is not worth the time spent on it, and the most simple things are oftentimes the most beautiful.

Provided the church can afford it, cooperate with the minister in having a printed calendar for every Sunday. Have the titles and authors of the selections both for organ and choir in it. The organist is likely to prepare better music after he knows the names of the pieces to be given.

If possible, have the words of the anthems printed, as they help a congregation to get the spirit of the piece. No matter how well trained the singers may be the duration of the vowels on long phrases in contrapuntal singing make the words much more difficult to understand than when spoken.

Do not be so enthusiastic over the music or notes of the anthems as to fail to see that the words are clearly enunciated.

Call your choir's attention to the consonants prefixed and affixed to the vowels. They will need such a reminder on an average of every other rehearsal until it becomes a fixed habit.

Know your anthems as an artist singer knows a song so that you can suggest where to phrase. See that the last notes of phrases are not held the full written length when by so doing prevents a good attack on the next phrase. Remember that a quarter note at the end of a phrase that is followed by another phrase, although written the same, is of shorter duration than one in the middle of a phrase.

TEACHING ENUNCIATION.

If there are singers in your choir who have never had a vocal lesson they will heed many little hints that you can give if you are a vocal student yourself. Words of one syllable like Lord, hear, near, arm and many others with an "r" they will be apt to sing as if there were two syllables instead of holding out the äw sound in "Lord," or the sound of I as in "with" found in the words "hear" and "near," or the aa sound in "arm," to the full value of the note or notes they are to be sung on, and then treat the "r" very slightly as it should be treated.

A little hint along this line will insure a good pure tone on such words, with the mouth well open and the tongue lying loose at the bottom, instead of the ugly guttural sound, caused by forming the "r" too soon, with the tongue curled back against the roof of the mouth.

Some of the younger singers who have not been taught to phrase, will have that companion fault of breathing in the middle of a word—the singing of two separate phrases in one breath.

In short sentences like "Lord, our God," or the repetition of a word like "Lord, Lord, Lord," it is sometimes well to interrupt the tone by a moment of silence at each comma, without interrupting the time of the piece to make it dramatic or impressive, or to avoid a stuttering effect. Also at the end of a section, or at a great climax at the end of a piece as in Kremser's *Prayer of Thanksgiving* (Netherland Folk Song), a most stirring effect is obtained, after having the whole verse sung in unison, with the exception of the last sentence—Lord make us Free—by inserting notes from the accompaniment so as to have eight parts for the voices and then separate each word like Lord—Make—Us—Free, each word having a full measure ($\frac{3}{4}$) and getting a full breath and the full power of the lungs. It is like playing chords on full organ in which a new accent or added effect can only be obtained by a moment of silence separating the chords.

Be master of your choir or choirmaster, but not in an autocratic way. Encourage a spirit of good fellowship. Allow moments of relaxation and talking while the music is being distributed or gathered together. Let them get as much pleasure out of a rehearsal as possible, and have them feel that they miss a good time when they miss a rehearsal, but see that they work earnestly while at work.

Suggest to the music committee that they give the choir a reception about once a year to which each member may bring an escort. Have the minister and his wife there. Also the wives of the committee and any officers or members of the church you see fit to invite.

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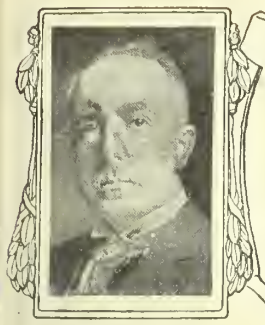
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Department for Violinists

Edited by ROBERT BRAINE

STAGE FRIGHT.

A CORRESPONDENT writes: "Can you give me any advice concerning a remedy for self-consciousness when playing for others? I find that often I fail entirely in a performance when I had thought that I had learned my music thoroughly. Any advice on this subject would certainly be appreciated."

Stage fright or nervousness is one of the biggest "lions in the path" of a successful performance in public. Some people are nervous on some occasions and not on others, some are constitutionally nervous at all times when appearing before the public, and never seem to overcome it, while a very small percentage are never troubled by nervousness at all. Professional players get little sympathy for this affliction, and yet some of them are among the worst sufferers of all. I knew a professional concert violinist who had such a dread of appearing before the public that he would pace the floor of the stage back of the scenes before each concert appearance, vowing that he would never go through the ordeal again. When actually before the footlights, violin and bow in hand, his nervousness would vanish, and he would play with the greatest verve and brilliancy. Then with the applause of the audience ringing in his ears he would forget his torments of a half hour before, and think nothing about his vow to never appear in public again—until the next time, when he would go through the same experience as before.

While there are some few people who seem to be so constitutionally nervous that they never succeed in throwing it off so as to make success in public violin playing possible, the cause of the failure of the vast majority comes from two causes, lack of preparation, and lack of experience. Most amateurs, and some professional violin players, choose pieces that are too difficult for them when they appear in public. Nothing makes the player so nervous as the consciousness that he is going to attempt something which he may not be able to get through with. A piece for public performance should be really easy for the performer, and one which has been worked out to the last technical detail. When this has been done, the violinist, conscious that his task is an easy one, will approach it without any misgivings.

HOW EXPERIENCE HELPS.

The second way to combat stage nervousness is to get as much experience as possible. Almost anyone is excessively nervous the first time he appears in public in any capacity. The raw youth when he faces an audience at school, before which he has to deliver his first recitation, stammers and stutters, forgets his lines and very often has to sit down in disgrace. Yet this same youth may develop into a pulpit or political orator of the utmost finish and eloquence. It is keeping at it, and constant experience in public speaking which accomplishes the result. Demosthenes, the greatest Grecian orator, was a "joke" when he first tried to address audiences. He could not collect his thoughts, and stuttered through his speech in a way that made the people hoot in derision. But he did not give up. He practiced at the seashore amid the din of the waves, his mouth filled with pebbles the while, roaring out his lofty periods as if he were addressing a vast audience. He also never lost an opportunity of addressing a human audience. He constantly improved, gradually overcoming his nervousness until he became the favorite orator of the Greeks. Frequent public appearances will do the same for the violinist.

The violinist who aspires to public performance should never let an opportunity slip of playing for audiences, any kind of an audience, from a roomful of people at a neighborhood gathering, to a large concert audience. It is best to commence with small gatherings at first, and with very easy solo pieces, and gradually work up to larger audiences and more difficult pieces. A failure has a very bad effect on the performer, in a psychological way, making him dread another failure at his next appearance, and for this reason he should commence with a small roomful of relatives or friends, where there would be no possibility of nervousness, and with a piece so far below his ability so that there would be no possibility of a breakdown. Success is a wonderful tonic for the mind and the nervous system, and the nervous player who is successful with very easy pieces before very small audiences will soon find it easy to nerve himself for appearing before larger audiences with more difficult music. The start in public playing might also be made as a member of an orchestra. From this the step is easy to solo playing.

THE USE OF STIMULANTS.

There is another remedy for nervousness which is mentioned only to advise strongly against its use, and that is the use of stimulants in any form before playing. The use for this purpose of liquor and various specifics which affect the nervous system, such as various bromides, wine of cocoa, preparations containing chloral, etc., is far more common than is generally known. Soloists will often carry a tiny bottle containing a single dose of some preparation of the kind which they will take directly before playing or singing. Some will even take a strong dose of liquor. I know of a concert 'cellist who is at times so much under the influence of liquor when he plays that he will sometimes make remarks to the people in the front row.

The use of stimulants in any form before a public performance is the greatest mistake a violinist could possibly make. Such things give at best a false courage. They affect the nervous system injuriously, and confuse the intellect, and really make it impossible for the performer to do his best. Among European musicians, where a certain amount of drinking is an all but universal custom, it is an unwritten law that the drinking should be done after and not before the performance, for it is well understood that the brain should be clear and the nervous system in a normal state and not affected by stimulants, if the performer is to appear at his best.

ACQUIRING A CORRECT WRIST MOVEMENT.

AN inquirer writes: "Can you suggest any exercises or method for obtaining a free wrist? I have great difficulty in playing certain exercises in Kreutzer due to stiff wrist."

The difficulty is not in finding good exercises for wrist practice, as every good method and set of études contains many such exercises, but to learn the wrist stroke itself. A flexible wrist and good wrist bowing is to violin playing what the springs are to a carriage, and the rubber tires to an auto. Being of such paramount importance, it is strange how much the wrist stroke is neglected by violin teachers and pupils. How many teachers there are who say to their pupils, "Bend your wrist; play that passage with wrist bowing," but without seeing that the pupil does it. If the pupil can play with the wrist stroke, well and good, but it often happens that he has not the slightest idea how to use his wrist, and the teacher either does not know how to teach him, or will not give himself the trouble. What the teacher should do is to seize the pupil's wrist, and guide the hand through the proper motions for the wrist stroke, persevering lesson after lesson, until the movement has been mastered. Even with a good teacher the wrist stroke is often long in coming.

The idea of the wrist movement is often best obtained through a physical drill, without the violin. Let the pupil rest his arm on the top of a table, or dresser with the hand projecting over the edge, then let him swing the hand to and fro without moving his arm, and he will soon get an idea of the movement. A better plan still is for him to hold his right arm just above the wrist with his left hand, and practice swinging the hand from the wrist, as if bowing the violin. Having acquired the movement let him take the violin and try to use the same movement in bowing. I remember learning the wrist stroke when I was a boy by getting some of my companions to hold my arm just above the wrist while I was practicing wrist bowing. The teacher should set apart a portion of each lesson for instruction in this all important movement of the hand from the wrist, holding the pupil's arm, and guiding the hand. When the pupil first attempts the wrist stroke, which should more properly be called the "hand stroke" for it is really the movement of the hand from the wrist, he will find it extremely difficult to make any movement at all, as his hand seems to be locked and incapable of making any lateral movement. If he will but persevere he will soon be able to make a very short wrist stroke which will gradually grow by persistent practice until the feat is finally accomplished.

To some pupils the idea of this stroke comes with scarcely an effort and to others its acquirement is extremely difficult. If a pupil has no teacher or a teacher who does not understand how to teach this important bit of technic, it would be an excellent idea for him to take even a single lesson, if he cannot afford more, from a first rate violin teacher, who could give him an idea of how to go about the acquirement of wrist bowing. Wrist bowing should be mastered at the point, at the frog, and in the middle of the bow. Wrist bowing at the frog is very difficult for the beginner, since the little finger has to



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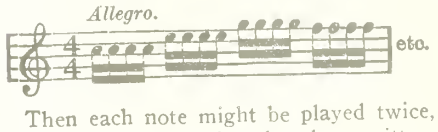
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counterbalance the weight of the entire stick of the bow when playing in this position. The late S. E. Jacobsohn, one of the greatest violin teachers in America, had his pupils practice the second étude in Kreutzer (the famous bowing exercise) persistently at the frog of the bow entirely with the wrist, until they had thoroughly mastered it, and he claimed that this was one of the most important aids to good bowing.

Wrist bowing should be practiced first on the open strings, and then the practice of the scales might be taken up, playing each note of the scale eight or sixteen times in sixteenth notes, entirely with the wrist. Many excellent studies for wrist bowing are found in the standard études Nos. 19 and 26 in the Kayser Studies.

The second study of Kreutzer is also invaluable for this purpose. The study might be taken at first with each note played four times, as in the following:



Then each note might be played twice, and finally the exercise played as written.

For wrist bowing in crossing strings, Nos. 21 and 22 in the Mazas Special Studies, Op. 36, Book 1, are invaluable. These are to be played entirely with the wrist stroke, with the forearm perfectly quiet. The first bar follows:



HIGH SCHOOL ORCHESTRAS.

WHILE the number of high school and other public school orchestras in the United States has increased to a remarkable extent within the past few years, the proportion of American schools which have such orchestras is not nearly so large as in England. Almost every good-sized town and even village in Great Britain has its school and other amateur orchestras, and these give a wonderful impetus to the study of the violin, and to the building up of business for the violin teacher. These school orchestras also create a musical atmosphere in the town, which makes it possible to have violin recitals by eminent violinists.

As typical of the work which is being done by these school orchestras, the high school orchestra at Bromley in England may be cited as one of the most successful. The instrumentation is exclusively of strings, and the orchestra is instructed and directed by a woman, Miss Gwynne Kimpton. The works studied are of a high order, even the easier symphonies being studied. The orchestra numbers 28 players, divided as follows: Fifteen violins (first and second), six violas, six violoncellos, and one double bass. The orchestra consists exclusively of past and present high school pupils and meets only once a week in the hall of the school for a rehearsal of from one hour to an hour and a half.

What strikes the American reader in the instrumentation of this orchestra is the fact that any high school should be able to secure from its own membership no less than six violas and six violoncellos. In most American high schools it would be impossible to secure a single viola or violoncello in its membership, at least of sufficient proficiency to cope with the difficulties of symphonies and pieces of good harmony for string orchestra. This gives striking testimony to the interest which is taken by the young people of Great Britain in the study of string instruments.

At a recent public appearance of this orchestra, two movements of a symphony by Haydn were played, a *Preludium* by Jarnefelt, *L'Ancien Régime* by Saint-George, and the accompanying parts to a piano concerto by Beethoven, the solo piano being played by one of the young lady viola players of the orchestra. This program certainly furnishes a refreshing contrast to those of so many of our American school orchestras, with their liberal supply of two-steps, popular medleys, sets of waltzes and theatre orchestra stuff generally.

This high school orchestra numbers in its ranks four sisters, two of whom play the violin, and the other two viola and violoncello respectively. These sisters have formed a quartet and are often heard in string quartet work.

Such organizations as these are wonderful uplifts in the musical progress of a city and of a nation, and while the United States has many artistic high school and amateur orchestras, there is room for many more.

WONDERFUL PROGRESS.

The development of the violin art in the United States and Canada is proceeding by leaps and bounds. The number of violinists in proportion to the population is constantly increasing, the increase being caused to a great extent by the rapid growth of symphony orchestras, which not only furnish employment to a large number of professional and semi-professional violinists, but interest and educate the public in violin playing. Not only is the organization of symphony orchestras going on in the large cities, but many of the smaller cities and towns are falling in line, and supporting orchestras for the performance of art music of the highest class.

For example, a few years ago the present site of Calgary, now a booming town in the Canadian northwest, was a desolate plain, and the only music to be heard there was the howl of an occasional wolf, and the moaning of the wind. Now the people of that progressive town have raised a guarantee fund, and have organized a full-fledged symphony orchestra of 55 players, with a complete symphony orchestration, under the direction of Max Weil. The director seems to have been able to obtain players on the wind instruments which are often difficult to get outside of the large cities, and a full quota of the following instruments are represented: violins, violas, violoncellos, basses, harp, flutes, piccolo, oboes, English horn, clarinets, bass clarinet, bassoons, horns, trumpets, trombones, tuba, tympani and drums. This speaks wonders for the state of musical advancement in a town on the very frontiers of civilization.

The orchestra is enjoying its first season during 1913-14, and is being well patronized. Young People's Matinees are given at intervals and one concert consisted of a Wagner centenary. Analytic programs in pamphlet form have been published for distribution to the audience, together with a book of program notes. Music of the highest class is performed. A glance over the programs shows the performance of symphonies by Beethoven, Mozart, Haydn and others; leading overtures such as *Der Freischütz* by Weber, a great number of shorter pieces in the usual symphony orchestra repertoire, and such Wagner selections as the Introduction to Act III. from *Lohengrin*, the Waldweben Idylle from *Siegfried*, the *Preislied* from *Die Meistersinger*, *Tranme* from *Tristan* and *Isolde*.

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ANSWERS TO CORRESPONDENTS ON VIOLIN MATTERS.

SUBSCRIBER—Without seeing the pupil, it is impossible to say definitely what size violin would be best for him. As a rule an eight-year-old pupil with short fingers would require a half size violin.

R. L. K.—1. In the case of a left-handed violin player, the sound post must be placed on the left and the bass bar on the right. The E string is changed over on the left, and the G on the right, with the A next to the E and the D next to the G, so that the strings reading from left to right will be E, A, D, G. The violin would not sound well if the strings were changed without changing the relative positions of the bass bar and sound-post, since the heavy pressure of the E string requires a post to support it. 2. It would, of course, be possible to play to a limited extent without making any changes in the instrument, but it would be extremely inconvenient, as it is necessary to have the E and A strings on the side of the bow arm. Any good violin maker could make the changes for you.

J. H. M.—1. Many different courses could be mapped out for violin study. The following might meet your needs, in the following order: Hermann or Hohmann Schools, Book 1; Kayser, Book 1; Hermann School, Book 2 (for position work); Kayser, Books 2 and 3; Mazas, *Special Studies;* Kreutzer, *Etudes* (about twenty-five of the easier studies); Mazas, *Brilliant Studies;* the more difficult studies of Kreutzer; Fiorillo, *Caprices;* Rode, *Caprices.* Many works besides those named could be studied, such as the Sevick *School of Violin Technics,* which comes in four parts. You will have to adapt this great mass of material to the needs of your various pupils. Violin teachers of experience rarely use an entire work, taking the studies in regular rotation, from cover to cover. It is often necessary to skip about a bit in the same set of studies or method, or from book to book, so as to build up the technic of the pupil as easily and gradually as possible. 2. Bowing studies should be practiced from the first. You will find in the 41st and 65th, study in the Hermann *Violin School,* Book 1st, and the 1st and 11th *Etudes* in the Kayser Studies, Book 1, a great variety of bowing exercises for the pupil in the first position. When the pupil has mastered the second and third positions, the famous bowing study, No. 2 in Kreutzer, can be taken up. This can be bowed in an immense number of ways. There are also many other excellent exercises in Kreutzer of bowing. 3. The second book of the Hermann School has admirable studies for beginning the study of the third position. 4. Flageolet tones on the violin are harmonics. 5. *Tenerezza* signifies that a passage is to be played tenderly or delicately. 6. You will find Dr. Clarke's *Pronouncing Dictionary* an excellent musical dictionary. No student of music should be without a dictionary, since if he looks up the meaning of each word in the text, he will soon find himself a well-informed musician.

G. F.—To judge from the outline tracing of your fingers which you send, I do not think that the slight bend of the second finger would interfere with the development of your left-hand technic, provided the finger is supple, and has not been made stiff by any injury or rheumatic trouble. 2. Violinists with thick fingers having very broad tips, often have difficulty in executing rapid passages in the high positions where the tones lie so close together, especially where chromatics occur. One finger often has to be slipped back or forward, when going up or down in scale passages before the next finger can be placed on the correct point to make the next note in tune. Players with very thick fingers often have to use special fingerings for certain passages in the very high positions.

B. J.—You will find the following pieces useful at your present state of advancement: *Sixth Air Varié* by De Bériot; *Kuiawiak* by Wieniawski; *La Zingara* by Moffat; *Sohn der Haide* by Kelar Bela; *Humoresque* by Dvorak; *Souvenir* by Drdla; *Tarantelle, Un Soir a Portici* by Papini; *First Concerto* by Accolay; *Air varié* by Rode; *Faust Fantasia* by Alard.

P. B.—A broken chord on the violin is one where all the notes composing it cannot be made to sound exactly at the same time, owing to the nature of the instrument. For instance in the following chord:



If all the strings were on a level, and the top of the bridge formed a straight line, all the notes could be made to sound simultaneously. As it is, however, the strings of the violin are not on the same level, the bridge is curved, with the level of the E and G strings below those of the A and D. The chord is therefore "broken," and is produced by a slightly rounded motion of the bow, the lower notes in such chords being struck first. The effect is similar to arpeggiated chords on the piano.

SLIDING UP TO PITCH AND ITS REMEDY.

ONE of the most distressing faults, especially in the earlier stages of violin playing, is the habit which some pupils have of placing the finger too flat or sharp on the string, and then sliding up or down to the true tone. This is a most pernicious habit, and is often done by the player without being conscious that he is doing it. It gives the intonation a sloppy, muddy effect which is extremely disagreeable. Especially annoying is this habit in the case of the tones in the higher positions on the E string, and it is in these that the habit is most frequently met. Sliding around on these tones makes violin playing degenerate into caterwauling, and is suggestive of feline concerts on yard fences in the moonlight. There is no excuse for it either, since, if the pupil's ear is sufficiently keen to know what the right tone is, he can learn to place his finger at the proper point to produce it, if he will but practice in the proper manner.

The violin teacher should combat this failing by every means within his power. One of the best means of overcoming it is to practice scales, making rests between the notes as in the following:



Starting on one tone, the player should concentrate his mind on the correct pitch of the next note following, and then place his finger. If the tone produced is too high or too low, instead of sliding to the true one, he should go back to the first note and try it over, until he succeeds in placing each succeeding finger on the true tone. With this method the fingers will in time become trained to find the true stopping place, just as the vocal cords become trained to the proper tenseness for any given note. Pupils practice scales, and everything else for that matter, too fast. Very slow practice, so that the mind has time to think of what is next to be done, is the secret of acquiring correct technic on any instrument.



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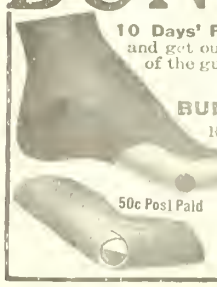
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Department for Children

Edited by Miss Jo-Shipley Watson

GREAT COMPOSERS AS TEACHERS.

BEETHOVEN.

IMAGINE if you can going to Beethoven for a music lesson—it makes my heart beat faster to write about it. First we would have to hunt about Vienna to find our teacher's new address for he changed his quarters so frequently that no one, not even his very best friends, could keep track of him. If we were lucky enough to locate the new lodging, we would be ushered into a disordered room; no doubt we would find a desk strewn with manuscripts and the remains of a cold lunch, boots and debris on the floor, and a dusty piano heaped high with letters and papers. A more careless, untidy man there never was, and notwithstanding the unbearable confusion, the master never missed an opportunity to talk about his own neatness and love of order.

Very likely he would be out, for no one could prevail upon him to keep his teaching engagements, not even his good friend Madame Breuning, who scolded and expostulated all in vain! She usually gave up with a sigh and the remark, "He is again in his raptus." If by chance the master happened to be at home, most likely he would be out of temper, for he hated the drudgery of teaching, and regular lessons were a horror to him. The teaching of theory was especially distasteful, because he always had to prepare a theory lesson.

We would be sure to have a hard time of it for Beethoven was most conscientious about his instructions. Just fancy having our fingers rapped for using incorrect fingering—that is what happened to one of his titled pupils—Archduke Rudolph's knuckles came under the ruler for such a trifle! But after all don't you think Beethoven was right? Poor fingering will upset a perfectly simple piece; it will tie up the easiest scale; it will cause more trouble in passage work than incorrect reading; it will throw you out quicker than anything else, and it's one of the things we are most careless about. I'm sure if we learned nothing else from Beethoven's lesson, this one thing of correct fingering would be worth a whole set of rapped knuckle joints.

CHOPIN.

Suppose we were taking lessons of Chopin. If we were not prepared we would be very nervous at the approach of the lesson hour, for Chopin was intolerant of a lazy, shiftless pupil. His quarters would be in the most aristocratic section of Paris, their rooms would be artistically appointed with beautiful hangings and inlaid floors. There would be no smoke in the neighborhood, no smoke smells; the music room would overlook over a large garden [illegible] would be difficult for us [illegible] appointment because [illegible] our loss as a day. [illegible] and he accepted [illegible] So you see we [illegible] desirable if we [illegible] trifles [illegible] Bach and [illegible] and [illegible]

often a single lesson lasted several hours. "Play as you feel and you will always play well," was a maxim of his.

Chopin was extremely particular about the position of the hand. He prepared the hand with infinite care, and in order to give the hand an easy, graceful position he asked the pupil to throw it lightly on the keyboard in such a manner that the five fingers rested on the notes, E F sharp, G sharp, A sharp and B; this he considered the normal position. He instructed the pupil to commence the exercises staccato; this is a wonderful means of overcoming heaviness and clumsiness. And if you were a pupil of Chopin you would be urged to hear good singing, and you would have vocal lessons as well. "You must sing if you wish to play," he would say, and you would have to study Bach very diligently for Chopin was devoted to Bach's music; two weeks before a concert he would shut himself up and play nothing but Bach—that was his preparation. We can do no better than to heed his advice. "Always practice Bach," he said, "This will be your best means to make progress."

ANOTHER GAME FOR OUT-OF-DOORS.

GUESTS may be seated on the porch or lawn. Slips bearing the name of some technical exercise are passed and each guest asked to perform the exercise in pantomime while the others guess what it represents, as trills, octaves, five finger exercises, scales, arpeggios, etc. This game may be varied by giving out slips with names of famous composers. Each player tries to convey the composer's name to the others by using one word as, Beethoven—deaf; Mozart—prodigy; Chopin—Poland; Schumann—Clara; Weber—Oberon; Wagner—Ring.



CAN YOU BLAME TOMMY?

Tommy—Mamma, what kind of a violinist is that?

Proud Mother—Sh-h-h! Be still, Tommy. He is a virtuoso violinist.

Tommy—Oh, is he, I thought he was an [illegible]

A MAYDAY BIRTHDAY CHASE IN MUSICLAND.

IN order to play this game it is necessary to procure the pictures of the composers whose birthdays come in May.

The following is a partial list:

May 7. Brahms, 1833.
May 12. Adolf Henselt, 1814.
May 12. Massenet, 1842.
May 13. Sir Arthur Sullivan, 1842.
May 13. Gabriel Fauré, 1845.
May 15. Stephen Heller, 1815.
May 15. Michael Balfe, 1808.
May 18. Karl Goldmark, 1832.
May 22. Richard Wagner, 1813.
May 27. Joachim Raff, 1822.
May 30. Ignaz Moscheles, 1794.

Cut the pictures diagonally into two pieces, put these pieces into separate envelopes and hide them about the room. At a given signal the players start the chase. The envelopes should bear the dates only. After the chase is ended each player calls for the date corresponding to the one he holds. When the books (the two corresponding dates) are complete the players open the envelopes and match the pieces together. The one who can name the greatest number of composers from their pictures wins the game.

STORY OF DAVID PLAYING FOR SAUL.

BY CHARLES W. LANDON.

THERE was once a king named Saul who had been so wicked it made him very unhappy. Finally he grew to be insane at times, and his friends feared he was not going to get well. God put it into their thoughts to send for David to come and sing for the king. David was a good lad. God loved him and had given to him a wonderful gift, a talent for making beautiful music. David had music in his heart and could charm even the birds and animals. When David reached Saul's tent, he saw the poor king and longed to help him, so he determined to make the sweetest music he could. He took his harp and began to play and sing. David was a shepherd lad, so he first played the tune he always played to his sheep when he wanted them to come to the fold. Then he played the tune that made the birds fly after him; but Saul did not seem to hear.

David did not despair but kept on playing until at last Saul began to show signs of awakening life. Then David sang of the joys of living—how Saul had been blessed with many gifts. He reminded Saul of his loving father and mother, his brothers, wife and sons, he reminded him of his boyhood days and how he had come from the country to be on a king's throne. Then David told of the great good Saul could do if he followed God's commands. He looked up into the king's face to see what effect his songs were having.

King Saul placed his hand on David's head and looked into his face as he would look at a flower. Encouraged by this David told Saul that the One who had given him all the pleasures of life and had endowed him with many gifts could restore him to health. Only one could do this, and this One was God. Saul regained his health, gave David a place at his table, made him a captain over his armies, and gave him one of his daughters for a wife. Before many years David became king. He wrote nearly all of the Psalms of the Bible; some of these are the grandest, sweetest and most helpful poems ever written.

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ATTENTION!

Forget yourself and do one thing at a time.

Lord Chesterfield said: "There is time enough for everything in the course of the day, if you do but one thing at a time; but there is not time enough in the year if you try to do two things at a time." Try this little recipe for forgetfulness of self. Instead of saying, "Oh, what will they think of me?" just say over and over, "I can give them pleasure." Then fix your whole mind upon the pleasure you are giving. In a short time, if you persist in this, you will feel bashfulness and self-consciousness vanishing like two naughty imps.

Now for a little drill in attention. It is better to try this in a class or with some friend. Take a familiar object, the piano for instance, and write down what you see—study its shape, color, size and all the thousand little peculiarities about the piano. Make a game of it if you like, it will be a surprise to see how rapidly all of you will increase your powers of observation. You will acquire the "knack" of attending and remembering and this will put a keen edge upon all the faculties; the "great" men in all the walks of life have developed attention to a wonderful degree, many of them get results "intuitively," the truth is by concentrated attention they are able to see to the center of a subject, observe it from all sides in the shortest possible space of time.

Here is a second exercise not unlike the first. The leader writes a certain musical phrase upon the staff (use chart paper) with the proper key and time signature; at first try only short, two-measure phrases. The class is given a hasty glance of this and then required to write down what they have observed.

By persisting in this day after day, by increasing the length of phrase one can in time "take in" a line at a glance.

THE INTERESTING TEST OF A LITTLE FRENCH BOY.

Those with poor attention or deficient memory will be interested in the following story of a little French boy. The father would lay down a domino—a three-four, for example, and require the boy to tell him the combined number at once, without permitting him to count the spots. Then another domino, a four-five would be added to this. "That makes sixteen," cried the boy. Two dominos at a time was the second day's task, the next day three, the next four, and so on until the boy was able to give the total number of spots on twelve dominos after a single glance. This is attention in real earnest and shows what practice will do—if you try this, remember to begin at the beginning, the very simplest things must be done first.

We have all noticed an old whist player's power of remembering every card in the pack, whether they have been played, by whom and under what circumstances. Chess players have the same memory. Music students can play this game in attention at every lesson and in every practice hour, if they will make a habit of noticing the tempo, the key signature, the time signature, beginning tone or chord, expression marks, general rhythm, the trend of the melody, the bass, the rests (count them out), phrasing, etc., etc.

This can not be done at once, but like the little French boy, take two things for each day. Shut out every thought but the piece in hand, close your eyes and play it.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

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New Music for the Summer

The regular teaching season packages of "New Music" are discontinued in the spring, but for the convenience of the many teachers and singers who continue their work or who follow musical pursuits more particularly in summer than in winter, we send out new music ON SALE at regular intervals during those months, not, however, without a written request; so we invite all interested teachers or singers to notify us at once or as soon as convenient if "NEW MUSIC ON SALE" is desired during the summer months. This will be divided into the usual classifications: Piano, voice, violin and piano, organ, octavo, and will consist of teaching and recital pieces, songs, etc.

For the teacher these small assortments of novelties are of immediate and practical value and go far to facilitate the selection of suitable material to be used in teaching. The packages may be discontinued at any time and any of the music not used is returnable for credit. A postal card request will suffice to place any teacher's name on the list.

New Octavo Music Catalog

About the time this issue appears from press, we will have ready a new Classified Catalog of Octavo Music of even more practical use than the last catalog we sent out to the users of church music on our books. This catalog, in addition to the particular classification, making the book almost a hand book of material to be used for every purpose, will contain a complete list by composers of all music published by this house in octavo form. Send for a copy.

Return of Music On Sale, and Settlement

Not a small proportion of our business includes the keeping on hand in the music teacher's studio or in the music school of a large assortment of sheet music and music book publications for use during the teaching year. We call this ON SALE music.

We consider the summer months the end of the teaching year. Some schools stop earlier, some teachers never stop their teaching work. With the statement of account sent out on June 1st of each year, complete directions with regard to the return of ON SALE music and the settlement of the balance is included, but we find that during May of each year a number of our patrons desire to make their returns so a few directions at this time may be of value.

Music that has been purchased regularly from us by special order, with no mention of ON SALE, cannot be accepted for return except by special permission.

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If ON SALE music that you desire to return has been received by you since September, 1913, and some of that music will be of use during the next season's work, special conditions by which this music can be kept another season can be obtained by correspondence.

The most important direction of all is that the name and address of the sender be placed on the outside of every package returned. Thousands of packages are being returned at the same time and credit cannot be given unless *the name and address of the sender is on every package.*

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ever will be the cheapest method. We can guarantee our patrons that we shall use the cheapest and best method of transportation in every instance.

There is one point, however, in which our patrons can cooperate to advantage to both ourselves and themselves. Outside of the immense volume of Parcel Post business which has almost swamped the Postoffice throughout the whole United States, we understand that new systems are being installed of greater or less efficiency. Some of these systems may be good, others may not; the great disadvantage of both, the increased volume of business and the use of some of these new systems, is *delay*. When one of our patrons receives a bill dated April 10th, that means positively that their package was placed in the Postoffice on April 10th or April 9th and if too much time has elapsed without the receipt of that package, we are very glad to get the complaint and to do the best we can with regard to it; but we would ask our patrons to also complain to the Postoffice department, either to their own Postoffice or to Washington direct. In this way the efficacy of new systems will be much more promptly discovered and the Postoffice department want to know the bad side even perhaps more than they do the good side of any of their new systems.

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In these days of fast mail and express service few people indeed are unaware of the advantages and conveniences associated with ordering supplies of all kinds by mail. With the expansion of the "Parcel Post" service a greater variety of merchandise than ever before is now readily transported from factory and farm direct to the home; consequently, many people are now enjoying a kind of service formerly unknown to any extent except to persons who ordered and received comparatively small articles by mail. Our patrons, however, have always had the benefit of a special rate of postage on printed matter, and owing to the excellent service given by the mails they were able to get music supplies quickly and safely long before the parcel post opened up still greater possibilities in that direction. But it is one thing to get good mail service and another to get orders filled satisfactorily, and it is in just this particular thing that the house of "Theo. Presser" has always excelled. This house has made a daily study of filling mail orders covering a period of over thirty years, and while we learn something new nearly every day (for the work of no two days is exactly alike), we learned the essential things long ago and have never forgotten them; briefly stated, they are PROMPTNESS, ACCURACY and COURTESY; with these always in mind we go about each day's work, and the splendid and continuous growth of our business proves that our patrons appreciate and have confidence in our system. Of course, the one important thing is to be able to supply what is wanted. No amount of good intentions will ever take the place of a well assorted stock of goods. Now our publications are known wherever music is taught and our miscellaneous stock representing the publishers of America and Europe is one from which all manner of music supplies may be obtained.

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New Department of Special Interest to Etude Readers

Not one musician in a thousand has an opportunity to look over the new music that is coming from the presses of publishers every month. There are dozens of novelties appearing all the time, which would have more immediate acceptance if the musical public only knew about them. The musician naturally wants to know about the new works of his favorite composer or about new pieces for his special needs. We shall endeavor, for a time at least, to bring some of these new pieces worthy of mention to the attention of our readers. We are striving to pick the best—to do this sorting for you. The information pertaining to this new music will be printed in a special department to be called "The Best of the New Music." Be on the outlook for it. The first insertion occurred on page 243 of the April issue. This month's list is on page 334.

Chopin's Polonaises

One of the most important forthcoming additions to the "Presser Collection" is our new edition of Chopin's famous Polonaises—"Heroic Hymns of Battle" as Mr. Huneker calls them. This volume of Chopin should be in the library of every serious student of piano music. Our edition will be printed from new and clearly engraved plates on high grade paper and securely bound in a flexible but tough paper cover.

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Advance of Publication Offers Withdrawn

When we announce some months in advance that we are preparing a certain work and offering to sell it at about the cost of paper and printing to all those who will purchase a copy in advance of publication, we oftentimes do not know what the actual title of that work is going to be. For instance, we have called the work which has just appeared entitled "Standard Vocalist," the New Vocal Album in these special offers; we have called the work which is now entitled "The Standard Organist," the New Pipe Organ Album. Our patrons who have received these excellent volumes will kindly take notice.

We are withdrawing from special offers this month five works which have been offered at a low price for the last few months. That low introductory price is now withdrawn; the regular professional rates will hereafter be charged. Anyone desiring these works ON SALE can have them subject to return. The works are as follows: "Six Sonatinas for the Pianoforte, Op. 36," Clementi; "Twelve Preparatory Lessons for the Pianoforte, Op. 151," Köhler; "God's Time Is the Best," J. S. Bach; "Ten Brilliant Octave Studies, Op. 1044," V. Sartorio; "Sonata Album, Vol. II."

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Could you pass an examination in music teaching? Could you give proof that you are entitled to teach? Have you a clear, sharp idea of how to go about your work so that you will get successful results with your pupils and bring success for yourself? Mr. Tapper has planned a book to help teachers to make their work more productive, more interesting and more profitable. It is now ready to go to press. There are some passages which may make a difference in your whole career. Mr. Tapper has a big way of looking at things which will help you wonderfully and pay for much reflection without which you cannot hope for real advance. Until the date of publication we shall be glad to register your advance order at a special advance price after the manner followed by this house for many years. The special advance price for this book is 60 cents.

Ten Five-Note Recreations. By C. W. Krogmann

This is a set of genuine first grade pieces to be published in one volume. In these pieces each hand is within the compass of five notes. The pieces are all in the easier keys. All are tuneful and with much variety in rhythm and general treatment. As is desirable in the case of first grade pieces, each number is accompanied by appropriate text which may be sung ad libitum.

For introductory purposes in advance of publication the price for this volume will be 35 cents per copy, postpaid.

Piano Music for Six and Eight Hands

At this season of the year teachers and schools are preparing for commencement and final exhibition contests. For this purpose ensemble piano music for various combinations is always in demand. We are exceedingly well equipped for supplying such demand as we have had in our catalogue, including standard works and recent additions, a large number of brilliant and telling pieces in all grades of difficulty for six hands at one piano, eight hands at one piano, two pianos four hands, two pianos eight hands and even for twelve hands. Many of these pieces are so arranged that even in the hands of pupils of the most modest attainment they create an excellent effect. Teachers who are in search of pieces of this nature, should by all means avail themselves of the privilege of our On Sale Department. See list in this issue.

New Anthem Collection

This new addition to our series of anthem books is well on in preparation. We hope to make it the best of the series. This is a very high standard to set as each one of the preceding volumes has been a decided success and all the volumes are in active demand. All the anthems to be used in this collection are new and original and are not to be found in other volumes. All will be of intermediate difficulty suitable to the average quartet or chorus choir.

The special introductory price for this work in advance of publication will be 13 cents per copy, postpaid.

Pleasant Hours for Four Hands. By A. Sartorio

This work is now ready, but the special introductory offer will be continued during the current month. This volume contains original pieces for four hands, not arrangements; pieces all lying within the second and third grades, with the parts for the two players of about equal difficulty. We recommend this volume to the attention of all teachers.

The special introductory price is 20 cents, postpaid.

New Reed Organ Volume

During the current month we will continue the special offer on this new collection. This volume contains pieces which are suitable for either church or home; for teaching purposes or recital work. While they are primarily for the reed organ, all may be used for the pipe organ but without pedals. These are not piano pieces but are in real organ style. There will be about 50 pieces in the volume which will contain some 150 pages.

For introductory purposes we are offering this work for 25 cents per copy postpaid.

Easy Parlor Album for the Pianoforte

This will be a new addition to our series of volumes printed from especially large plates. It will contain material similar to that to be found in our very successful previous publication entitled "First Parlor Pieces." All these pieces will lie in the first or second grades and as the name of the volume indicates, the are suitable for home playing or for recreation. All the numbers are extremely bright and pleasing; such pieces as your

students cannot fail to enjoy. Many of these pieces are suitable for recital work.

For introductory purposes the special price for this volume will be 20 cents, postpaid.

Wagner-Liszt Album for the Pianoforte

This new volume of the Presser Collection is now well advanced in preparation. It contains all the most popular of Liszt's famous transcriptions from the Wagner operas. All the pieces have been carefully edited and all necessary phrasing, fingering, etc., added. It is one of the best books extant for advanced players and concert or recital work.

The special introductory price for this work in advance of publication is 35 cents, postpaid.

Very First Pieces for Four Hands

This volume, which is now in preparation, is intended to supply a very general demand for a collection of four hand pieces which may be used for pupils of the elementary grades. In some of the pieces both the primo and secundo parts lie in Grade 1 and in no case would either part go beyond Grade 2. The pieces are all tuneful and attractive, many of them being absolutely new—either written or arranged for this volume.

For introductory purposes the special price for this volume will be 20 cents, postpaid.

"The Rose Maiden." By Cowen

This beautiful cantata has attained such a permanent place in the repertoires of choral societies the world over that we have found it advisable to bring it out in our own edition, and while it is in the course of editing, engraving, etc., we shall continue to accept advance-of-publication orders at the introductory rate of 25 cents each for single copies—one copy at this price to each patron desiring it; after publication the price will be 75 cents subject only to the usual professional and quantity discounts. Musical directors not already acquainted with this work should take advantage of the introductory price delivered—25 cents cash with order, or 25 cents and postage if charged.

New Album for Violin and Piano

This is another addition to our series of volumes printed from especially large plates. It will contain pieces for violin and piano suitable for players of intermediate grade. All bright and effective pieces in which the violin part has been carefully fingered, phrased, etc. The pieces are chiefly new and original with a sprinkling of standard numbers especially arranged and edited.

For introductory purposes the special price for this volume will be 20 cents, postpaid.

Italian Overtures for Four Hands

This will be positively the last month in which this work will be sold at the reduced price in advance of publication. There are all the popular overtures of Rossini in this volume, any one of which will cost more in sheet form than the price at which we are offering the entire volume. There are some ten overtures which are now offered for 25 cents, postpaid, an exceptionally low price for such a valuable collection of four-hand music. The edition is being prepared with the greatest care and will be added to the Presser Collection.

Musical Playing Cards

It has been suggested to us a number of times that if among our games we would include a pack of playing cards, regular ordinary playing cards with the exception that instead of hearts, diamonds, clubs and spades we use other characters such as notes, rests, sharps and flats, these cards would form a unique sort of amusement for musical people.

We have in mind the issuing of such a set of playing cards. If there is enough demand for them they will be manufactured in exactly the same form as is used in all playing cards, the same excellent material, the same excellent printing, the face cards to have the portraits of masters used on them.

It will be possible to play any game of cards with this pack. In advance of publication the price will be 25 cents, postpaid.

THE GIFT OF WRITING OPERAS.

A GLANCE at the list of operas presented in the great opera houses of the world reveals one curious circumstance. Very many of the opera composers are chiefly famed for their operatic works and have but slender fame in other lines of musical composition.

The great outstanding names in opera in this day are those of Wagner, Verdi, Puccini and Massenet. Few works of these composers other than their operas have reached more than transient success. Wagner's *Kaisermarsch* and a few of his pieces written in his surprisingly unsophisticated youth are occasionally heard, but none of these pass the mark he set in his first masterly works, *The Flying Dutchman, Lohengrin* and *Tannhäuser*. Verdi's *Manzoni Requiem*, although long popular in Italy and America, was at first thought too stagey to please German and English audiences. Leandro Campanari, the noted conductor and violinist (brother of the Giuseppe Campanari the baritone and former 'cellist in the Boston Symphony Orchestra) knew Verdi well. He told the writer that Verdi himself thought his string quartet his greatest musical work and took intense interest in hearing it. The critics, alas, considered the quartet mediocre. Away from the footlights the music of Puccini is practically unknown, although his graduating essay at the Conservatory of Milan was a symphonic caprice for orchestra. Of late years he has produced nothing which has attracted wide musical attention except his operas. Massenet was really quite a versatile composer. He was an able pianist in his younger years, in fact he carried off the first prize at the Paris Conservatoire. His sacred choral works have attracted wide attention as have many of his songs. Some of his orchestral works have many admirers. Nevertheless it is as a composer of operas that he seems destined to go down to fame. Donizetti, Bellini, Meyerbeer, Marschner, Lortzing, Leoncavallo, Mascagni, Gluck, Offenbach, Thomas, Charpentier, Spontini, Rossini seldom step beyond the proscenium.

Contrasted with these instances we find such remarkable cases of versatility as those of Handel, whose operas are now unknown, Mozart, whose talents seemed well nigh limitless, and Weber who laid the foundation of modern music drama, and Richard Strauss a modern peak so lofty that few of us can see the summit. Saint-Saëns, Gounod and Debussy have all possessed diversified gifts, although different in their interpretative methods. All have produced operas which have met with wide favor. Nevertheless, it must be obvious that most of the great opera writers have virtually made a specialty of opera writing.

THE overture which I sent has just been performed at Vienna. I was overwhelmed with praise for it; but what are all human efforts compared with the works of the Great Master above the clouds? We are all dwarfs, even the greatest upon this earth, beside the Omnipotent.—BEETHOVEN.

The Musical Digest

Is Reger the Modern Bach?

OF romantic composers, there are many but there are few who are helping to keep alight the torch of the classical school Among these few, Max Reger is the High Priest. In his work, he has emphatically proved that the art of counterpoint and fugue is by no means a dead letter, but that it may be utilized in conjunction with modern ideas upon harmony very happily. Reger has been called the modern Bach with justice, for his work shows much of the polyphonic ease that distinguished the music of that master, whilst it has something of its spirit too. It is generally based upon abstract ideas and rarely draws its inspirations from without. It may not *storm* the judgment, but its appeal is more subtle and lingering than much of the music that does. It has no high lights and no opulent warmth of color, but is fabricated out of tones of cool and delicate grey. It depicts the depths rather than the tumults of the soul and its emotion is subdued rather than stressful; it has however considerable beauty and much clearness of outline. Reger knows what he wishes to say and he says it with ease. One does not feel that, with him, music is too feeble to give his conception birth, as Dante once felt with regard to words. His is not a soul that gropes among the shadows for dim illusory things and then tries to transform them into a concrete form. His music is hardly ever vague or recondite in its quality. Occasionally, in his songs, we are conscious of abstruseness, but rarely in his piano music. This is nearly always robust and sane and free from the fitful fever of life. It reminds one of the calmness of Wordsworth's poetry and, like that, is permeated with beauty, but with a "beauty recollected in tranquility."—GEORGE LOWE in *Musical Opinion* (London.)

Verdi and the Dissatisfied Critic.

CONCERNING Verdi's best opera, *Aïda*, Pougin relates an amusing anecdote:

A man named Bertani wrote to Verdi that he had traveled especially from Reggio to Parma to hear his new opera; that he did not like it, and so went again in the hope of being better pleased the second time, but with the same result; hence he concluded that "when it has filled the house two or three times it will be banished to the dust of the archives." But his experiments had cost him thirty-two francs, for railway fare, tickets, and "a detestable supper at the station." He asked Verdi to refund this sum. The composer, having a sense of humor and plenty of money, took the matter in good part, and asked his publisher to send Signor Bertani a check. Only for thirty francs, however, as he drew the line at the supper; "He might have taken his meal at home." The man also had to sign an agreement never to attend another Verdi opera unless he was willing to assume all the risks and expenses.—*Evening Post* (New York).

The Start of a Noted Composer.

I CAN remember weaving my first compositions. I had been visiting at my grandfather's farm in Maine, one summer, and when I reached home, I told my mother that I had "made" three waltzes. She did not believe it at first, as there was no piano within miles of the farm. I explained that I had written them in my head, and proved it by playing them on her piano. The names betray the limitations of my experience, "Mamma's Waltz," the "Snowflake Waltz," and the third, the "Marlborough Waltz," because we were then living on Marlborough Street!

No more was made of the improvisations than there would have been had I exhibited a paper doll of my own cutting. I learned afterward from my mother herself, and her friends, that it was a part of her theory of education not to discuss before me my precocity; no one was permitted to make my accomplishments appear to me anything out of the expected, or normal. When I was in my sixth year, I went to play with the children of a friend of the family. When I came back, I related that I had been urged to play for the mother of the family.

"Did you play? What did you play?" demanded my mother.

"Beethoven's Spirit Waltz," I answered promptly, "but the piano was out of order, mother. It was a half-tone lower than ours. It sounded all wrong."

My mother was interested. "You did not finish it?"

"Oh, yes," I replied. "But I had to change it to a half-tone higher to bring it right."

My father had been talking of Clara Louise Kellogg, and I remembered my attention being caught by his saying that she had absolute pitch that she could give or recognize any note away from the instrument.

My father rebuked me for pertness when I turned and said, "Oh, that's nothing. Anybody can do that. I can do that."

They continued the discussion. I was again reproved for interrupting. Then my mother, remembering, she said afterward, the "Spirit Waltz" incident, suggested that they would see if I knew what he was talking about. They made several experiments, and it was discovered that I really did have, untaught, absolute pitch.—MRS. H. H. A. BEACH, in the *Mother's Magazine*.

A Christmas Letter

Philadelphia, December 2[illegible], 1913

Emerson Piano Company

Gentlemen:—I am writing these few lines on my own account and for no other purpose but to tell you something about one of your pianos, viz.: A-1 I have been repairing and tuning pianos for the last fifteen years I have come across one very old pianos and I was given one of your pianos about five weeks ago to re-tring and put in playing condition. When I looked at the instrument it was nothing but a mass of rust and mould, and it was hard to say what was the matter with it; so I had it moved to my shop. I took the action out and found that all the felts, springs and so forth were very nearly as good as new. All of the bushings were fine, and I only had to put in new center pins and hammer springs. The hammers were fine after they were filed up and the action is as good as new. The wrest plank pins were in fine condition,—only had to take the rust off. The wrest plank has not a split in it, and the sounding board only had one seam open.

I wished to write this as this piano has a date on it of 1880, and the number is 32102; and as it is now finished it has a tone equal to the best made to-day.

This is a voluntary recommendation, as I am so pleased with the result that I could not resist to write and let you know about it, as it came up beyond expectations. I hope I get some more Emersons, and I can certainly say a good word for them. I beg to remain,

(Signed) W. H. CROSSLEY,
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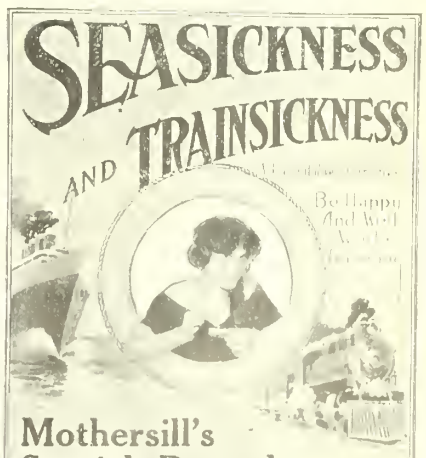
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At Home.

THE contract of Gatti Casazza as manager of the New York Metropolitan has been renewed for three years dating from 1915.

A PERFORMANCE of the *Elijah* was recently given at the New York Hippodrome by the New York Festival Chorus under the direction of Tali Esen Morgan. The chorus consisted of 1,000 voices.

THE funeral recently took place in Paterson, N. J., of Mrs. Maria Ammarano. She was the sister of Caruso's mother, and was a great favorite with the distinguished tenor, who was one of the mourners.

THE Cincinnati Symphony Orchestra under Dr. Ernst Kunwald recently paid a visit to Cleveland with Harold Bauer as soloist. There was great enthusiasm displayed at the concert.

PERFORMANCES of *Peer Gynt* have been given at the Royal Theater, Berlin, and in honor of the event Mme. Grieg, the widow of the composer, was invited to attend. She was also the guest of the Kaiser during her visit.

KATHARINE KULP HALL, a brilliant musician and a woman of highest ideals, died at St. Louis on March 8th last. For many years she was associated with her husband, William J. Hall, in his work as a singer, teacher and organist.

A VAUDEVILLE entertainment was given recently by the Benificent Society of the New England Conservatory of Music in aid of the society. The purpose of the society is to assist needy and deserving students of the conservatory.

AT a concert given by the St. Louis Symphony Orchestra in honor of Washington's birthday a performance was given of E. R. Kroeger's *Lalla Rookh* suite. This suite has been played by many of the leading orchestras and is steadily gaining in popularity.

B. M. MACDOWELL, an able teacher of over 42 years experience, died Thursday, March 5th, at his home in Columbus, Ohio. He was a pupil of Eugene Thayer, the noted organist. His son, J. B. Francis MacDowell, is a successful teacher and organist of Columbus.

IT is reported that a verdict in favor of Oscar Hammerstein for $25,000 and an additional penalty of $5,000 was ordered in the Supreme Court of New York in the impresario's suit for breach of contract against Florencio Constantino, the tenor.

AN unidentified lady of wealth who lives on Staten Island recently offered a prize of $5,000 to be spent on a vocal training by any American girl who could pass a test provided by Ellison van Hoose. There were two hundred and fifty competitors and the prize was won by Alma Dwinell, of New Brighton, Staten Island.

DURING a recent Philharmonic concert at Carnegie Hall, says *The New Music Review*, a performance of Victor Hugo's *Les Misérables* with moving pictures and organ accompaniment was being given in the Carnegie Lyceum. An usher, stationed at the entrance, announced in stentorian tones, "Philharmonics upstairs, the less miserables downstairs!"

THERE is a rumor abroad that Andreas Dippel will be associated with the Century Opera Company in a plan to provide a chain of opera houses through the leading cities of America. Dippel, it will be remembered, was for a time a co-manager with Gatti Casazza at the Metropolitan, and also manager of the Philadelphia-Chicago Opera Company.

THE Century production in English of d'Albert's *Tiefland* proved interesting, though the critics do not seem to think the work will gain popularity in this country. It will be remembered that the work was first heard at the Metropolitan in 1908, and even at that time the New Yorkers evinced no great interest in it. *Tiefland*, however, is exceedingly popular in Germany.

A CONCERT for the benefit of the Music School Settlement for Colored People in New York was recently given at which colored composers conducted their own works. Harry T. Burleigh was the presiding spirit, and in addition to conducting works of his own, also conducted works by S. Coleridge Taylor, the famous Anglo-African composer, whose early death was so deplorable. Some of the other works also proved very interesting.

THE death of Marie Jansen will be much regretted by those who enjoyed her in *The Beggar Student* when it was produced by Colonel McCaul in New York over thirty years ago. Charles Wyndham took her with him to London to take the title rôle of *Featherbrain*. On her return to America she became associated with Francis Wilson, appearing in *Ermani* and many other favorite operas. In private life her name was Hattie Johnson, and she was born in Boston sixty-five years ago.

LOS ANGELES has many claims to consideration, but one of its latest is that it is the home of the California School of Artistic Whistling. A butterfly recital was recently given in the Auditorium, which holds 3,000 people. It was packed from floor to gallery with a throng of people who were doubtless curious to know how a butterfly whistles. The butterflies appear to have whistled and danced very charmingly, however, as the audience proved highly enthusiastic.

A MEETING of widely representative business men and musicians was recently held in Detroit to consider the organization of a Detroit Symphony Association. A number of prominent men agreed to act as trustees of the organization, and the Detroit Symphony Association is now an assured fact. Our readers will be interested to know that one of the prime movers in the matter was Mr. N. J. Corey, whose wise conducting of the "Teachers' Round Table" department of THE ETUDE has been so widely appreciated.

THE death has occurred of Arthur Burgoyne, music critic, and professor of musical history and aesthetics at the Carnegie Institute of Technology, Pittsburgh. He has also been identified with newspaper work in the smoky city for many years, and one of his daily duties was to write a poem on some current subject. He was a graduate of Trinity College, Dublin, and was a man of wide learning, a fine linguist, and the beloved friend of many people, musicians and otherwise.

BROWN UNIVERSITY will be one hundred years old in October of this year, and quite naturally the institution has planned an unusual "program of exercises," ranging from torchlight processions to organ recitals. The Mendelssohn Club of New York is also to give a concert. In fact music has been given a very worthy part in the program. One feature of a very unique character will be a dramatic performance of *The Provoked Husband, or a Journey to London*, said to have been the first play ever to have been produced in New England.

VERY good work has been done in New York this winter at the Sunday evening concerts inaugurated by the People's Institute in the great hall of Cooper Union. Admission to these concerts is entirely free, and a high musical standard is consistently maintained. The director of the concerts is Walter L. Bogert, and among the soloists who have appeared during the past season are Albert Quesnel, Heinrich Meyn, Francis Rogers, Ellison van Hoose, Albert G. Janpolski, Frederick Martin, Franz Kaltenborn, Jacques Kasner, von Ende, Carolyn Beebe and Ada Sassoli.

THE Russian opera *Boris Godounor*, the work of the crazy genius Moussorgsky, has been given quite frequent performances since it was first heard in America a year or so ago. It has recently been given in Philadelphia, and now comes news that it has been given in Buda-Pesth. Considering that the work is thirty years old or more, it is astonishingly modern, foreshadowing many of the most recent achievements of such workers as Scriabine and Debussy. Of course this may be due to some extent to the assistance which Rimsky-Korsakoff gave the composer, but nevertheless, the work is sufficiently individual to justify the keen interest in it which musicians have displayed. Unfortunately the nature of the work does not favor a successful arrangement of the score or themes for the piano.

THE energetic press bureau of the Panama Pacific International Exposition, to be held at San Francisco in 1915, has been filling THE ETUDE pigeon holes with information regarding projects of a musical kind. Visitors to the exhibition will hear choruses of five thousand girls and boys, May-pole dances, choruses of Oriental children, a meeting of the supervisors of music from all parts of the Union, performances of *The Messiah*, *Elijah* and *St. Paul*, orchestral concerts of all kinds, band concerts—what more can we say? The press bureau furnishes us with a complete equipment of adjectives, but owing to lack of space we herewith permit our readers to supply their own with the feeling that they may be quite as appropriate as those of the hereinbefore mentioned press bureau.

On March 4th, Benjamin Dwight Allen, one of the best known of the older musicians of New England, died at Wellesley, Mass. He was born at Sturbridge, Mass., February 16, 1831. His teachers were R. S. Hambridge and Richard Eastcott, of the Royal Academy of Music, London. He taught in many well-known institutions, including the New England Conservatory, Boston University, Beloit College and the Teachers' College of Columbia University. He was one of the founders of the American Guild of Organists and a member of the Harvard Musical Association. He was the teacher of Prof. C. H. Farnsworth, of the Teachers' College, Columbia University, and W. W. Sleeper at Wellesley.

The many friends of Edward Baxter Perry, the well-known pianist and lecturer of Boston, whose articles on musical topics have often appeared in The Etude, will be pleased to know that the present season has been one of the best and most successful he has ever had. He has filled engagements in nearly every State east of the Rocky Mountains, playing six nights per week nearly all the time since November 1st. It is gratifying to note that an American pianist can hold his own in spite of the tremendous competition with foreign artists at the present time. The fact that Mr. Perry has been blind since boyhood gives additional credit to his achievements.

Oscar Hammerstein continues to be irrepressible. He has now carried his fight against the Metropolitan Opera Company of New York to Washington, believing that the injunction preventing him from producing opera in New York comes under the Sherman act as a conspiracy in restraint of trade. Oscar Hammerstein continually insists that he produces opera merely for the love of it and that his ambitions to act as impresario are conducted at a financial loss solely for the purpose of enlightening the public. It is touching to see this great altruist forced to make so vigorous a fight for the privilege of losing money on opera. Nevertheless, whatever Hammerstein's motives are or have been, he has certainly done an enormous lot to popularize opera in this country, and no future history of music in America will be complete unless generous space is allotted to his achievements.

The death of Putnam Griswold, which we so regretfully reported in these columns last month, has occasioned widespread mourning. Numerous as Mr. Griswold's admirers have been among his fellow-artists, probably few of them realized how the sterling worth of this able young American singer was appreciated by men and women of all kinds in all walks of life. The funeral services were conducted by the Rev. Charles R. Brown, dean of the Yale Divinity School, and the music was supplied by Walter Gale, organist of the Broadway Tabernacle, and a quartet from the Metropolitan Opera House, consisting of Paul Althouse, Lambert Murphy, Carl Schlegel and Herbert Witherspoon. Horatio Connell, of Philadelphia, made a deep impression by his singing of an aria from *Judas Maccabaeus*. Mr. Gale played the Handel *Largo*, and the quartet sang *Lead, Kindly Light*, a favorite hymn of the dead artist. Baron von Lernsner, of the German Embassy, came from Washington as the official representative of the Kaiser, with whom Griswold was a great favorite. Among the pall bearers were MM. Gatti-Casazza, Caruso, Amato, Toscanini, Ricardo Martin, Steinway, Willard D. Paddock, Frank J. Sprague and John H. Brewster. The church was filled with persons well known in literary, musical and social circles. Mrs. Griswold has gone west for awhile to visit Mr. Griswold's mother.

Abroad.

One of the features of the season in Moscow has been a Debussy festival, at which the famous French composer was himself present.

The indefatigable Max Reger has been orchestrating some of Schubert's songs, and now he will undertake some Brahms songs also.

An opera entitled *Camosine*, by Henri Février, the composer of *Monna Vanna*, has been recently produced in France and is enjoying much favor.

Marguerite Melville, the American pianist of Vienna, recently played at the Queen's Hall London, with great success. She performed the F minor concerto of Chopin.

The composer Felix Draeseke left some memoirs which have been found since his death. His widow, who discovered them, has decided to allow them to be published.

An invitation has been received by Edgar Stillman Kelley, the well known American composer, to conduct his *New England* symphony at the Liszt festival in Altenburg, Germany.

More than 500 Swiss and German choral societies are going to participate in the International Song Festival to be held at Basel about the middle of June.

This year the Bayreuth Festival performances will draw thousands of Americans to the shrine of Wagner. Indeed one body (The Sinfonia) has been agitating the presentation of at least one music drama for an audience composed wholly of American pilgrims.

A new opera by André Messager, director of the Paris opera and composer of *Veronique*, was produced recently at Monte Carlo. The work is entitled *Beatrice*, and the critics say that it is a most impressive composition.

The three hundredth performance at the royal opera in Berlin of Ambroise Thomas' *Mignon* has recently been given. This work is probably the third most popular opera France has produced, the other two being *Faust* and *Carmen*.

That genial knight of Westminster, Sir Frederick Bridge, organist at the Abbey, is to marry again. He is in his sixty-ninth year, and has been a widower for nine years. His future wife is a Miss Marjorie Wood, youngest daughter of Reginald N. Wood.

The first performance of *Daniel in the Lion's Den*, a burlesque opera by Amelie Niklsch (wife of the famous conductor), took place in Hamburg recently. It had a favorable reception.

Clara Clemmens, the daughter of Mark Twain and the wife of the famous pianist, Ossip Gabrilowitsch, was known in America as a singer before her marriage. She recently sang at a concert in Berlin and was received with much favor.

A season of Russian opera is to be given at Drury Lane this spring under the direction of Sir Joseph Beecham. It will be remembered that the months of May, June and July are the true London "season," and that at this time the Covent Garden opera is also at its height.

Artists in England are lamenting the death of Sir Hubert von Herkomer. "One of the differences between painting and music," the celebrated painter recently told the students of a London musical school, "is that there are no prodigies in the first-named art. That is one thing we are saved from."

During the month of May the veteran composer Carl Goldmark will celebrate his eightieth birthday. Goldmark's *Sakuntala* overture, his *Rustic Wedding* suite and the opera *Queen of Sheba* are the works by which he is most likely to be remembered. To find a composer of his generation of equal technical mastery and melodic fertility, one must needs go to Humperdinck or to Saint-Saëns, or to one of the great Russians.

A biennial prize of $4,000 has been offered by Mrs. Harold McCormick in Rome for the best opera by some youthful composer. This is the first prize of its kind to be offered in Italy. Mrs. McCormick is the daughter of John D. Rockefeller and the wife of the millionaire head of the Board of Directors of the Chicago Opera Company. She is certainly in a position to offer prizes of this kind and can well afford the luxury, but why in Italy?

Richard Strauss has evolved a scheme whereby the smaller cities of Germany will be enabled to have opera in an adequate form. Every German city with a population of over 100,000 has of course its municipally subsidized opera, but the smaller cities either have none or else have opera of very poor quality given under highly disadvantageous circumstances. This, thinks Strauss, is worse than none at all. He suggests as a remedy that three neighboring towns, whenever possible, should pool their available cash and engage an opera director at a salary of $12,500 a year who would produce results. Then opera might be given for three months in the year at each town in turn, the remaining three months being given up to vacations and to preparations for the ensuing year.

"Vaudevillainous" opera has apparently come to stay in London. It will be remembered that some time ago a "potted" version of *Cavalleria Rusticana* was given at the Coliseum. This is to be followed by a Wagnerian "potpourri" consisting of Senta's ballad and the Sailor's Chorus from the *Flying Dutchman*, Elizabeth's Greeting and the Pilgrim's Chorus from *Tannhäuser*, and the Song Tournament with the Prize Song from *Die Meistersinger*. The entire jumble is to be sung by real German singers in real German. It is impossible, of course, to find any artistic defense for such a *mélange*, but if some of the younger people who go to vaudeville are so attracted by Wagner's music as to be willing to hear more of it under better conditions, it may justify its existence. The gentleman who is to undertake the mutilation of Wagner's works rejoices in the name of Spizzi. At first sight it would appear that he is an Italian, but we blush to find that he is of American birth.

"Model cities" clustering round some great business are not altogether a novelty, but they are perhaps less well known in England than in this land of rapid growth. The most famous in that country is perhaps Port Sunlight, which lies near the mouth of the Mersey not far from Liverpool. It is the location of the Sunlight Soap Works, and is a remarkable example of what can be done in the way of coöperation for mutual benefit between employers and their workers. The whole basis of the life of the village is "prosperity sharing," as the London *Musical Herald* expresses it. Most interesting of all, however, is to learn that music plays a very important part in the social life of the place. There is an excellent choral society of 150 members doing the most elaborate of modern choral compositions. There is also a fine Amateur Orchestral Association. Particular care is taken in giving adequate musical training to the children in school and Sunday-school, an outcome of which is the "Children's Old English Choir," the children being taught to sing the old folk songs of their native land. Life in such an enthusiastic and active community as this must be a very pleasant thing.



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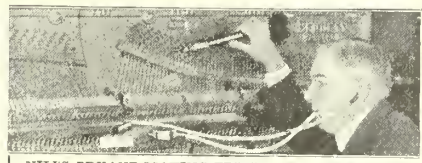
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Q. What are the special characteristics for the music of the "tango?" Is there any reason why the dance should not be idealized as the waltz has been? C. B.

A. The Argentine Tango, known now as the French, is a fairly rapid 2/4 affair, with various alterations of eighth and sixteenth notes. Thus there is sometimes a ragtime syncopation of a sixteenth, an eighth, and another sixteenth, especially in the recent French tango music. In the Argentine tangos there is often the figuration of two sixteenths and an eighth, or *vice versa*, while sometimes triplets are used; and the bass part of a measure is filled by a dotted eighth, a sixteenth, and two eighths. It will thus be seen that the "Habanera" from Bizet's "Carmen," has the characteristics of the tango. In North America, what is known as the one-step is sometimes called the tango. This consists of four steps in a given direction, then four in another, and so on. One step of this may be taken to a half-measure of the usual tango music, or it may be danced to any other suitable tempo, such as 6/8, and its allied rhythms. Thus it would be easy to dance the one-step to the Coronation March from "Le Prophete," or the Soldiers' Chorus from "Faust," taking one step to three beats in the former.

As for idealizing the tango, as the waltz has been idealized by Chopin, Rubinstein, and others, there is no reason why it should not be done. But we must remember that Chopin and Rubinstein were geniuses, and that the idealization of the tango, if brought about, will need the services of some gifted composer. If this comes about, the tango music may be made to take rank with the Hungarian and Slavic Dances of Brahms, Dvorák, and other great composers.

Q. Will you kindly tell me just how much harmony should be taught during the first four grades? Also is tetrachord another name for triad? C. W.

One cannot begin the study of Harmony too early. It enables one to read much better, at sight, and it helps musical memorization enormously. In England, nowadays, they are teaching simple counterpoint before Harmony, and the process has much advantage, since it inculcates melody from the very first. If there were more study of counterpoint I believe that we would not have some of the unmelodic compositions which the modern composers are unloading upon the suffering public to-day. People think too much in chords and too little in tunes in the present epoch.

Tetra, is Greek for four, therefore it can have nothing to do with any triad. It means, generally, the first four notes of the scale, and the last four notes. You will notice that the four degrees from the tonic note upwards, are of the same intervals as the first four notes from the dominant note upwards. Hence the name of tonic and dominant tetrachords.

Q. Is there any difference in the manner of executing the following?- L. B.



A. The first should be played with the hands giving independent arpeggios, the lowest notes in each hand coming at the same time. The second is one arpeggio, starting with the lowest note in the left hand and then taking the notes upward in succession through both hands, the lowest right-hand note being played after the highest left-hand note. Composers are often careless in their marking of arpeggios.

Q. Does an appoggiatura always take half the time of the principal note that follows it? That is, would the following measure

No. 1.



be played.—L. B.

No. 2.



A. This is quite right. The Italian teachers have a rule which is to give the appoggiatura *at least* its face value. Vaccai, in his vocal method, says that "while it will not be wrong to increase its value, it must never be diminished." The general rule is to give the appoggiatura half the value of the printed note, if it is a plain note, and two-thirds of the value, if it is a dotted note. Give it even more than this if you feel impelled to. In violin and vocal music, if the next note to the principal note after the grace note is of the same pitch, give it almost the *entire* value of the principal note, but make a strong portamento to the next note.

Q. In what way would a study of the science of acoustics help me in my personal work as a teacher? Would you advise me to study acoustics before studying harmony? A. G. R.

A. I am a firm believer in the value of acoustics to the general musician. It enables the student to comprehend various things which would otherwise remain sealed mysteries to him. Here are a few questions which the acoustician could answer:—

Why are most of the intervals of our scale out of tune, particularly thirds and sixths?

Why does the violinist get a different tone and a different quality when he touches his string at different points from that produced when he presses it against the fingerboard?

How can the brass instruments play a chromatic scale with only three keys?

Why does the slide trombone constantly alter its length?

Why do we have stops on the organ which give different notes from the ones called for by the keys pressed down and why do some stops sound three or four notes to a single key?

Why does a clamp on the bridge alter the power and quality of the tone?

Why do violin and voice sound better on a cold, clear day than on a warm and damp one?

I could give dozens of other musical questions that can be answered only through the study of musical acoustics. You can study acoustics irrespective of your study of harmony. I generally teach it at the beginning of the course of musical theory, and I believe that Mr. Zeckwer of Philadelphia does the same.

Q. What is the significance of notes marked staccato, to be played while the sustaining pedal is held? Are not the two markings contradictory?

Are two short grace notes ever written successively, and how would they be marked? Is the long appoggiatura employed in modern music? If so, how is it played? S. J. O.

A. No! the staccato not only implies a tone that is cut off short, but also a crisp clear attack, and an accent, and these last qualities are retained even if the damper or the sustaining pedal is down.

Two short notes may often precede a note or chord, but the playing is not as definite as with the single grace note; generally the time is taken from the note preceding.

The appoggiatura ("long appoggiatura" is tautology) is often met with in modern music, and the long grace note usually receives *at least* its face value. Before a simple note it usually gets half the value of the note, and before a doted note two thirds.

There are so many misprints of the long grace notes that it is considered best, in modern notation, to print them out in full notation, although this does not give the full expression intended by the composer, for the appoggiatura is almost always tender and yearning. Look at Gluck's aria *I have lost my Euridice* for a great number of these long grace notes, and if you compare an old and a new edition you will see the modern mode of writing them in full notation. Also compare two or three editions of Mozart's sonatas to study this modern change.



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BY H. C. HAMILTON

THE favorite instrument with the musician any time during the last five hundred years seems to have been the piano or its predecessors. The music-lover finds more enjoyment in that which yields under his hands both melody and harmony, that he can find in any instrument of single tones—including the voice. There has been no single instrument that has inspired the master minds of the great composers to anything like the heights that the piano has—Bach, Handel, Mozart, Beethoven, Mendelssohn, Brahms—all of them have gloried in its tones.

Among keyboard instruments, the organ also has its claims. Its effects are varied, and its beauties are manifold. Bach, Handel, Mendelssohn, were master organists, and left some undying works for this instrument, but even Bach, the greatest organist of them all, never surpassed in his organ music the immortal forty-eight preludes and fugues he composed for the "well-tempered clavier."

The organ is in need of no defense. But the organist is never entirely free of the thought of ways and means; he is dependent all the time on the mechanical devices which enable him to produce his effects. The instrument, however, is very uniform, and when change is made, the change is very obvious. There can be none of the intimate little touches which in piano playing reveal the personality of the player so delightfully. Moreover, the organ belongs to big buildings. Its associations are too strongly centered round the church, or the recital hall, for it to be a suitable medium for many emotions. The piano is no less suited for public occasions, but it is also suited for moments in one's life that have no connection with the outside world. This is curiously made manifest by comparing composers who are peculiarly associated with the two instruments. Rheinberger is typical of the one and Chopin of the other. Who would exchange the austerity of Rheinberger for the myriad subtleties of Chopin?

The piano has its defects. Its tone is of short duration, and begins to decrease immediately after it is struck; the variety of its tone color is somewhat limited; it cannot be carried about and tuned every time it is played like the violin; but notwithstanding all this, its tone is satisfying. Small wonder that Hofmann speaks of the piano as the most chaste of all instruments. We can listen to the piano without growing weary longer than we can to anything else, save, perhaps, the human voice at its best. Even a great symphony orchestra becomes monotonous after a while. There is little to be surprised at, then, if the great masters have written lovingly for it, and if its innumerable charms have proved ample medium for a Chopin, a Liszt, and a Paderewski.

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Practical Ideas for Developing the Left Hand

By HAROLD HUBBS

How many times in our musical youth have we seen the abbreviations m. d. and m. g. and learned from our teachers that these were little symbols of *main droit* and *main gauche,* French words for the right hand and the left hand. Then we encounter m. s. and learn that there are also frequently used Italian abbreviations *mano destra* and *mano sinestra.* The left hand is coming to have more and more significance in the work of the modern teacher, not through the freak development of special pieces as freak pieces, but by means of especially prepared compositions which if studied rightly will make this member a more capable implement of artistic expression.

In spite of the many methods that have been suggested for equalizing the hands, and in spite of the continuous cry for a better development of the left hand few pianists have yet reached the point where their left hands could compete with the right in executive ability. We have left hand technique books, plenty of collections designed especially for the development of the left hand, and a few—entirely too few—pieces written for left hand alone. We can not lay too much stress on the importance of a better development of the left hand.

It is a better plan, however, to advance the left hand to a standard of its own rather than to try to make it equal to the right, for the left hand will always be subordinate.

It occurs to me that by reversing the keyboard of the piano, thus giving the treble part to the left hand, we would eventually have the satisfaction of seeing the left hand become superior in dexterity to the right. I trust, however, that no one will try to bring about any such "rejuvenation" as this as it would reduce pianists of today to a very embarrassing state. Paderewski himself would be fortunate in having so many fine hogs and chickens.

In our eagerness to make a good impression—say for business purposes—we take up, for example, a Chopin Nocturne and dash into it with our whole soul. How we do work at those little trills and turns and shakes to bring them to perfection. How fervently we go over that haunting melody,—it cannot be too finely tempered. Our entire brain force is concentrated on this, the work of the right hand. And those beautiful florid passages and cadenzas: how earnestly we play them over and over and over. They must fall like a shower of pearls. Perhaps after a few weeks' practice of this kind we shall begin to notice that the bass part sounds a little weak and uncertain. Then we will turn to the left hand,—apologetically—take it through its part a few times, correcting a mistake here and there, and in this way conclude the preparation of the Nocturne. Is it any wonder that the left hand is so unskillful?

Since skill in piano playing is so largely a matter of nerve force, and since this nerve force is built up in each hand and arm by its every act—when directed by the mind—we should make it a point to use the left hand alone more, whether at the keyboard or away from it. (Lucky is the pianist who is naturally left-handed).

Music written for the left hand alone, I think, is of much value in this connection, as in this the mind is all focused on the work of the left hand. In playing with both hands one or the other must be more or less mechanical—almost invariably the left—since the mind can not be focused on two things at one and the same time.

Pieces for the left hand alone are not very plentiful, but if we notice as we go along we shall find much that can be played with the left hand anyway. For instance, I once heard a pianist playing the heavy chords of the Chopin Prelude Op. 28, No. 20. To anyone not in the room it sounded as though he was *erroneously* crippling the chords, that is, bringing the left hand down before the right: whereas he was playing it all with the left hand by striking the lower chord first and hastily transferring the hand to the upper chord. We will also find that the left hand part of many classical works when played alone reveals beauty of which many of us never dreamed.

Following is a list of the left hand pieces most in demand:—

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Better Sight-Reading Needed

By FANNIE EDGAR THOMAS

NOBODY finds it necessary in order to read the newspaper to buy it a month before and ponder over it until the words come fluently. Why, then, should so many pianists, singers and violinists have so much trouble in reading music supposedly well within their grade with so much difficulty? There is really no excuse. It was once the fashion to think that very few people could do this; that it was a "gift" bestowed upon a few rarely endowed musicians, and of no use for others to try to acquire it. It was agreed that some were born with an "ear" for music, and all others without it; that some had a "mind' for it, and the rest apparently had no mind

All these ideas have proved false. It is, of course, true that some are naturally more gifted than others, and they are greatly privileged. Some have a quick ear, and some are not so alert. But it is within the bounds of possibility for all who care to do so to become fluent readers. There must first of all be a clear, definite knowledge of the elements of musical theory—intervals, terms of expression, key signatures, time signatures, and a carefully cultivated sense of rhythm that will carry one over difficult places even when the unprepared fingers have bungled over an unexpected or difficult combination of tones. But apart from these things, the great way to learn to read by sight is—to read by sight; anything and everything, provided it is not far beyond your grade.

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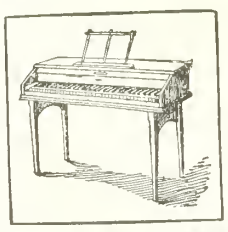
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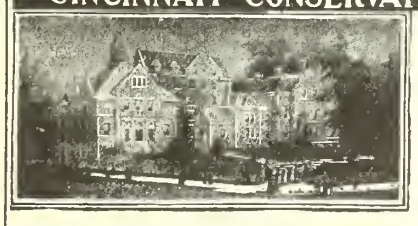
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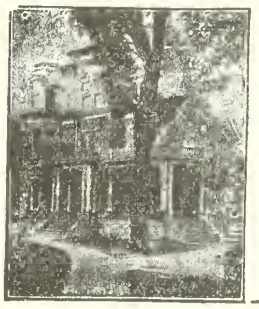
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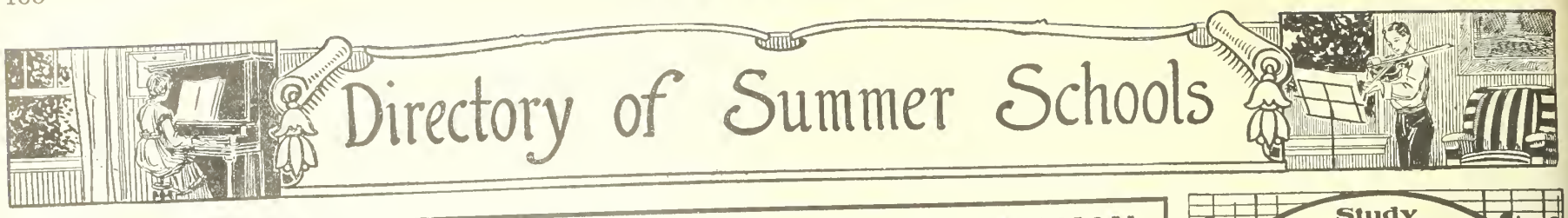
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JUNE 1914

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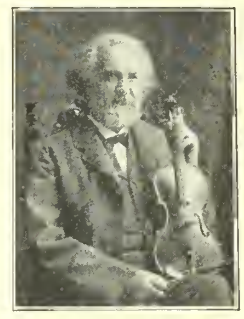
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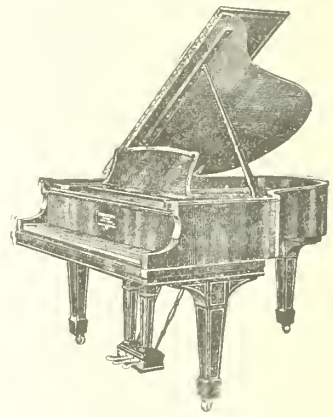
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THE ETUDE

JUNE, 1914 VOL. XXXII. No. 6.

SUMMER PROGRESS OR SUMMER STAGNATION?

WHAT do you suppose would happen if every business enterprise hung up a notice

Business Suspended from
June 15th
to
September 15th

Imagine a great metropolis with blinds closed for a quarter of a year,—locomotives rusting in the round houses,—factories with cobweb-draped machinery,—printing presses silenced for months,—building operations at a standstill, libraries and banks with barred portals. The grim ruins of Thebes or Memphis could hardly be more desolate than such a picture.

Suspension of activity is another name for death. Yet many musicians and music students deliberately choose to suspend their work during some of the best months of the year. This is due in a large measure to the old custom of stopping education for several months at a time. In the olden days schools were closed in summer for many reasons. The foremost was that insufficient money was appropriated to keep them open. Another was that in country districts the grown boys were needed in the fields. Arising from this came still another condition. The school terms were so short that a boy in the country found himself well on to manhood before his education was really fairly begun.

But the old order changeth. Our universities are now conducting most successful summer schools. Conservatories, at one time shut for three or four months, now remain open for twelve months. Vacation schools for children have brought both happiness and progress to thousands of youngsters who formerly spent their summers in indolence, *ennui,* malicious mischief or moral decay.

Again, suspension of activity is death. If you want a summer of real delight you can not get it by loafing. In music more than in any other art, uninterrupted progress is most desirable. The teacher who hopes to make next year a better year than the last, will find that every moment of the summer contains a golden opportunity to make plans, get acquainted with new teaching works and most of all keep up the interest of pupils, who formerly deliberately planned to seek enjoyment in stagnation. Wise and fortunate is the teacher who can put out the sign

Business Continued from
June 15th
to
September 15th

Do we believe in vacations? By all means. But we do not believe in wasted vacations three or four months long. Get a vacation, a change, a rest every day of your life, or you will never know what a vacation is.

Take a lesson from the trees and flowers, and make the coming summer your hour of greatest growth, richest development and highest joy.

GETTING BREADTH.

PROBABLY in no other country of the world is there such a widespread effort to secure breadth similar to that which so many Americans are now making through Chautauquas, Public School Lectures, University Extension Societies, Institutes, etc., etc. Certainly no country possesses anything like the number of magazines—good, bad and indifferent, but all for the most part informing, now being put out in all parts of the United States. If we are denied a systematic schooling in our youth we do not spend the rest of our lives deploring the fact, but do our best to improve ourselves through the wonderful means ever at hand.

Musicians are often accused of being narrow. That is a charge which may often be brought with justice against any professional man who attempts to specialize. One of the narrowest men we have ever met was a very celebrated authority upon higher mathematics. He had virtually sold his intellect for mathematical proficiency.

Travel and reading are perhaps the most popular means for "getting breadth." If one can not come in direct personal communication with the great men and women who are shaping the progress of our civilization one can at least see as much of the world in which they live as it is possible to see, and also keep in touch with the leaders of thought through magazines in which they are represented. Particularly valuable for the music student who wants to keep in rhythm with the big pulse of the times are such splendid reviews as *Current Opinion, The Outlook, The Independent, The International, The Literary Digest, The Review of Reviews, Collier's Weekly, The Atlantic Monthly, The Metropolitan Magazine, Travel, Harper's Weekly* and a host of excellent publications crowding every news stand. In fact, all of the better class general magazines are likely to contain splendid formative material. Even the highest priced of these really comprises as much printed matter from renowned authors and celebrated specialists as many a book costing several times as much.

Beautifully printed, abundantly illustrated, finely edited and surprisingly cheap in cost, our best American magazines offer opportunities for "getting breadth" which always pay the subscriber more than he puts out for them.

COMMENCEMENT SEASON.

ROSES and smilax, the warm June air, clouds of white crêpe de chine, dotted Swiss, net and china silk, laughing *sweetyoungthings,* flustered Prexy, the pompous valedictorian, palpitating maiden aunts, and—Oh, don't let us forget him—the solemn old gentleman with an imposing row of initials in the wake of his name, who says for the fiftieth time in his life, "My friends, this is not the completion of your education,—it is only the beginning, the commencement."

Only one who has journeyed to that apex of human achievement, a commencement, knows the real meaning of complete happiness and perfect self-satisfaction. Alexander, Napoleon, Nelson or Dewey surely never felt so triumphant after their victories as the young person who proudly goes forward to receive a diploma on commencement day.

This is THE ETUDE's message to all those of its friends who feel their greatest joy at this commencement season. Agree with yourselves that you will celebrate the event by some new achievement, some rich accomplishment every year. Take our warmest, heartiest wishes for your life success.

MAKING DRILL INTERESTING.

BY GEORGE HENRY HOWARD.

Although drill is not the only duty of a teacher of the piano, it is nevertheless a very important part of his work. Many teachers are very inspiring in their example and very efficient in leading their students to a good appreciation of music; and yet some of these earnest and devoted workers in musical education are not as successful in training and disciplining.

Drill may be (*a*) constructive and (*b*) remedial.

Constructive drill is that kind which secures:

First, *a definite and explicit idea of a thing to be done.*

Second, gives all *necessary* details regarding the requisite manner of doing it.

Third, names the *conditions* for doing it accurately, and

Fourth, then secures an example which exactly meets the requirements specified.

In other words, good drill of this kind *makes sure* of one *perfect* example. The motto, "Begin right," needs to be used in plans of drill.

Having begun with a flawless example, three more perfect examples may be added to it; this makes the *beginning* of a good *habit* of playing the exercise or fragment of a piece. If eight perfect times in succession follow, the chances of failure on any passage are very small. Some passages need, of course, scores and hundreds of repetitions. Ideally, constructive drill makes sure of the following list of pianistic virtues:

1. Beginning right.
2. Proceeding attentively and correctly.
3. Self-reliance.
4. Efficiency.
5. Economy of time.
6. Composure of spirit.

Constructive drill is not always possible. Some students are restive under any kind of restraint. They are not receptive; they are not wholly teachable. Leading such temperaments is like capturing some birds or animals; a great deal of cunning has to be used and many devices employed. The most resourceful teacher is *sometimes* obliged to wait for months for an opportunity of this kind.

Yet earnest teachers will cherish the conviction that constructive processes in their professional work may be the rule and remedial processes more and more exceptions.

Remedial drill is that kind which has for its aim the ability to remedy defects, or to overcome faults. While constructive drill is quite practicable with students who are being easily moulded under the teacher's guidance, remedial drill has to be employed for children (or older persons), who *will* fall into errors in spite of the greatest care which may seek to prevent them. Some pupils seem to possess more talent for bungling and blundering than for anything else! Therefore remedial drill need not be despised; it has its place and fills a need.

This kind of drill, too, is valuable in the case of pupils who have had indifferent instruction and who, perhaps, have never learned to be thorough in anything. When they at length come under the instruction of a thorough and painstaking teacher it may be necessary, for a few months, to spend considerable time in drill which shall remedy defects and overcome bad habits. But a skilful teacher will make short work of this. In my Outline of Technique (which appeared two or three decades ago) were three sentences which have encouraged many. They are these: "A right habit in its actual formation has a power to establish itself which a wrong habit *after years of growth can never possess.* The habits may be, and often are, revolutionized in an hour's effort of teacher and pupil. This can occur when the *heart, mind and soul are all enlisted.*"

The skilful and ambitious teacher will in a few weeks or months lead the pupil away from remedial work into the sunnier regions and more direct and flowery paths of immediate achievement, instead of roundabout and haphazard efforts.

Some illustrative experience. Mr. H. asks a new pupil, who has been playing very carelessly, with many discords, wrong fingering, etc.:

"Emily, do you like to practice?"

E.—"No, I hate it."

Mr. H.—"Is that so? (with affected surprise). Well, I don't blame you. But you needn't practice if you don't want to."

E.—"What shall I do? Do you really mean that?" laughing.

Mr. H.—"Certainly I mean it. You can take lessons without practicing and I will take care that you make progress. You will doubtless do better than you have been doing."

E.—"I guess I can practice a little."

Mr. H.—"Can you? Let's do a very *little* now. We will drill slowly on this hard measure. All you need do now is to play it exactly *right once.* Good, *perfect!* Let us have it once more *just as nicely*, which is usually *harder to do than the first time.* Are you ready to play it *exactly* right? Bravo! If now you can do it twice more just as well as you have done it that will be enough, for I shall then feel sure of two fine qualities within you, namely, bravery and perseverance. Good. Those four times mean a noble habit. Can you do them eight times at home?"

E.—"Yes, Mr. H., I have learned to practice." A sunny face looked up. In four weeks Emily had also learned to find zest in hard work; she was grappling with severe tasks like a virtuoso, although only a girl of fourteen years.

HELPFUL PEDAL EXERCISE.

BY HANNAH L. SMITH.

How shall we define the pedal, that fascinating part of the mechanism of the piano which with a simple pressure of the foot raises the felt fingers from the keys and liberates the wires so that they can sing until they are silenced again by the expiring vibrations or the falling of the felts which "damp" the wires and give the pedal its name "damper pedal?" "The soul of the pianoforte," says one writer. The sustainer, as a living breath, of the tone initiated by the stroke of the hammer on the string, the factor which enables ten fingers to do the work of twenty; above all, the master magician at whose signal awakens the "heavenly choir" of harmonics to envelop earthly tone with a glamour of almost unearthly glory. An indispensable agent in the performance of modern pianoforte works, as well as an essential and determining factor in the composition of music for that instrument, how is its use to be translated into effects of beauty? And how may the teacher help the pupil to acquire such control of its mechanism as shall with almost involuntary action produce these effects?

A cynic has said that of every ten amateurs, nine use the pedal badly, and the tenth does not use it at all. Surely, after all these later years of good teaching, too sweeping a condemnation to be applied to the dillettante efforts of to-day; but still the fact remains that too much piano playing, otherwise good, is blurred and distorted by misuse of the pedal, while here and there a timorous amateur, recognizing the evils of its abuse, weakly declines its aid, and offers a tame and colorless performance which a little knowledge of how to produce pedal effects would have rendered artistic and pleasing.

To judge from the older pianoforte methods, it would seem that pedaling, the highest art of the modern pianist, was deemed unworthy of attention. Or else it was taken for granted that a talented pupil would without teaching use the pedal correctly, and that one who lacked talent could never learn to do so; for amid the myriads of exercises for the fingers there is never even a hint of the coöperation of the foot. And even after the necessity of the use of the damper pedal for artistic effects had been fully recognized, and indicated in most pianoforte compositions, the directions seem to imply that it was immaterial whether the foot motion was made at the moment corresponding to the initial or at that corresponding to the final letter of the abbreviated word. That is, whether before, simultaneously with, or after the stroke of the finger upon the key. In the initiation of the tone-sustaining power of the pedal at the beginning or at the end of this fractional interval of a time beat lies much of the difference between a really artistic performance and the merely correct translation into sound of notes arranged in rhythmical sequence.

PRACTICAL EXERCISES.

In ninety-nine cases out of a hundred, both pressure and release of the pedal should *follow* the striking of the key, instead of coinciding with it. If the pedal is released exactly at the moment the finger touches the key, it will fail to bridge over the little gap between the new tone and the preceding one; especially if the player is nervous and inclined to hasten every motion. If it is pressed down simultaneously with the finger attack, some vibrations of the preceding tone will surely be caught in with the new one, with blurring and most unpleasant effect.

The real difficulty in the use of the pedal being, therefore, that it must be played, as it were, out of time—neither simultaneously with the finger nor with the count, but always lagging a little behind both—the foot should at first be trained separately from the hand. The heel should rest on the floor, as a fulcrum, and the pressure on the pedal be entirely from the ball of the foot, which should not be so far raised at the release as to make the contact with the metal audible at a renewed pressure. Until this can be done without contracting unneeded muscles, or contorting the rest of the body, there should be no attempt at pedaling in connection with music.

When a good foot motion has been well established, count steadily one, two, three, four, six times over, pressing the pedal down at three and releasing it at one. Repeat this, pressing the pedal down at two and releasing it at one. Then count one, two, three, pressing the pedal at two and releasing it at one. Then count rapidly six, putting down the pedal at two and releasing it at one. This last approximates nearly to the motion required by artistic pedaling.

Now, with the middle finger of the right hand play the scale of C major, one degree to each measure. Count four, putting the key down at one and releasing it at three, and do the reverse with the pedal—that is, press it down at three and release it at one—allowing the motions of hand and foot slightly to overlap, so as to make the scale perfectly legato. Then play the same scale with the same count, but striking the key at one and releasing it at two, and pressing down the pedal at two and releasing it at one, joining the scale tones in a perfect legato. Play it again in triple time, putting down the key at one and releasing it at two, with the reverse for the pedal. Finally, play the same scale in six-eighth time—finger down at one and up at two, while the pedal is pressed down at two and released at one—making perfect connection of the tones by the pedal.

Now take some simple melody, preferably one with many and wide skips, and play it with a single finger—first without pedal, and then by its coöperation joining the disconnected tones to a perfect legato. It will be found that to make this perfect connection it is necessary to change the pedal not exactly with the count, but an instant after; and this is what is meant by playing the pedal out of time. The defect of faulty pedaling is quite as often that of too speedy release by the foot, as that of continuing the pressure too long. This should be practiced at first quite slowly, but the tempo gradually increased as much as possible; and a few minutes daily will soon establish the habit of the necessary deliberation in the use of the pedal.

A MUSICAL PARTY THAT PAID.

BY GRACE BUSENBARK.

There had been a number of recitals that had been successful, but we determined that a "Musical Party" had a flavor to it that would touch the little folks far more than a recital. So a musical party we had, and it was a great success. After the musical numbers, there were games, and it is these games which may make this article practical for other teachers who may wish to try them.

First there was bouncing musical balls. Colored rubber balls were given to the children, who bounced them to the time of pieces played at the piano. The one who kept the best time won a prize. That was voted "lots of fun."

Then we had the familiar game of finding a hidden object by means of music. Loud music meant that the seeker was near the object, soft that he was far away from it.

Next we marched for four beats and stood still for the corresponding number of beats. This was done alternately, and then six and eight beats were marched. During the waiting period the children clapped the time with their hands. In this manner careful listening and accurate counting were stimulated.

The favors were paper caps on which were pasted large black whole, half, quarter, eighth and sixteenth notes. These were relieved by such other musical signs as we could cut conveniently and quickly out of black paper. Of course you understand that the pupils did the cutting out themselves. After that most of our recitals for the very little folks were elevated into parties, with all the "trimmings" of the party, but with a good measure of wholesome educational food served with the games and the ice cream and cake. Need I say that the little folks looked forward to these events with the keenest pleasure?

An Appreciation of Contemporary Music

From an interview secured expressly for THE ETUDE with the renowned French Composer

CLAUDE DEBUSSY

By M. M.-D. CALVOCARESSI
the distinguished French critic

[EDITOR'S NOTE.—M. Debussy's life has frequently been reviewed in THE ETUDE in the past. The career of M. M.-D. Calvocaressi, who has secured this interesting interview for THE ETUDE, is one of unusual interest. M. Calvocaressi was born in 1877 at Marseilles, France. His parents were both Greeks. At the age of nine he was taken to Paris where he received his education. For a time he was the pupil of the renowned French composer Xavier Leroux. Twelve years ago he entered the field of musical criticism. Astonishing linguistic skill enables him to write in several languages with great fluency. His interest in modern Russian music has done much to advance that art on the continent. Many important Russian musical works owe their French translations to M. Calvocaressi. He has likewise turned French works into German versions and English into French. In 1913 he delivered a course of lectures at Oxford University. He is now one of the two editors of the *Revue Française de Musique*.]

THERE are, as regards music, two categories of opinions and of judgments—that of the layman and that of the expert. Without laying undue stress upon the distinction—for when it comes to the last it is instinct and sensitiveness that judge, sweeping away theories and systems—one may say that never were the judgments of trained, cultured, well-informed musicians more needed than at the present time. Events are proceeding at a tremendous pace; fast enough indeed to bewilder even the expert, while the average music lover finds it impossible to realize the trend of modern art. Hardly has one made up one's mind as to the many questions called up by recent developments like that of the Russian school of the nineteenth century from Glinka to Rimsky-Korsakov, of the French "impressionists," of Richard Strauss, than events, following one another with incredible rapidity, throw the student of music upon first one new track and then another.

The present situation of musical art is undoubtedly the most intricate that has ever existed. Arnold Schönberg has appeared.

In Austria and in Germany a whole school of young composers, intent upon ideals similar to those which he was the first to assert, have mustered around him, and exhibit convictions strong enough not to be overlooked. Throughout the musical world the very writers who would aver that his art is beneath contempt prove by the fury of their onslaughts that the impression created by his doings is greater than they care to acknowledge. In Russia, the Benjamin and *enfant terrible* of the national school, Igor Stravinsky, had hardly given the public time to recover from the effects of his score, *L'Oiseau de feu,* than he followed it up with the even more daring *Petrushka,* and a twelve-month later with the *Sacre du Printemps,* the Paris production of which occasioned the most prodigious effervescence remembered since the days of *Tannhäuser* or of the first performances of Debussy's *Pelleas et Mèlisande.* Another Russian, Scriabine, intent upon associating modern experiments in musical substance and thoroughly unmodern symbolic or literary intentions—to say nothing of his having added a luminous keyboard to his orchestra and meditating, we are told, stranger additions, such as a "perfume organ"—sedulously weaves the intricate patterns of *Promèthèe* or of the *Poéme de l'extase.*

In France, Claude Debussy, but recently considered as a revolutionist and a curiosity, is already acknowledged as a classic. Unexpected fascinating things have occurred in Hungary with the advent of Bela Bartok and Zoltan Kodaly. Great Britain is in a fever. In Spain many keen musicians are budding, and a great number of Italian composers—apart from the rather ludicrous "futurists"—have given up the time-worn tradition of opera, *verismo* or sentimental.

The greater number of those who speak or write on musical topics add to the confusion. Some confidently proclaim the decay of classical forms (which afford the most obvious and easiest, if not surest, standards), and others no less confidently predict an early reaction against the excesses of modernism.

A BEWILDERING PRESENT.

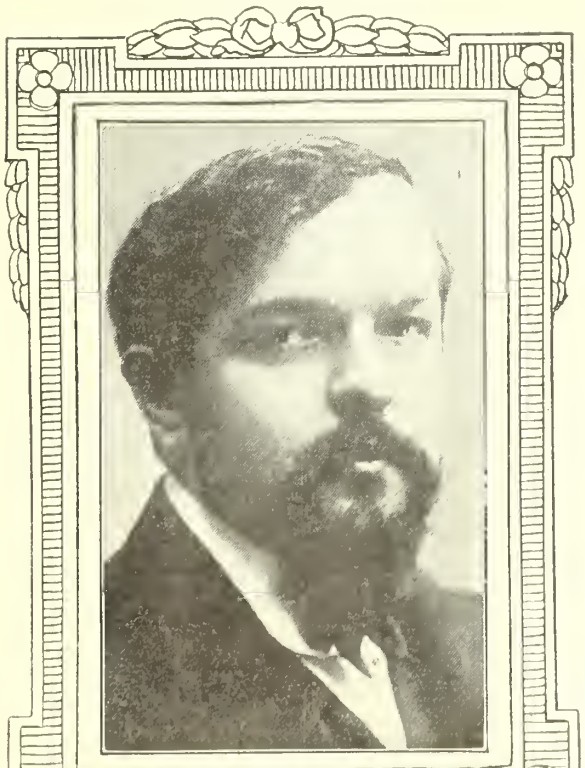
What the future of music is to be, considering how bewildering the present is, has more than ever become an anxious question. The writer, therefore, considers it a singular piece of good fortune that during a recent conversation which he had the honor to hold with M. Claude Debussy this very topic should have been moved.

It is quite natural to expect that M. Claude Debussy, being one of the chief innovators of to-day, and one whose works have been the objects of passionate criticisms, bitterly censured, warmly upheld, and have on the whole come to their own soon enough, should take an interested and not unsympathetic view of the turmoil that surrounds us. He also is a trained critic, and has provided many essays to Paris dailies and periodicals. To the present day he reviews concerts for a musical monthly.

M. Debussy may be briefly described as a keen, thoughtful observer and a philosopher capable of enthusiasm as well as of scepticism.

The former point is shown by his great fondness for the music of Bach, of Couperin, of Rameau, of Chopin, of Balakirev, of Moussorgsky; the latter, by pungent, irreverent comments upon certain songs of Schubert "that smell of long-closed drawers and of flowers forever faded," or upon Wagner's *Ring* with its "stilted, not very purposeful flourishes." But apart from occasional sallies such as these, he expresses himself very reticently, and when referring to his articles one should never fail carefully to read between the lines.

"I do not 'profess,'" he said, "to supply 'criticism,' but simply and candidly to give my impressions. In criticism the individual factor plays far too great a part. And often the outcome of all that is written or said can be reduced to 'you are wrong because I happen to think differently,' or the reverse. The thing to do is to discover the many impulses that have given birth to works of art and the living principle that informs those works.



CLAUDE DEBUSSY.

A PERPLEXING CONDITION.

"Interviewers have often ascribed to me surprising things which I greatly marveled to read. It is often difficult to say much upon the subject of contemporary music. Events are accumulating with incredible speed, and to try to focus them is often to strive after impossibilities. At the point actually reached by musical art, who could make a choice between the many diverging roads that composers follow? The task is distressingly puzzling. We have to deal not only with a great number of contemporary works but also with the many, often contradictory, teachings of the works of the past, whose influence upon our sensitiveness and our culture is ever becoming greater. And if even in the patrimony that came to us from the past we find food for perplexity, what is to be said of the present?

"As far as I am concerned I have little to say as to it, and still less as to the future of music—all that is more or less guess work, and tempts me little. Moreover I do not see much of what is happening. There comes a time in life when one wishes to concentrate, and now I have made it a rule to hear as little music as possible.

"Take Arnold Schönberg for instance. I have never heard any of his works. My interest being roused by the things that are written about him, I decided to read a quartet of his, but I have not yet succeeded in doing so.

THE EVIL OF PREMATURE JUDGMENT.

"A point that I really wish to emphasize is, that I consider it almost a crime to judge prematurely. The former policy, which consisted in allowing artists to ripen in peace and of taking no notice of them until their art had fully asserted itself I consider far sounder than the actual one. It is unwise to unsettle young artists by making them the subjects of discussions that are often shallow and prejudiced. This febrile haste to dissert, dissect and classify is the disease of our time. Hardly has a composer appeared than one begins to devote essays to him; one pounces upon his works, one burdens his attempts with ambitious definitions.

"I esteem, for instance, that, tempting as the thing may be, the moment has not yet come to judge the younger Hungarians like Bartok and Kodaly. Those two are extremely interesting and deserving young artists, eagerly seeking their way; no doubt about that. They are pretty sure to find it. And a noteworthy feature of their music is the obvious affinity between its spirit and that of the modern French. But further I shall not go.

MODERN RUSSIAN AND SPANISH MUSIC.

"Igor Stravinsky affords another excellent instance of a young artist instinct with keen and fervid curiosity. I think this attitude of mind most praiseworthy at his time of life. It is good for young artists to be alive and to cast all around themselves, but I think he will sober down in due time. He is the only one of the younger Russians with whose output I am acquainted. During my recent stay in Petersburg and in Moscow I met several other composers, but I had no occasion to hear their music."

Debussy, a keen lover of Russian music—he was one of the first in France to praise Balakirev and Moussorgsky—evinces great sympathy with the doings of contemporary Spanish composers who, like the Russians, have sought and found in national folk songs the foundation of their musical style.

"Practically the whole of modern Spanish music comes straight from folk time. And yet it never lacks variety, so that one may well judge how inexhaustibly rich the fountain is. Among the Spanish musicians of to-day the most typical, perhaps, is Albeniz. He has drunk at the springs of folk music deeply enough to be absolutely imbued with its style and its very spirit. The profuseness of his imagination is positively stupendous; no less so his capacity for creating atmosphere."

MODERN ITALIAN OPERA.

On modern Italian opera he is not lavish of praise:

"Why talk of modern Italian opera? That would be ascribing to it an importance that it remains altogether destitute of. The greater part of the public revels in the vulgar and the meretricious, and at all times has bad taste been catered for. The Italians, well aware of what the public wants, act accordingly. I do not think their influence harmful, for every artist writes the works that he was preordained to write. If any one be drawn toward the mediocre, the fact shows him to be mediocre himself, and we are to presume that under no circumstances could he prove capable of rising above mediocrity."

The vehemence of the foregoing sentences contrasts very forcibly with M. Debussy's usual reticence a reticence in which one should acknowledge the outcome, not of indifference, but of the composer's innermost temperament. Indeed his music tells of a similar fondness for moderation in the suggestion of all emotions. And it should likewise be remembered that in M. Debussy's opinion the worst sin against works of art is indifference.

"The old quarrels are revived," he recently wrote. "So much the better! For if freedom of spirit is a characteristic trait of our time, that freedom does not go without a tendency passively to accept all kinds of styles and methods, and that inertness is almost an outrage to art."

THE ATTITUDE OF THE PUBLIC.

To conclude the conversation I asked M. Debussy his impressions as to the comparative receptivity of the different publics before which he had appeared as pianist or as conductor. His answer was:

"There can be, I think, no general rule. It all depends upon affinities. As I said a while ago the Hungarians are very near to us Frenchmen, and, therefore, our music succeeds with them. The Russians are likewise well prepared to appreciate the output of the modern French school. From Great Britain also I have carried away an altogether favorable impression. The British public has a most remarkable capacity for attention and respect; it does not think itself compelled noisily to express dissatisfaction whenever it fails to grasp at first hearing the purport of a new work. And this of course, as far as the appreciation of modern music is concerned, is the best attitude. To believe that one can judge a work of art upon a first impression is the strangest and most dangerous of delusions."

SCALES AND THE CHILD.

BY DOROTHY L. RUSS.

After tone equality an even tempo seems to be the principal trouble that children encounter in scale playing. The majority of children do not have enough practice in counting aloud as they play. A very good way to overcome both of these difficulties is to combine them, paradoxical as it may sound.

Have the pupil take the scale, with one hand at a time, and running up and down two octaves only, at first. The first time the playing is very slow, and the pupil counts aloud, "one-and-two-and-three-and-four-and," giving the first tone the counts "one-and" and the second "two-and," etc., running up and down once. Without hesitation he plays it the second time with but one count to each tone, and the third time is a continuation of the second, only that there are two tones to every count.

As the counting is kept perfectly even from the beginning it requires concentration to make the changes in [illegible] without stumbling. Another thing, the child [illegible] constantly practicing this exact doubling of tempo [illegible] larger valuation of time. The results will [illegible] every other kind of playing, where quarter [illegible] eighths or sixteenth notes follow eighths. [illegible] where there is a measure of quarter [illegible] of sixteenths, the child who has practiced [illegible] can at least always play correctly and easily.

HIGH TEACHING IDEALS OF AMERICAN MUSICAL PEDAGOGS.

BY A. WALTER KRAMER.

The present day teacher—and here the American teacher is referred to—is a pedagog in the same sense as is the teacher who instructs our children in literature, science, in fact in all academic subjects. He has studied his instrument with care, not with a view toward concertizing but with the set purpose of giving the principles of his art to the younger generation. He analyzes every bit of study-work; he digs deep into the finest subtleties of a sonata or study and finds out what is the most advantageous method by means of which the pupil will be enabled to play that composition with the least effort and the best results. He makes a study of the history of education, of the principles of pedagogy from the time of the great Pestalozzi down to the most recent work of contemporary educators. He studies the peculiarities of each and every student, realizing that what is of use to one is harmful to another and *vice versa*. What is more, he regards his work as a mission, as a calling that is as important to one phase of his country's development as is any in existence. And having done this, he is equipped to produce musicianly students who understand the technic of their instrument; who realize what music is and who are made by it better members of the community in which they live.

This is not all by any means. There is another factor which must be also considered. In teaching, one of the most important things that a teacher must do is to select material for his pupils. And in doing so, he must always remember that in addition to the interest he stimulates, a correspondingly large amount of interest will be brought to bear on the student by the music he plays.

VARIETY NEEDED.

If the foreign teacher, who directed the musical destinies of America for so many years, knew this, he lost sight of it among the many things he was called upon to do. It was his policy to use in piano teaching, let us say, the "Method" of Louis Köhler, for the beginner, then the same composer's elementary studies and immediately thereon Czerny, then more Czerny, and finally the artist's studies of Czerny. These were supplemented by sonatinas of the early masters, easy sonatas and finally the sonatas and fantasias of Mozart, Haydn and Beethoven. Czerny! In that name there seems to dwell a holy fear and terror; it is unlike any other name in piano literature, for with it goes the story that he was a pupil of Ludwig Van Beethoven, before whom all bow in reverence and honor. But if he was Beethoven's pupil, what of that? His studies, planned with utmost care are surely not all there is in musical literature, and many a student of piano has been turned from a career by being compelled by a stubborn instructor to practice these exercises three and four hours per day, with the remark that without them one could not learn to play the piano. Let the pupil have variety, such as may be found through the use of the studies of many writers, especially Heller and Berens.

The American teacher must in selecting studies for his pupils, find material which will be so interesting that the pupils' practice-hour will be a pleasure to him, not something to be avoided. Just as our teachers in the schools are given story-books with attractive pictures to make boys and girls want to read, so must the music-instructor find pieces with titles which immediately call up in the child-mind some story or picture. The étude or study, and what is commonly known as a "piece" must be combined at the very beginning; to be sure, five-finger exercises will be tolerable to some serious pupils in their pure and unadulterated form, but to the many a coating of sugar will make them much more attractive.

Leopold de Meyer, a famous pianist of Dresden, has recorded his experience of playing before the Sultan of Turkey. When the Sultan came into the concert-room and observed the grand piano he started back in dismay, asking what that "horrible creature on three legs could be." Nothing would satisfy him but that the legs should be taken off. The unfortunate artist was compelled to sit straddle-legged and to dispense with the pedals before the Sultan could be induced to listen. The Sultan, however, expressed the greatest pleasure at the performance.

QUALIFICATIONS FOR POSITIONS IN SUMMER HOTEL ORCHESTRAS.

BY EDITH L. WINN.

Young students are not usually cursed with too much fortune, and many of them who desire to earn a living in the summer months naturally turn to the summer resort hotels which include "music with meals" among their attractions. These positions are often very desirable. Salaries vary from $5 to $10 and $12 a week according to experience. The hotel pays the carfare one way and also includes board and room for the summer. The players are usually received on a plane of equality by the guests. They have a table in the dining-room and they occupy excellent rooms, and so long as they do not monopolize the reading-room, writing-room and verandah to the exclusion of the guests, young women who undertake summer engagements usually have a pleasant time as well as a profitable one.

Unfortunately not all those who apply for such positions are qualified to do the work. The following is a record kept by one manager who was instrumental in bringing many hotel keepers and musicians into communication with each other. It will readily be seen how many points have to be considered in securing such engagements:

A RECORD OF APPLICANTS.

No. 1. This person cannot play dance music. Has had no experience. Is an advanced pianist and fair accompanist, but cannot concentrate. Cannot read at sight very well, and is apt to beat time with foot while playing. Can play her solos rather well. Careless table manners. Wants a professional salary without having professional skill.

No. 2. Plays the organ. Cannot play piano solos as well as No. 1, but has a better knowledge of routine. Is prepossessing and bright, eager to learn and ready to affiliate with anyone. Is eligible for a position and does not over-estimate her importance.

No. 3. Has lived in a little town and taught there. Does not fit into hotel life. Has not a reciprocal feeling when criticised. Plays in too dominating a manner. Is not a good timist. An excellent soloist. Has not learned to mingle with people and make friends.

No. 4. Can play viola or violin. Is a clever student soloist and orchestral player, but has personal traits that might be a drawback in a hotel orchestra.

No. 5. Is a thorough lady, willing to play orchestra music and routine, but is also a good student and musician. As some hotels desire soloists as well as orchestral players, a café orchestra girl is not always eligible though she knows routine, unless she studies all the time during the winter.

It will be observed that personal habits have to be considered as well as musicianship, and it is not always the most "temperamental" artists who are the most desirable, all things considered. In trying out artists this manager would first play a waltz like the *Blue Danube* or *Artist's Life* on the violin and have the applicant accompany (if a pianist, of course). Frequently the pianist who plays only solos fails at the outset. The signs "D. S." and "D. C." are perfectly plain, but the player is not accustomed to them, cannot concentrate, and doesn't know where to go. This habit lasts at least the first month of the summer. The same test holds good of a two-step or march. As opportunities for rehearsal are frequently impossible, it becomes important that young musicians should if possible obtain some practice in routine work before making application.

MUSICAL HISTORY A PROD TO SUCCESS.

BY MRS. A. J. OSBORNE.

I firmly believe that every teacher should conduct a class in musical history and keep it up so that every new pupil will be in a position to take advantage of it. It is difficult to think of anything that will urge pupils ahead more than musical history—first, by inciting them to emulate the lives of great masters; second, by broadening their knowledge of music, and third, by showing them how great musical accomplishments are the result of the efforts of hard-working men and women not so very different from themselves.

The student should read closely and regularly and the teachers should emphasize:

The master's trials.
The master's successes.
The master's industry.
The master's habits of study.
The master's rewards, etc.

Try the history class plan and you will never give it up, as the interest of your pupils will become manifest at once.

The Nature of the Difference Between the Classical and the Romantic Schools

By EDWARD BAXTER PERRY

In what follows I shall endeavor to show the radical difference between the clever and intellectual development of a *theme*, as in the older schools of composition, and the spontaneous and emotional consistency of a *mood*, as found in modern music; in other words, between the so-called classical and later romantic schools of composition.

A DEFINITION OF CLASSICAL MUSIC.

Strictly speaking, classical music is the best, most enduring music of at all times and countries, just as classical literature consists of the best books produced in all ages and localities. It simply means the highest class, whether written to-day or centuries ago.

Technically, however, musicians have come to draw the line sharply between the music, or some of it, which was written up to the early part of the nineteenth century, in which the scholarly handling of form was the chief essential, and in many cases the only element of interest; and the music which has come into being in the last hundred years or less, in which the direct forceful expression of life, emotional or external, is the aim and end.

The first bases its claim to consideration upon its cleverness, its ingenuity, the beauty, finish and perfection of its form; the last upon its intensity, its fidelity to life, its vital content, and its emotional effect. The first appeals chiefly, if not exclusively, to the ear and the intelligence; the last to the heart and to the imagination.

Musical logic in the first place consisted in the correct and consistent development and elaboration of a theme, no matter how brief, trivial and inconsequential it might be in itself; which theme was enunciated clearly at the start, and then worked over and over, presented in every possible form and dress, now in the major, now in the minor, now inverted, extended or abbreviated, now dancing gaily in rapid tempo, now dragging dismally in mournful measure, with every conceivable twist and turn, embellishment and contortion.

MUSICAL PUZZLES.

It was logical in the sense that the original theme, often valueless and meaningless in itself, was ever retained as the fundamental and controlling motive, more or less apparent according to the whim of the writer or the insight of the listener. Witness the fugue form, for instance, which by the way is the most intricate and difficult and the least artistic of all musical forms. It expresses absolutely nothing save the masterly ingenuity of the composer in dealing with musical material, and a certain mathematical sense of proportion, relation and symmetry in successive groups of notes. It appeals, if at all, merely to the technically trained intelligence, the same kind of mentality that enjoys unraveling a Chinese puzzle or a problem in higher mathematics.

Take, for example, the world-famous fugue founded on the letters that spell the name of BACH. I should explain for those not familiar with German musical nomenclature that in it our B-flat is called simply B, and our B-natural H, so that the notes B-flat, A, C, B-natural make BACH.

This is one of the most ingenious fugues in existence, and in a way interesting because extremely clever; but it is not music. It is not art. It is for that reason that neither this nor any other fugue is or ever will be grasped or enjoyed by the general public, and justly so. It means nothing, expresses nothing, has no more relation to the great throbbing sentient life of humanity than a problem in conic sections. It is simply a well constructed musical acrostic.

I speak not as one of the "ignorant herd" for whom we professionals in the pride of our narrow technical knowledge, are prone to have altogether too much contempt; but as a trained musician, with a life-time's experience behind me, who has not only studied and played but *written* fugues; Heaven forgive me for a waste of valuable time! And I say without hesitation or fear of criticism that there is more real music and more real art in Schumann's *Träumerei*, or even in Leybach's *Fifth Nocturne*, cheap and hackneyed though it may be, than in all the fugues that ever were written, boiled down into one.

THE THEME AND VARIATIONS.

The musical form known as the *Theme and Variations* is *per se* but little better, though there are some notable exceptions. It reminds one of the lightning transformation impersonator who appears one moment as a knight of the Court of Louis Fifteenth, then as a clown, next as a Roman Senator, and again as a painted Indian. Curiosity is piqued in anticipation of the next change, and one marvels at his facility in getting out of one costume and into another. That is all there is, no art in it, no pleasure for the æsthetic sense, no stimulus for brain or heart, no lasting benefit. Ten lines from *Hamlet*, as recited by Booth, were worth ten whole evenings of the antics of this mountebank.

Of course, when in this form of composition the theme is of real musical merit, a melody that has an inherent right to exist on its own account, and the variations are original and interesting, showing the latent possibilities of the theme, as presented from different points of view; suggesting the varying aspects of a character, brought out and modified by changing experiences, as sometimes is the case, we must modify our adverse judgment of the form to some extent; or, rather, we must admit that in spite of its hampering restrictions, the real musician may sometimes succeed in making it the vehicle of a real musical message; as in such example as Handel's *Harmonious Blacksmith*, the first movement of Beethoven's Opus 26, Schubert's *Variations in B-flat*, and Schumann's *Etudes Symphoniques;* but even then we cannot but deplore that they did not write in freer form.

With the birth of the modern romantic school of literature and music, in the early decades of the nineteenth century, a new idea became suddenly dominant —namely, that the subject matter of a book or poem or composition was far more important than the form in which it was presented; that the meaning to be conveyed, being of chief significance, must control the manner in which it was conveyed; that the thing said was more vital than the way in which it was said. In other words, that henceforth, in all art work, *expression* must dictate terms to form.

This idea was the natural and inevitable outgrowth of the changed conditions of human life and social order. The divine right of kings and the feudal supremacy of the few crashed to their fall before the tidal wave of free thought, intense feeling, and sense of human right, generated by that tremendous seismic upheaval, the French Revolution; necessarily carrying with them to destruction and ultimate oblivion many of the artificial and useless forms and time-honored traditions which had grown up around them.

THE MUSIC OF MOODS.

In art, as in political life, inherent truths and power of reason began to assert their right to supersede inherited codes and customs. Scholastic pedantry, clever elaboration of ingenious nothings, ornate and polished reiterations of pointless platitudes, were swept aside; to make place for the vital human element, the real thoughts, feelings, and issues of humanity. The same causes and movement that produced a Dickens and a Victor Hugo gave to the world a Chopin, a Liszt, and a Wagner. Since the dawn of the new era literary productions have been founded upon, not hair-splitting metaphysical disputations or fantastic plots drawn from an obsolete mythology, but upon the real thought, problems, situations, and above all the intense elemental emotions of actual life as we see and experience it.

No less in music the modern composer, to win a hearing, must give us, not the logical and scholarly thematic development of a haphazard series of tones, like the noted *Cat Fugue* (whose theme was actually formed of the notes struck by a cat walking over the piano keyboard), but the living logic of a consistently developed mood or sequence of moods.

MUSIC THAT SAYS SOMETHING.

To-day a musical theme is selected or created, not because it can be readily inverted or turned inside out, or made to serve later for a new contrapuntal figure, but because it has, or is believed to have, an inherent symbolic meaning; because it *says* something, signifies something; in brief, because it contains at least one heart throb of real life. Its subsequent treatment, its rhythmic and harmonic development, are governed, not by the cut and dried technical laws appertaining to what is called the abstract art of pure music, but by the inherent necessities involved in the direct, vivid, forceful expression, and consequential evolution of some human experience; that is, by the logic of the subject, not of any form.

As a simple example, no good composer nowadays would start with a mournful minor melody, expressing profound depression, and transform it in the second period into a jig in the major key to show what possibilities it contained for variety of treatment. Nor would he write music for a tragic episode or a death scene in lively valse tempo, as was frequently the case in the older school of Italian opera. Such offences would be preposterous, grotesque, inartistic in the extreme, even though perfectly logical in structure from a purely musical standpoint.

Every art work, to justify its claim to that title, must reflect or embody some phase of life. It must be consistent, true to itself. We cannot juggle with it or introduce the incongruous without making it ludicrous, and this is the death-blow to every æsthetic impression. The world at large cares not a fig for the technique of music or any other art, for the mechanical means employed in the making of it. It is the general effect, the emotion produced, that give it its value if it has any. What the people ask, and with right, is, what does it bring to us, what does it do for us? And in this respect the romantic school of music is as far in advance of the old classic forms as the political situation of to-day is in advance of the absolute monarchy of bygone ages.

Let no one hesitate to endorse the foregoing facts and theories lest he be called a musical heretic, probably by some foreigner whose education was had in the old-time schools of Leipsic or Stuttgart, and who has not kept pace with his generation. Let him say to himself, and to such critics, that what was the avowed creed of Schumann, Schubert, Liszt, Berlioz and Wagner is quite good enough for Perry and the readers of THE ETUDE.

DON'T BE DECEIVED BY WELL-MEANING FRIENDS.

BY B. H. WIKE.

Confidence in one's self has much to do with advancement, and this can be developed by playing for your friends pieces that you have mastered. In any case don't believe all they may say about your being "fine;" for if they say so and you believe it your progress will stop, and conceit is not desirable for the musician. The student who studies alone has no way to judge what progress he is making unless he can compare his playing with what may be called the "good" playing of others. He should lose no opportunity to hear the best music, even though he may have to go a distance to hear it. When a master pianist comes near your town attend his concert; it will be a great inspiration and a pleasure you will never forget. Frequent self-examination is justifiable and very necessary, and musical friends will give many good pointers.

A careful study of the fingering as marked in the very best editions is of first importance; too much cannot be said in favor of it. Mason's *Touch and Technic* is a very desirable work to have. The easier parts of Bach's *Well-Tempered Clavier* will assist in forming tone and securing finger independence. Plaidy's *New Technical Studies* are popular and very good for the student who studies alone. Some time the student may feel a need for understanding harmony, counterpoint, or composition. Even a little harmony is a great help in playing and in sight-reading.

TEACHING THE LINES AND SPACES.

BY FIDELIA GARNET.

EVER since I came to this town to teach music, I have observed one deficiency in all my pupils. Although they read notes readily in the treble or G clef, they seem quite uncertain about the notes in the bass, or F clef. Some of them do not know the leger lines below the bass; and rather than study out the note on the third line below, they will omit practicing the part of the piece in which it occurs, in the hope that I will tell them at the next lesson, and thus spare them the trouble of exercising their brains.

I could not imagine how they could all be so ignorant, until one day a little tot, with tears in her pretty blue eyes, said, "When I began to take lessons they told me the five lines were E, G, B, D and F. But when I had taken lessons six months they said the five lines were G, B, D, F and A; and now I'm all mixed up and don't seem to know my lines and spaces."

I saw instantly where the mistake had been made and resolved to give the whole class a lesson. I told them I was going to have a party next Saturday afternoon and I wanted them all to come. I let it be known that there would be chocolate with whipped cream on; and cakes and bon-bons.

All of the twenty pupils appeared on time and a new one, who expected to begin on Tuesday. I said, "I have a nice game for you to play and it will make you see how much easier it is to learn a thing right in the beginning. Here is little Alma Richards, who is going to learn all her notes before she begins her lessons next week." Alma's eyes sparkled as if she were going to receive a fairy gift.

"Alma, I suppose you know that the white keys on the piano are A, B, C, D, E, F, G, A, B, and so on, over and over?"

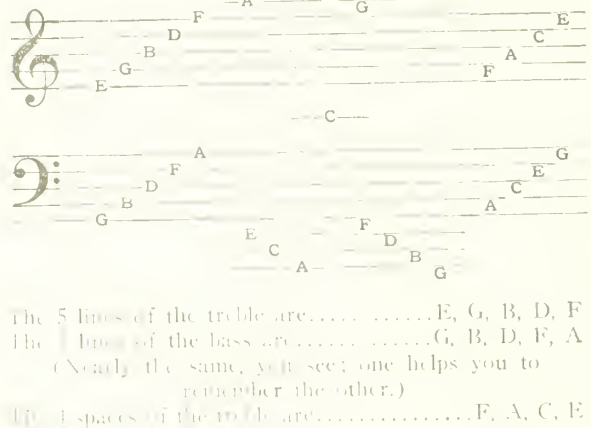
"Oh yes, I know that."

"Let me see you touch and name the keys. Begin on the 2d A from the bottom, touching them with the forefinger of the left hand."

When she had touched and named three octaves, I made her begin the next A with the forefinger of the right hand and touch two octaves more.

"Now I am going to draw seventeen parallel lines on the blackboard. If there were a note on each line and on each space, you would have 33 notes. Now, Alma, I am going to touch each line and each space with this pointer, and you may touch the keys as before and name them. Watch me point."

After this was done, I said, "You can play any one of these keys on the piano," sweeping up the five octaves with my hand, "if you know on which line or space the note is placed. But it would be quite difficult to count up so many lines; so I shall rub out a portion of the three higher lines, and a portion of the three lower lines. I shall also rub out a portion of the middle line. Now this does not change the places of the notes, but makes it easier for you to recognize them.



The 5 lines of the treble are.....E, G, B, D, F
The 5 lines of the bass are.....G, B, D, F, A
(Nearly the same, you see; one helps you to remember the other.)
The 4 spaces of the treble are.....F, A, C, E
The 4 spaces of the bass are.....A, C, E, G
The leger lines.....*added lines*
The 3 lines above the treble are.....A, C, E
The 3 lines below the bass are.....E, C, A
(The same reversed.)
The 5 lines below the treble are.....G, B, D, F
The 5 lines above the bass are.....F, D, B, G

"As you say them, imagine you see these diagrams just as they are here printed. If you will do this, you will find you have imprinted a photograph on your brain that will never fade away.

"Oh, I must tell you about the notes between the two staves—Middle C and the two spaces.

"A note on the middle short line will be Middle C. Count up again, Alma, and see if it really is Middle C." Alma's eyes sparkled again as she touched Middle C, and the rest of the class looked interested, as if to say: "I wonder what next?"

"On the higher five lines I am going to put a clef; watch and see how I make it. I begin a little above the fifth line and make a perfectly straight line down below the first line, and then I turn to the left and end with a little ball, somewhat like this J. Now I begin at the top again and make a curved line, which crosses the fourth line and sweeps around and encircles the second line called G. This is called the G clef, or the treble clef.

"On the lower five lines I shall put the F clef, or bass clef. I begin with a ball on the fourth line, called F, rise in a curve to the fifth line, and sweep down to the first space; then I put two dots, one on either side of the fourth line.

"We call each five lines and four spaces a staff.

"Now I shall proceed to put the letters on the five lines and four spaces of each staff. As in Fig. 20, you may commit them to memory in this way."

A POINT IN MUSIC HISTORY.

BY THOMAS TAPPER.

THE most logical and convincing source of musical history that we possess is music. But, unfortunately, we cannot trace music into the past but for a comparatively short time. With music before us as a printed record we can form an exact idea of the tonal effect in the mind of the composer. Without that evidence in hand, we can only surmise.

Therefore, all we actually know about the music of ancient nations is conjectural. Music is referred to in the Bible in many passages, but how the harp, the psaltery and the dulcimer spoke for the composer of those days, and what meaning they conveyed to his listeners, we do not know; nor shall we ever discover the nature of the message.

In this particular, the music of ancient nations is a lost art. Of their arts of painting, sculpture, and building; of their domestic life even, we know much, but the sounds they produced from the voice or instrument are gone forever.

Hence, for all our knowledge of their musical systems and practices, we depend upon their written descriptions, references, and statements of theory. But these do not bring to life again the sounding, pulsating art itself. We know that music and the drama were extensively practiced and awarded an elevated place in the older civilizations. But no Schliemann can excavate a melody from a Trojan ruin. Students of music history, then, must accept with caution all so-called transcriptions into our notation of ancient music. The very identity of tone successions they employed are unknown to us. But the value to us of reading of music among the peoples of the past lies in the fact that it was then, as it is now, an important factor in daily life.

Plato speaks of the melodies of times long prior to his age and pleads for their purity; that they may not be defiled by modern embellishments. This plainly shows that music has been regarded with veneration for many centuries.

Explorers among savage races to-day are (now and then) making sound-reproducing machine records of the music. This is the one and only exact way to preserve what will otherwise be, with the passing years, a vanishing art if art it may be called.

The student of music history could profitably add to his library types of music as far back as we have printed records. There is no better way of tracing the growth of the art and following the threads of influence that have woven its new patterns.

There are, then, two phases of music history which must be kept rigorously apart in the mind: (1) the history that has left no record that we can correctly translate into the tones of our scale system; (2) that comparatively modern history of music of which we have such records. The one results in a study of social usage; the other is an actual testimony of the thing itself.

Hence, back of all the actual music we possess, we are less students of the art itself than we should be of the evolution of human thought. It would certainly be a wonderful thing to know just what tunes Nero played while Rome was burning. We should then possess a very valuable document that would throw much light not only on Nero, but on the social and political conditions that made him possible.

Histories of music have too often assumed that we possess exactly what we do not possess, and that is music itself. There are probably very few readers of this magazine who have heard (but little, if any) music that was composed prior to the founding of Harvard College.

What sounds reached the ears of Socrates when his friends made merry with the lyre, is as unknown to us as what Dr. Samuel Johnson did with the bits of orange peel he saved so secretly.

BEGIN MUSIC STUDY EARLY.

BY KARLETON HACKETT.

A PROPER understanding of music demands real training in the art. No one expects the uneducated youth to appreciate the plays of Shakespeare nor Milton's *Paradise Lost* without preparation and study. How then is he to appreciate and understand the masterpieces of Bach and Beethoven? In all our schools English literature forms part of the regular course of study, and we may surely hope that before long students will in like manner be taught to understand the works of the great masters of music.

If young people are to develop a love for music their acquaintance with it should begin before the fifteenth year, and as much earlier as possible. This means that every young girl and boy should learn some musical instrument—the piano in any case, and some other instrument, preferably the violin, if he has time. Parents are apt to think that if the child does not like to practice they may assume a lack of talent for music so that it would be useless to force the child to stay at the instrument. This is not necessarily the case. A large exertion of moral and even physical force is required to keep the average child at his regular school lessons. This does not indicate that the child has no ability for studying his lessons; it merely indicates that the child would rather be out in the yard playing Indian. And how often do we hear the grown-ups complain, "Oh, if my parents had only made me practice!"

Apart from proficiency on an instrument, however, is the desire to sing. Almost everybody who finds that he has a fair voice desires to sing, partly perhaps from a genuine love of music, and partly for the sake of the popularity and social prestige it brings. Singing is a complex art demanding years of training and capacity developed along many lines Many fail because a lack of general musical training has added enormously to the already difficult task of learning to sing.

In the vast majority of cases, you cannot tell whether or not a girl will have a voice that is worth anything until she is sixteen or seventeen years of age. If up to that time she has had no musical training she will be dreadfully handicapped, for if she is to do anything at all worth while, she must spend lots of time drilling away on things she should have learned in the kindergarten. Now if, on general principles, she had received four or five years of practical training in music, she would have saved years of time, and would have also gained the inestimable advantage which comes from having learned her music early in life. The things learned between our fifth and sixteenth years are absorbed into the very fibres of our being, become a part of our inmost modes of thought, and control all our spontaneous expressions of feeling in later life To think musically, to understand intuitively the meaning of music, comes only to him who has learned the language so young that it is his native speech.

Much may be done in the early years of music study at school, but after all, it is at home that the best work is done. The principles and examples that are found there are what determine the growth of a child, and it is in the home that the practice must be done. An hour a day in two periods of half an hour each works wonders if started early in life and continued year after year. Results are obtained not by brilliant dashes, but by steady digging away at a thing We as a nation are prone to seek the short cut, to find a way to get there in less time than the other fellow, but in art the short cut does not exist. Art is the democracy of the world Talent is as likely to be found in the humblest home as in the palace, and in either case only intelligent work of the individual will make it worth anything In the world of art, rich and poor meet on the level of personal endeavor with absolute individual equality

Concentration in Music Study

An Interview Secured Expressly for THE ETUDE with the Distinguished Pianist

OLGA SAMAROFF
(Mrs. Leopold Stokowski)

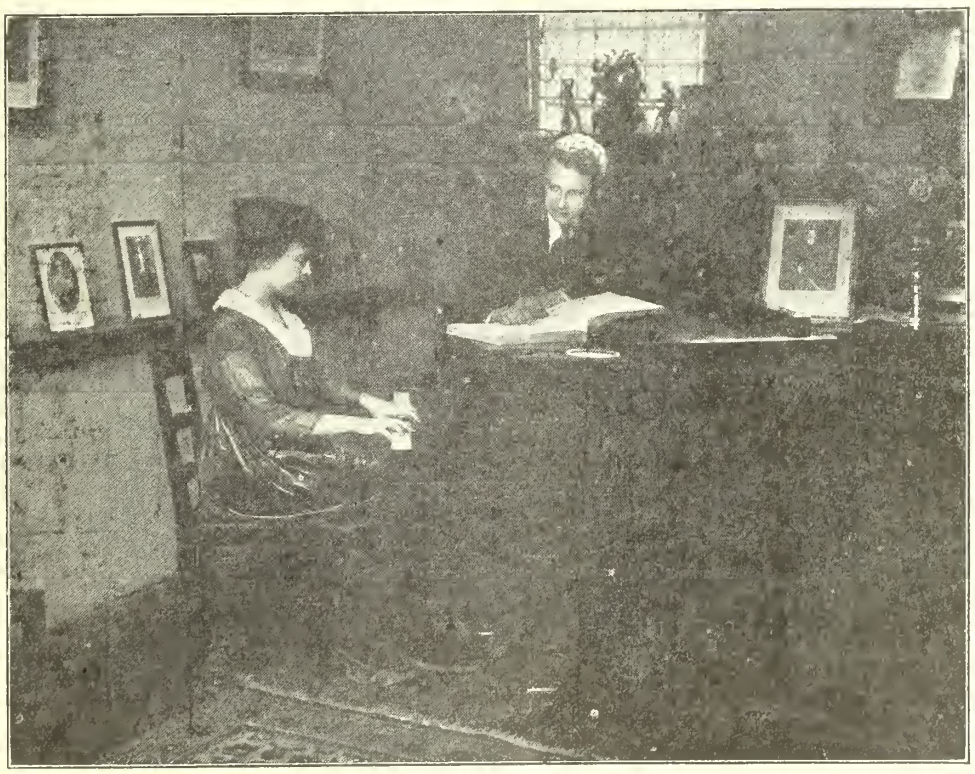
[EDITORIAL NOTE.—Olga Samaroff (Mrs. Leopold Stokowski) was born on August 8, 1882, in San Antonio, Texas. Her mother, the daughter of George Loening, a native of Bremen, Germany, was born in Munich but educated in America. Her father is of Holland Dutch extraction. Mme. Samaroff received her first instruction from her maternal grandmother and mother, both fine musicians. At the age of fourteen she entered the Paris Conservatory, being, so far as the writer knows, the first American woman to be admitted to the classes of that famous institution. After graduating from the Paris Conservatory she studied with Jedliczka (a pupil of Rubinstein and Tschaikowsky) in Berlin. It may be mentioned that at various times Mme. Samaroff studied the piano for a short time under Constantin von Sternberg, Ludovic Breitner, Ernest Hutcheson, and the organ with Hugo Riemann.

In spite of her serious studies and ever prominent passion for music, Mme. Samaroff did not intend to make a public career. It was not until January 18, 1905, that she made her first appearance on any stage at Carnegie Hall in New York with the New York Symphony Orchestra. Her success was so rapid that many concert-goers are under the impression that she has played for a much longer period. It was not until her success was thoroughly established in America that she played in Europe, and it is significant of the prestige which an American success now gives an artist that Mme. Samaroff at once obtained engagements with the leading orchestras in the cities where she played, and made her *début* in Paris, Vienna, London, Munich and elsewhere as soloist at the most important orchestral concerts of those cities.

After this single season in Europe and four seasons in America, Mme. Samaroff's career was interrupted by a very serious illness, which forced her to abandon all concert work for nearly four years. Three years ago she became the wife of Leopold Stokowski, then conductor of the Cincinnati Orchestra, now filling the same position with the Philadelphia Orchestra. Mme. Samaroff will resume her concert work next autumn. It may be added that the very Russian sounding name of Olga Samaroff is a stage name—the name of Mme. Samaroff's maternal great-grandmother, who was a Russian.]

"THE subject of concentration in music study has been discussed so many times that it would seem well nigh impossible to say anything about it approaching novelty. Yet, concentration is a matter of such great consequence to all students, particularly music students, that there are few artists who would hesitate to place it at the very foundation of all serious work. Successful concentration is a mental process attained only after much intellectual effort. There is unfortunately a tendency among certain American students to look upon anything intellectual connected with music with more or less contempt. They do not hestitate to criticize certain great artists in such a way that one readily discovers that the students makes 'intellect' synonymous with inferiority. One realizes how absurd this is when one remembers that all higher musical work is based upon a development of the individual's intellectuality.

"The precious divine spark which the artist must keep flaring on his high altar is not to be dimmed by higher mental culture. But the emotional content of the artist's interpretation will not be lessened because he uses his brain every second during his study hours. It is true that we often hear music performed with a kind of technical coldness which many ascribe to a superior intellectual attitude—the divine spark quite extinct. We can but say that the warmth of emotion, the fervor of interpretative genius, never existed in the soul of the performer. If it had, no amount of so-called 'intellectual effort' would have done away with it. The *bête noir* 'intellect' has misled many a careless student who has imagined that by some mysterious process musical success will come to him without any special mental industry. I would in fact almost be inclined to say that while an intellectual 'performer' may lack the divine spark the performer with the divine spark in the highest sense can not be lacking in intellect, but on the contrary is one of the highest manifestations of the possibilities of intellectual achievement.



MME. SAMAROFF AND HER HUSBAND.
(Mr. and Mrs. Leopold Stokowski.)

"We have to-day, as there have been in the past, artists who have attained wide popularity through a certain instinctive musical quality such as that one often finds in the Italian and Slavic peasants. Their music seems to come to them apparently without study, as though they work entirely through the sub-conscious mind. Such musicians combine a certain amount of fire and natural breadth of tone, and, for want of a better term, 'magnetism.' Often such a musician succeeds in casting a spell over an audience, particularly an undiscriminating one. Such a performer was Blind Tom, a mere freak of nature. To my mind, however, these performers do not deserve to be seriously considered as artists. The truly great artist is one who not only possesses all the gifts which the natural performer may have, but who also combines these with intellectual breadth achieved through years of intelligent study and experience.

MAKING ONE'S PRACTICE A THOUSANDFOLD MORE VALUABLE.

"The student then should have a high regard for all intellectual work demanded by his music study, technical mastery, and all those faculties which make for a refined understanding of music considered from the highest aspect. Let us repeat to those who hesitate to consider the intellectual processes in their work—if the flame of genius within the musician is so feeble that it could be extinguished by the development and use of his grey matter it would scarcely in any case be capable of producing distinguished artistic results. Of all the intellectual processes none is more helpful to the student than concentration—directing one's thinking powers toward one thing and keeping them upon that thing until some definite purpose is accomplished. The student should always fasten upon the conviction that whatever is his in the way of natural talent is there to remain. Concentration upon technical details will enhance the value of his natural talent a thousand fold. There are doubtless hundreds of students now who are struggling along hopelessly because they do not know how to concentrate their forces. Why will some students persist in being so short-sighted in this particular? The playing of Bach demands concentration in a remarkable degree. Yet, I have students come to me and say, 'If I play Bach I shall not be able to play Chopin.' One might as well say, 'If I read Shakespeare I shall not be able to read Maeterlinck.' Can anyone imagine anything more absurd? The qualities which one develops through playing Bach are of incalculable benefit in playing Chopin.

NO PATENT RULES FOR CONCENTRATION.

"By concentration the student must not imagine that I have any proprietary methods in mind. There are no patents, no rules, no schemes. What is needed is everyday common sense. Common sense ought to reveal to the average student that if he can play a passage once correctly he should be able to play it again and again correctly, if only he reproduces the same degree of concentration which insured perfection in the first case. That is to say, that if the student's technical ability and musical understanding encompass a passage in question once, it is largely a matter of mind control if the student succeeds in reproducing the passage without the customary needless and wasteful repetitions through which so many students go before they seem to get results. Every time the passage you have selected for practice fails to 'go right' after you have once succeeded in playing it to your satisfaction just tell yourself that you are not concentrating. Some misguided young musicians seem to fail in realizing that in order to insure results one must invariably preserve that intimate connection between the brain and the fingers that spells concentration. They seem to think that they may dream away at the keyboard and let their blundering digits take care of themselves. Years of study are wasted in this way and the ears of students, to say nothing of others who are obliged to listen, are tortured by bungling practice that never in all the world can possibly lead to real success.

"The first mistake, like all first offences, is the beginning of the end unless the student takes great care to avoid such a custom. Mistake making in most cases is an entirely avoidable habit, often resulting from not checking the matter at the very start. If the student would only learn to stop the very moment that the first mistake is made and give himself a severe lecture on the lack of concentration he would stand a far better chance of ultimate success than if he blindly continued to conceal his blunders under that most deceptive of legends 'Practice makes Perfect.' Practice does make perfect, it is true, but only right practice brought about by concentration can lead to the perfection which all young musicians aspire to attain. It is not lack of talent, not lack of opportunity, not lack of atmosphere which stands in the way of many students—it is wool-gathering. In the olden time the shepherd boys used to run far and wide over the hills and dales for little clumps of wool left hanging on bushes. It was a task with slender profit that demanded thousands of steps for very little wool. In some similar manner some pupils run through miles of scales, arpeggios and finger passages in order to get very little out of them. The successful performer has not time for this wasteful practice. He must get his results with as few wasted notes as possible.

A FAMOUS ACTOR'S POWER OF CONCENTRATION.

"This does not mean, however, that numerous repetitions are undesirable or unnecessary. I recollect a story told to me by an old friend, Ernest Coquelin, the famous French actor, which illustrates how a great artist, even in another branch of interpretative art, realizes the necessity for concentration upon detail. In the play of Thermidor, in which Coquelin gave a really marvelous performance, there was a little passage in which he was obliged to get up and walk around a chair. All the while he was obliged to signify the dawning realization of a great danger. Coquelin told me that in order to master the ways and means leading to an impressive theatrical effect that the audience would at once perceive and comprehend he once practiced the little bit some two hundred times. With every repetition he became more and more absorbed, so that he entirely forgot everything else. Not only did several important engagements escape his mind, but he also failed to remember that he was to take a certain train for the south of France, where he was engaged to appear, thus losing his last chance for a lucrative performance. It seems needless to say that all those who saw his performance were especially impressed by this particular passage.

"To the artist who has once gained complete control of himself and his medium there is such a thing as a sub-conscious governing or directing by the mind which gives him sureness and a kind of technical liberty, permitting his imagination to have the freest possible play. But this sub-conscious governing of our work comes only with the complete control resulting from years and years of right practice habits at the keyboard. Most of the problems confronting the average student and performer may be solved by the kind of concentrated thinking which comes through the habit of collecting one's thoughts and focusing them upon one point until something is actually accomplished.

"In preparing a passage for public performance the student should endeavor to keep in mind the ultimate manner in which the passage will be performed. That is to say, he will gain nothing by practicing the passage in any other way. The idea surprisingly advocated by some otherwise fine teachers of always practicing things as they are *not* to be played eventually, has always struck me as preposterous. Some teachers tell their pupils to disregard the phrasing, the pedaling, the expression marks, etc. It is easy to see how the student can, by giving special attention to any one of these phases of his playing through concentration develop that phase. But at the same time he must realize that in playing a fugue he is called upon not to do one thing only, but to control many different things all occurring at the same instant. That is one of the things that make fugue study so fascinating. [illegible] different actions and these must [illegible] perfection of digital detail, fine [illegible] correspondence with [illegible] The artist with the brush [illegible] painting, painting [illegible] and supplying a [illegible] in which to complete [illegible] The canvas of the [illegible] the attention of his listener. He paints at a miraculously rapid rate and his mind must be trained to think with a speed demanded in no other art except perhaps that of the stage. This in itself should emphasize the necessity for concentration in study so that the student will realize how very vital it is to his progress.

"I find pupils who will completely learn and produce the notes of a work and expect by some mysterious means to be able to supply all the fine points of phrasing, accenting, pedaling and correct tempo at the moment of playing, without any detailed concentration upon these matters before the hour of the concert. Before the student permits his work to reach the ears of the auditor he must have studied not only in all its parts but he must have played it many, many times just as he expects to play it on the evening of its ultimate performance. He must concentrate upon his work so that he can sit at the keyboard with supreme confidence and paint a tonal picture that will leave a permanent artistic impression upon the mind of the hearer. If the student would only keep before him the fact that he has such a very short time in which to create a master work in interpretation he will surely see that he can not afford to waste any moments during his practice periods in wool-gathering.

DON'T TRY TO DO TOO MUCH AT ONCE.

"Some students attempt to learn a whole composition at one time. This usually results in a succession of disasters. The student works prodigiously and produces nothing. For instance, in the Beethoven Sonata in D Minor (Opus 31, No. 2), there are 232 measures in the first movement. The right way to proceed after a general idea of the movement has been obtained through a cursory survey of the piece is to take, let us say eight measures. In this case we will take the first eight measures which appear thus:



"Very simple you will say, but let us make a little catalog of the things you must observe in this little passage which takes only a few seconds to play. Considering them in order we must learn:

Seventy-three notes.
Thirteen marks of phrasing.
Three marks of tempo.
Three important pedaling marks.
Sixteen marks indicating a certain kind of touch.
Nine marks pertaining to dynamics (*cres.*, *sf.*, etc.).
Twenty-three fingerings specified by some painstaking editor.
Two significant pauses.

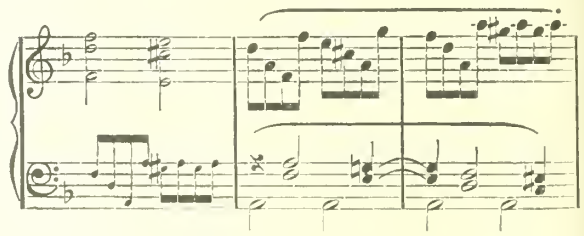
"An embellishment which must be properly interpreted. And all in eight measures! Yet, the student has only skimmed over the surface of the measures. He must study the nature of the phrasing not indicated in the phrasing marks; he must know how the opening arpeggio is to be played; he must note the extent of the main theme before the second theme is introduced; in fact there are many things yet to be considered in this little passage of eight measures. Some people have the gift of observing, comprehending and fixing these technical and artistic points so that they are able to do the work in a much shorter time. These people are those who have learned to concentrate.

HOW CONCENTRATION HELPS MEMORIZING.

"Concentration helps immensely in memorizing—indeed it hardly seems necessary to mention this very obvious fact. One little device I have employed in memorizing may be of assistance to the student. In studying a new phrase with the view to fixing it in the mind one should not merely study the phrase alone but also part of the preceding phrase. The actor in studying his parts lays great stress upon his cues. He learns the last words of the previous speech so that the moment he hears them his own lines come out automatically—that is without apparent thought or effort. In memorizing I apply a similar method which seems to help me immensely in works of a complicated nature. In studying a new phrase I always commence in the middle of the previous phrase. For instance, in a section of the sonata to which we have just referred we find these two phrases:



In memorizing the second phrase I would practice it as follows:



"This gives to the musical memory the same assistance upon which the actor depends for his security in reciting his lines on the stage.

"A great deal may be gained by watching the fingers on the keyboard. Of course this refers only to the work of the pianist playing from memory. It may be necessary at the outstart for the student to practice with his eyes away from the keyboard, but after the student has gained a sense of location he will find that his eyes will help him immensely in preserving accuracy. One famous virtuoso, one of the very greatest, always keeps his eyes upon the keys. The superficial student might think that this would make the playing of the virtuoso stilted, and lacking in the abandon of the old type of pianist, who focused his eyes on the ceiling, and his fingers on the wrong notes. However, there is something in the attraction of the keyboard that becomes almost hypnotic and the eye learns to help make the playing more definite, more dependable, while at the same time the poet interpreter's imagination is not robbed of any of its phantasy.

"It is gratifying to note that American artists are gaining more and more recognition in their own land. No symbol of our musical progress could be more wholesome and the American's ability to focus his efforts upon the business at hand has had much to do with this change in public musical appreciation."

Have I Real Talent?

By JAMES FRANCIS COOKE

The gravity of this question is immense. To thousands of young men and young women the answer may mean either complete life happiness or the agonies of mediocrity. No subject provokes more live comment in teaching bodies than that of giving school children means to help them make up their minds upon some life work for which they may be trained with hope of success.

Teachers, everywhere, are sickened by the sight of thousands and thousands of students floating into this or that calling largely through chance, and usually without any study of their inborn fitness for any special trade, art or science.

Indeed, how immense the gravity of the question really is may be found out by asking any jailkeeper who has risen above the lash, strait-jacket, dark cell or chain-and-ball level. Give a man in jail the right job, the right tool, the man's just claim to the kind of work at which he can do best, and in many cases the "hardened criminal" becomes an honest workman. When comes that wonderful day that shall shape our prisons into educational institutions to make men better instead of worse, we shall doubtless find that one of the first things the jail directors will do will be to find out what the real talent, the real bent of the prisoner is and then let him exercise it for his own social and moral salvation.

AN AVERAGE CASE.

Have I real talent? Parents, teachers, individuals have overlooked this question far too long. The same course that happens all over the world every day of the year is reflected in music study. The usual plan of starting a young man out in life is this: The boy sees an advertisement in a daily paper. He answers it in person and learns that he can at once earn the fabulous sum of five dollars a week. Five dollars! His spending money has hitherto come to him in driblets of nickels and dimes. Five dollars! Why—he will be a Crœsus when Saturday night comes around. His employer notes that he has clean hands, a bright eye, and says "Yes, sir," very pleasantly. Archibald (or is it Barney?) is started upon his life career. Will he find himself at fifty years hence in some trifling clerical situation scribbling away at musty books like Bob Cratchett in his tank-like room, or will he be the head of some great company?

You pinch your under lip and mumble wisely, "That depends upon how hard he works." "Not on your life!" answers the man who runs the freight elevator. He knows. He has seen man after man work hard, long and loyally for years and years only to find themselves very little nearer success at the end of the journey than they were at the start. The whole matter is determined by the boy's natural fitness for his job. If the boy discovers that he cannot help making verse on his way to business in the morning, if he feels that he has more fun at noon drawing caricatures of his friends, if his evenings are spent in striving to make an aeroplane out of a motorcycle, helped out by last year's awnings, it might have been far better for that boy if he had never seen that advertisement.

The boy or the girl who has a mind to take music as a life work may well do some very deep thinking before taking the step. Let us take the case of a youth who had to make a decision without much outside help. He had studied music after the fashionable custom in his childhood, largely because it was believed that music was one of the refining accomplishments which every gentleman should possess. There was very little idea in the minds of his parents and guardians that music might have an educational influence upon his whole life that would bring out finer qualities and train his intellect along subtle lines that would benefit him in almost any occupation he might select.

The question as to whether he had talent or had not talent was not considered. He was given a teacher who was for the most part a kind of pacemaker. Together they raced up and down the keyboard in scale after scale until the whole course seemed a kind of jumbled sea of black and white objects. Music was never mentioned. His juvenile outlook upon the tone world was that of unending waves of ivory and ebony. Later a guardian impudently demanded to hear a piece. This intrusion upon the teacher's rights and methods was met with a prompt resignation. The next teacher this youth had was a very intelligent and sympathetic man, gifted in educational work although with scant ability as a pianist. He produced the pieces and before long the youth could play them with skill.

At the age of thirteen or fourteen our young man was informed that his guardian had lost money very heavily and that he would have to earn something. The boy was then in high school and did not want to stop. He played no better than the average boy, but he had many friends and social opportunities among men and women of influence in a great metropolis. Furthermore, the young ladies of his acquaintance were very much impressed with his callow essays at Chopin *Nocturnes*, and the boy was not above their flattery. He thought:

"Music is very attractive."

"Music makes me popular socially."

"Musicians seem to be very generally lauded."

"Music teachers seem to have a good social position and earn money easily."

"I probably like music very much."

"I am sure I like music very much."

"I shall try music teaching and see if I can make it pay."

HOW THE BOY BEGAN.

The consequence was that the boy took a few pupils, or shall we call them victims? He had a natural gift for teaching which might have been applied to any phase of educational work. Soon the pupils commenced to run away with him. He found that he would have to study more, very much more, himself in order to keep up with his pupils. Accordingly he secured the services of celebrated teachers in his own city and later went abroad to learn from distinguished masters in the Old World. He loved music and made many friends among the great musicians of the day. He was very successful in teaching largely because of his natural gifts in administration, etc.

In all this time there had been no really intelligent examination of that boy's real fitness for music. No one had ever attempted to find out whether he had real talent—that is, the great musical ability which would make him an outstanding figure in the musical world.

The boy grew older and began to think. He had had what might be called a very fine musical training. Finer perhaps because he had dug it out himself and paid for it with money he had earned. He found that he could write music that people liked well enough to purchase in large quantities. He directed several choirs, played the organ in prominent churches, gave successful lecture recitals and produced pupils who in turn became successful teachers. One might say that this case was certainly not one of mistaken or ill-chosen vocation. However, a good income and other evidences of material success do not always indicate that the individual has found that phase of work at which he could achieve the greatest triumphs.

The boy we are discussing found that he could write. Naturally, he at first wrote on musical subjects, as he knew more about music than anything else. Soon he found that his writing attracted more attention than all his musical attainments. His gift was obviously with the pen. He was not naturally a musician. His bent was writing. This discovery came as a surprise. Then he saw that others who were genuinely gifted in music could produce certain kinds of musical work in much shorter time and with far less effort. Most every one has musical gifts to a degree. Very few have them to a pronounced degree. Properly speaking, those who have musical talent of the most pronounced kind are the only ones who should really be encouraged to become professional musicians. Many very fine teachers have not had unusual musical gifts. In fact, some of the finest musical instructors have, through a peculiar balance of business ability, personality, common sense, general breadth and pedagogical fitness, eclipsed musicians with real genius for the art. Fortunately for the individual we have been discussing, he was enabled to utilize his comprehensive musical training, teaching experience and natural talent for making words do his bidding by becoming the editor of a famous musical paper. Possibly an early discovery of his ability to write might have resulted in a wholly different career.

The most perplexing question for the teacher and the student alike is, "How can the musical talent of an individual be discovered or determined?" Du Maurier was a man past middle life when it was revealed that he was more skillful with his pen than with his crayon. A similar transfer is much less likely to occur in music because music requires a long, special technical training. It is very necessary, then, that musical talent be discovered as early in life as possible. The great difficulty is how to discover it. Many celebrated teachers have in the past pronounced applicants quite without talent and then lived to see these rejected students become masters. If experts have so much trouble in finding out whether a student has talent, how may he hope to get success from other sources?

In music we have three fairly well-defined divisions of activity in any one of which a musician may succeed without winning laurels in one of the other branches. These are:

I. The creative branch.

II. The interpretative branch.

III. The pedagogical branch.

The student should first of all consider what part of musical work is most to his liking and then try to determine whether his talent for that part is manifest. The degree of talent is something which can only be determined after the student has made a fair start. Then his degree of progress should be compared with the best models. Because pretty Pansy Perkins sings "ever so much better" than old Miss Jones, who has held the soprano position in the Simkinsville M. E. Church for forty years does not decide the degree of Pansy's accomplishment or talent. In justice to her she should be compared to Patti, Melba or Sembrich as they might have sung at a similar age. The comparing, moreover, should be done by some expert disinterested listener who is too conscientious to base his judgment upon hearing one or more songs. In any event, no standard can be too high.

THE REAL TEST.

Evidence of work accomplished is perhaps the best method of determining whether or not the student's talent and his industry are sufficient to warrant success. In this the quality of the work is the one great consideration. One might play a simple *Song without Words* by Mendelssohn in a manner that would reveal far more musical talent than a much bungled *Rhapsody* of Liszt. It is impossible for any expert, no matter how experienced, to render a competent opinion in matters of this kind without hearing the student in person and then pondering over the matter for several days. A personal audition is absolutely necessary, except in the case of musical theory. It is next to impossible to diagnose musical talent through correspondence any more than the best physician could diagnose a disease by reading some of the suspicions of the sufferer.

IF?

If after a year or so of earnest musical work you find:

1. That your sense of hearing is remarkably good and that it is capable of development so that you can immediately identify chords and intervals the moment you hear them. (Not necessarily from the standpoint of absolute pitch.)

2. That you find music the uppermost thought in your mind, day and night, that all your hopes, wishes, ambitions center in music, that it is the greatest thing in your life, the keenest of all your joys.

3. That your progress in your art compares with that made by great masters of whom you have read, who worked at an age corresponding to yours.

4. That you find yourself continually reaching out for new and better ways of securing results.

5. That candid and experienced critics find real interest in your work—then you may be somewhere near determining for yourself whether you have that wonderful thing known as real musical talent.

There are students who imagine that a catalogue of music they have played to their own satisfaction should indicate talent. It is, indeed, the custom of these good people to send lists of pieces they have studied to noted musicians and hope for some appraisal of their talent. None but a charletan would advise them by means of such a representation, as only by hearing the individual play can one reach any honest conclusion. Therefore, do not write to musicians who cannot hear you and expect an estimate of your musical talent. To do so is to waste your time and be duped in the bargain.

LEADING THE PUPIL TO SEE THE BEAUTY OF IT ALL.

BY EMMELINE S. BEATTY.

Could you imagine a great artist taking a class of young painters through the Louvre and pointing out the chemical nature of the pigments of Rubens, the texture of the canvas of Rembrandt, or the picture frames of Van Dyke and at the same time forgetting to say anything about the beauty of the great masterpieces of the brush?

The pupil looks to music for the beauty of it. If the teacher can reveal the exquisite manner in which a musical principle is developed he will excite the latent artistic enthusiasm of the child. The desire to "see the wheels go round" is primitive. Children want to "know how." Cheat them out of this and they will resent it by lack of interest.

The diatonic scale taught as one of the initial necessities for good playing, is a most uninteresting study to the beginner. Why? Because he does not yet understand that to know the vital rule governing all major scales, and the vital rule governing all minor scales means the power to build for himself the sequence of scales without further aid. Where the average teacher makes a mistake is in teaching the scales by arbitrary rules of practice without bringing to the vision of the student the beauty of building upon established rules which will not lead him astray. Why not equip the student and start him on his own voyage of discovery?

Chords are built on the most solid foundations, and the student entering the field of counterpoint, harmony and composition, finds the science of chords to be the fundamental of all composition. The common-chord (triad), of any key is composed of the key-note, its third and its fifth. It adds no harmony to play the upper tonic (the eighth degree of the scale) in combination but a sense of completion- of having reached a resting place, is the result. Hence most compositions end with the eighth uppermost. Many composers end with the third uppermost, and the tonic in the bass (rarely the fifth uppermost inclosing) and the truly musical soul welcomes this pleasing variation. But the ending is always on the common chord. Each note of the scale, having its own part to perform, is named accordingly. The seventh from the tonic, for example, [illegible] progression is known as "the lead [illegible]." It stands the seventh in playing the scale [illegible] incompleteness and we are conscious [illegible] fullness. We naturally crave the assist[illegible] tonic, or rest. The "leading tone," [illegible] chromatic, it stands upward, leading [illegible] audible ring of a restful, joyous [illegible] the [illegible] words "'tis we musicians [illegible]

DIAGNOSING THE TALENTS OF THE NEW PUPIL.

BY HUGH A. KELSO.

Musical talent is, after all, a high manifestation of the ability to hear musical sounds, supplemented by the ability to feel and the ability to see.

Feeling is represented in two ways:

First. Through the emotions.

Second. Through the kinæsthetic or the sense of muscular effort.

By exercising the hearing, seeing and feeling faculties, the structure of the brain cells may be so modified as to increase their capabilities. Thus talent may be extended.

It is the business of the teacher to know the pupil; to understand the internal workings of his mind; his process of remembering; the condition of his will—whether it is healthy, unhealthy, explosive, obstructed or perverse; his type of decision—whether it is rational, emotional, premature or effort type; his physical condition—whether his muscles are lymphatic or irritable.

This knowledge enables the teacher to know *what* to give, *when* to give it, and *how* to give it, to the best advantage of the pupil. It may be obtained as follows:

VISUAL TESTS.

Visual mental images may be tested by requiring the pupil to describe as minutely as possible the shape and contents of a room recently seen; or of clothing, color of eyes and hair of a person recently seen; or of a figured design of a cover of a book or magazine. After which apply the visual tests to a musical phrase. Require the student, after one look, to write on ruled music paper the signature, the notes, the rests and marks of expression—all details which are left as mental images. For beginners who do not understand musical notation, easy examples must be used. A student who knows how to use his eyes will do wonders with one look at the music, while a second and even a third look is necessary for some not so highly developed to see consciously.

AURAL TESTS.

Aural images may be tested by requiring the pupil to name without looking at the keyboard, the various notes within the compass of two octaves sounded indiscriminately by the teacher. Begin with various tones of the scale of C major, then follow with more complicated skips. After the faculty of naming the given tones correctly has been acquired the pupil should sing, hum or whistle the notes named by the teacher.

KINAESTHETIC OR TACTILE TESTS.

Kinæsthetic images involve a consciousness of joint sensations which arise from surfaces such as those of articular cartilage, tendons, ligaments, and the skin around the joints. They are mental copies of the feelings arising from the various positions in wheih these are squeezed; they enable the pianist to measure the distance, the hand, arm, wrist and fingers' move.

Here is my definition of technic, one which I have used for the past fifteen years and have never seen it in print, namely: *Technic is the ability to register kinæsthetic mental pictures.*

TESTS.

There are two sets of kinæsthetic sensations which should be cultivated by two ways of practice. First, with closed eyes, play one note with the thumb, then with the fifth finger reached out towards the note to be played, slide the thumb on the surface of the keys an octave or two until the fifth finger is over its key; then slide the fifth finger when the thumb is to play; by this means the sensations arising from the thumb and fifth finger sliding on the keys will be added to the mental cue, which regulates the distance the hand moves. The second way depends entirely upon joint sense. With closed eyes play the thumb and fifth finger alternately with a bounding movement on each key; employ any skip from one to three octaves.

The attention of the mind must first be directed to the visual image of the distance on the keyboard, then to the joint sensations, which measure the exact distance.

By these experiments the teacher may measure the talent of the pupil, and through this knowledge accomplish better results than is done by haphazard work.

AN INTERESTING ASPECT OF THE ROMANCES OF FREDERIC CHOPIN.

BY BEULAH WINTON SICKLES.

Much has been said about Chopin's love affairs, but the truth is he was never really in love in his life. He had many infatuations but preferred his dreams and ideals of the beautiful ladies, who pleased his fancy, to the reality. The first woman of any note to attract his attention was Constantia Gladowska, whom he met when she was studying singing at the Warsaw Conservatoire. She was a sweet and pretty girl, but Chopin, while seeing her every day and easily able to secure an introduction, preferred to embody her in his music and to write of his passion for her in romantic fashion—"He will fly! No! To fly will be to die among strangers in a foreign land." At last he decides to die at home and have his friends carry Constantia the message—"Even after death my ashes shall be strewn beneath thy feet." It is a well established fact Constantia gave Chopin a ring, but this was probably given to help the bashful lover a little. It failed to accomplish its intent for Chopin could not be allured from his dreams, and, during the Revolution he wrote of Constantia—"What happened to her? Poverty stricken! Perhaps in the hands of the Muscovite soldiers! Ah, my life! Here I am, alone, come to me, I will wipe away your tears, will heal your wounds of the present by recalling the past;" as for Constantia, she was neither murdered nor strangled by the Muscovites and the following year she married a more practical lover, a Warsaw merchant.

Marie (sister of Count Wadzinski, of the Polish colony in Paris) next won Chopin's heart, but he was content to dedicate a few waltzes to her and to allow her image to inspire his improvisations. The last one is George Sand, that strange attachment between two people of such different natures and characters. George Sand was neither beautiful nor pleasing in manner, but she possessed traits of character which were wholly lacking in Chopin—strength of will and decisiveness. Moreover, she was his senior, and her affection for Chopin was rather that of a mother than that of a woman for her lover. It may have begun, on her part, with an impulse of conquest, but it deepened into a close relation of comradeship and pity for the poor artist—poor in the sense of failing health not worldly goods.

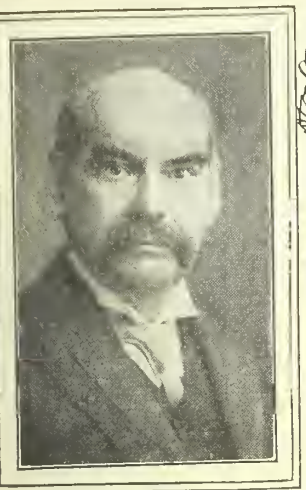
MANDOLINS AND CAMELIAS.

The visit to the island of Majorca has generally been spoken of as a sort of honeymoon spent by the sighing lovers, amid the music of guitars and mandolins and the perfume of sweet scented flowers. In truth, George Sand took her son and daughter to Majorca, hoping the warm climate would cure her son of rheumatism. About the same time Chopin's physicians ordered him to winter in the South to arrest his growing chest trouble. The journeys were combined to allay the lonesomeness of traveling among strangers. To George Sand, Chopin was a companion, an adult with whom she could converse; to Chopin, George Sand was a sort of parent and guardian. This supposed flight of tender lovers was probably preceded by as much foresight on George Sand's part for Chopin's baggage as for the trunks of herself and children.

The hotel where Chopin stayed became a place of horror to him (used as he was to every luxury), and the landlord finally turned him out when he could stand Chopin's complainings no longer. George Sand took him in, cared for and nursed him, but even she gradually grew tired of him on account of his variable temper and unreasonableness, caused by sickness. When Chopin interfered with the marriage of her daughter, she tried to pour oil on the troubled waters and was rewarded with the first bitter words Chopin had ever spoken to her; she accordingly seized the opportunity to end a friendship which had become distasteful to her.

Chopin had by this time become so dependent upon her, that deprived of her sustaining presence he gradually grew worse, the affair, undoubtedly hastening his death.

Some say Chopin never forgave her but on his dying bed he said, "she promised I should die in no arms but hers." She did come to see Chopin while he was dying but was excluded by his jealous pupil, Gutman, who held the master while he drew his last breath.



The Art of Transposing

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London

THE subject of transposing, upon which I have been invited to write, is not one I should have chosen of my own accord, for it will lay bare all my reader's weak places. I am often asked: "How can I learn to transpose a song?" to which query I always reply with another: "Are you a good sight-reader?" The answer is always: "Not very." Few have the honesty to own that they—that is 90 per cent. of amateurs and 50 per cent. of professionals—are wretchedly bad readers. But my retort is obvious: "If you can hardly read a thing as it is written, how can you possibly be able to read it as it is *not* written?" Whereupon my questioner goes away discomfited and humiliated.

HELP IN SIGHT READING.

Now I do not like humiliating people; it is my business to try and improve them; let us see if we cannot help them a bit in spite of all. To do that we must be sure that we understand the conditions of the problem. Firstly, why is sight-reading so difficult and why do we master it so ill? The reason is that the signs we use to represent sounds are all variable in their meaning and every one depends upon some other for its interpretation. Just as you can only tell whether the word "read" is to be pronounced "reed" or "red" by the context, so in music the simple succession of notes:



may take nine different forms according to whether either of the notes is sharp, flat or natural. The eye easily learns to associate these notes with the white keys of the piano, but it resents looking at the sign for A and having to play the note next to the right or left of it. Still, the artifice of "key-signature" enables us, after much toil, to surmount this difficulty, only to present us with another. The inadequacy of the signature to a minor key necessitates the frequent use of accidentals, and here the eye is baffled perpetually. In reading such a phrase as

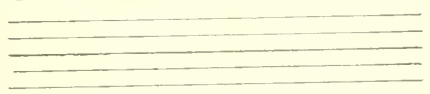


the G♯ at the end of the bar is certain to be played G♭ unless we *listen* to the notes as well as look at them. In the case of a double sharp or double flat the difficulty of retaining the alteration is still greater. Yet, again, constant practice enables some of us to learn to read even in the extremest minor keys. But how much more difficult is it when *all* the notes of a piece are thus shifted one step to the right or left! We have all along been effecting *partial transposition* in reading; we now transpose everything and *doubly transpose* all the flats and sharps. The notes hardly appeal to the eye at all and we are baffled again.

Let us see now how people have endeavored to solve this problem. There are three classes who may require to do so; those who copy music, those who sing it and those who perform it. The first two are easily disposed of; the copyist *must* have some knowledge of elementary harmony, without which he cannot even transpose a song from the key of E to that of E flat. The singer is positively at an advantage when possessing no sense of pitch: it is as easy to sing in one key as in another. Indeed it is only to pander to the weakness of the singer that the instrumentalist ever needs to transpose at all. Next, instrumentalists are of two kinds; orchestral instrument players and pianists, or organists. The former who seldom need to transpose are always taught the art and learn it very badly, the latter, who frequently require to do it, are never taught and seldom acquire it at all.

HOW TO GO ABOUT IT.

Now there is a right way and a wrong way of doing everything and if you trust to instinct experience shows that you are nearly certain to choose the wrong way. The French have a most elaborate method of teaching reading and transposition based up a mis-use of the various musical clefs and starting from the following fallacy.

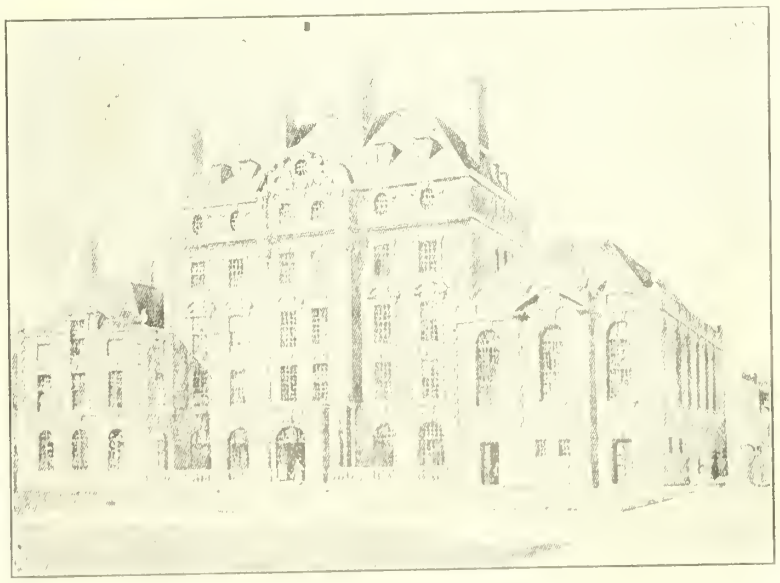


If this blank stave be shown to any persons who have learnt a little about music and they are asked the name of the top line, say, they will answer F. Of course the person who has learnt a little more about music will see that the answer should be "It is impossible to tell." The French method is to regard the five lines as representing the notes from Treble E to Treble F and all other staves, as arbitrary alterations of this. This is both unscientific and mischievous. Musical notation can only be properly learnt on the basis of a Great Stave working up and down from middle C. The French do indeed teach transposition by means of clefs, but it is a laborious process, the results of which are very vague, for while knowledge of the clefs familiarizes the eye with various sets of note-names it leaves the matter of sharp, flat and natural as hazy as ever. To transpose, say, from G to F by imagining yourself to be employing the Tenor clef instead of the Treble involves remembering that the semitones are now differently placed and that the music is an octave higher than it appears to be. But a far more fatal objection than even this is that the two hands of the piano, already in two different clefs, are transposing differently, for to make the Bass a note lower we should have to employ the Alto clef. This is quite impossible and as a matter of fact I find that pianists who profess to transpose by imaginary substitution of clefs do not really do so for both hands, but they transpose the treble and make a guess at the bass. The method is therefore faulty and of very little use.

A LESSON FROM THE BLIND.

If you are ever so fortunate as to know a blind musician you will learn many things you did not know before and among them the true and only way of transposing. This is *by ear*. Do you ever play by ear? I don't mean drumming over a piece till your fingers can play it automatically, but do you ever play anything that you have only heard and not seen? I dare say not, but if you have you will find not the slightest difficulty in playing it in any key whatever. Clearly then the eye is of no assistance in transposing and the blind man is better off than the person with sight. And—when you have learnt to read, *not before that time*—the sooner you learn to dispense with the use of your eyes in music the better for you. Try now a simple experiment. If you care for music at all there must be some tune—*Old Folks at Home, Yankee Doodle*, what you will—that you can sing by heart. Play it, first in the key of C, then in G then in D, and so on until you have gone the round of the twelve keys. Do this with all the tunes you know, it will not take long. During this experiment you will make the discovery that the more you listen the more easily you will get the tune right in the extreme keys. It will be a help, too, to preface each new version of the tune by just running over the scale of the fresh key. Where you have succeeded in thus transposing a few tunes *by ear* you may try to do some *reading them at the same time*. Get a book of airs for the violin or cornet or songs that have been written without accompaniment and now try a different experiment. To transpose these into keys a fourth or a fifth away is a thing you would never need to do and it is excessively difficult. But, encouraged by your previous practice, you will now find it perfectly possible to play these in any key from a semitone to a major third higher or lower and this is all you would ever want. It will be found that so long as you regard the printed notes as merely rough indications of the distance between notes you will be able to play correctly, *provided always you retain in your mind the scale of the new key*. Just so long as your mind is governed by the ear you will find little difficulty. Relax that attention and let the eye assume control—you will play wrong notes immediately.

Only when this much is achieved may you dare to approach the real object of your striving, the transposition of a song accompaniment. If you are one of those people who never really read or hear the bass



NEW BUILDING OF THE ROYAL ACADEMY OF MUSIC, LONDON.

of music, but allow the left hand to make shots at it, you may pass over this article; I cannot pretend to help you. But if you really can read the bass clef as well as the treble then we may venture on our next step.

For this a book of hymns written in four-part score is the best. Take a few hymns that you know and try transposing them the whole round of the keys, as we did with just tunes. This had better be done without any reference to the copy, except at first; you had better get the whole thing by heart. When you can achieve this proceed to repeat our second experiment; that is, play the hymn a note or so higher or lower with the copy before you. The moment the eye tries to read both treble and bass the additional labor of transposing becomes too much and you will make mistakes. Whenever this occurs shut you eyes and think of the scale of the key you are trying to play in. If this is too much mental effort stop and play that scale (just one octave of it, quickly). All this will coax your ear to do its duty and take charge of the whole affair. And now you will be able to understand how it is that blind people do so well with their music.

THE REAL DIFFICULTY.

When we have succeeded thus far it will not be found a very difficult step to play the accompaniment to a simple song. The whole thing depends upon keeping in mind the new key we are playing in.

But where this changes!

Here is the real hard thing in transposition. The original was in G, let us say, and modulates to B minor or D major. Your transposed version is in F and how are you going to tell what key it modulates to? To tell you the truth I don't think you will ever be able to spare brain enough for this until you are a much better musician than you are, but at least you ear will help you to the following extent.

The actual harmonies employed in song-accompaniments are not very numerous nor difficult to grasp. If you will teach yourself to play a few successions of chords like the following:



and, having committed the *sound* of them to memory, if you will play them in all the twelve keys, you will be prepared to encounter them in a song. And still more forcibly will it be brought home to you that so long as you *memorize the sound* of what you are wanting to play you will succeed, but if you allow the eye to control the matter chaos results.

ALL MAY TRANSPOSE.

I believe there is nothing in all that I have here described which is beyond the powers of the humblest amateur; I have known a good many to learn the art of transposing thoroughly by just these methods and the only requirement is that they shall care to take the trouble. For I must remind you that the reason why the musician rather looks down upon the amateur is that the former does not grudge trouble for the art in which he is interested and the latter does. The true amateur [illegible] who wants to achieve results without labor [illegible] the amateur, I beg of you. If you were to [illegible] trouble about your music that you do [illegible] chiffons you would become [illegible] I can assure you it is good enough.

HOW THE MUSIC TEACHER MAY KEEP IN HEALTH.

BY ANNE GUILBERT MAHON.

The manager of a big American railroad recently had occasion to send a gang of men out into desolate, swampy country to accomplish some construction work under conditions in which they would be exposed to malaria. A generation ago the men would have been sent with no special provision other than a stock of quinine, or some such medicine, and the delay, to say nothing of the misery, caused by sickness among them would have been regarded as the inevitable result of "conditions." The modern manager, however, "thought different." He sent a doctor along with the men not merely to cure any sickness that came, but to prevent any sickness from coming, with the result that not a single man fell ill. On the contrary, many of the men came back in better health than they went out. In consequence of these measures the work was accomplished without suffering, in less time, and with greater efficiency than anybody expected, and the extra expense of having a doctor in attendance was overwhelmingly justified.

The moral for the music teacher in this little incident is obvious. The conditions, of course, are not quite the same—the teacher does not have to give lessons in the middle of a swamp—but all teaching involves more or less nerve strain, loss of vitality and magnetism, and this means a corresponding loss of efficiency in one's work. This loss of efficiency can be avoided by carefully studying the conditions under which the work is to be done, and taking proper steps to recuperate from the effects of an expenditure of energy. This is all the more necessary because the steps to be taken are simple ones, involving little effort.

In the first place, teaching (at least, teaching piano and organ) is a sedentary occupation, and to counteract the effects of nervous strain and sedentary employment, exercise in the fresh air is necessary. With the exception of walking, it is often hard for teachers to obtain the necessary exercise. These teachers should make a practice of standing whenever they can, in order to counteract the bad effects of sitting too much. Very often one can teach standing as well as sitting, and it is wise to alternate these positions as much as possible.

DEMAND GOOD VENTILATION.

There should be good ventilation in the studio, so that there is a current of fresh air in the room at all times, for nothing tires one out so completely as breathing stale, vitiated air, especially when one is expending nervous force in teaching. Between lesson periods the windows should be opened and the room given a thorough airing. The teacher may derive great benefit at such times by going through a series of deep breathing exercises, standing in an erect position before the open window, inhaling slowly and deeply through the nose, holding the breath for a second or two, and then exhaling very slowly and evenly through the nose or through the slightly parted lips.

If possible, the teacher should also go through a few exercises to counteract the effect of too much sitting. These exercises will take but a few moments yet be truly marvelous in their effects as to refreshment and invigoration at the time and permanent benefit to the health and carriage of the body. Here are a few simple ones which can be practiced to advantage:

Standing in erect position, heels close together, toes pointing out, with arms down at the sides; swing the arms forward and up, keeping them straight and parallel, until they reach high over the head. Stretch as high as you can for a moment, then bring arms down and backward, describing a circle. This is one of the arm circumduction exercises and is a spendid one for the whole body, strengthening all the muscles and stretching and invigorating the organs which have become cramped by sitting.

Standing erect, with hands resting on hips, or clasped at the back of the neck, bend the body forward and backward (being careful to bend back only a little and to do it slowly, making the movement really a raising of the chest, carrying the head back with it). Bend the body first to one side, then to the other; then twist it slowly from center first to right, then to left. In these trunk exercises the knees should be kept rigid and the movement come from the hips alone. These exercises strengthen weak waist muscles and benefit all the internal organs, as well as giving suppleness and poise to the body.

To counteract round shoulders caused by too much bending forward supervising pupils' efforts, there i the exercise called "The Swimming Movement." Thi consists in placing the hands on the chest, palms facin outward, elbows pointing straight out on a level fron the shoulders, then flinging the arms outward to d scribe a circle as in swimming.

There are many excellent books and pamphlets t be procured at trifling cost which contain valuabl directions for the various kinds of exercises. It wil pay the teacher to procure a good one and the select and practice those exercises which are especiall needed in his own case.

The teacher should also try to get as much exercis as possible in the open air each day. Even those wh are confined all day in the studio can take a brisk walk morning and evening, practicing deep breathing all the while. If outdoor sports such as golf, tennis bicycling and others can be enjoyed during leisure hours or at the end of the day's work, this will be s much the better. Even a half hour's ride in an oper trolley car will give one plenty of fresh air to breathe and refresh tired nerves to an astonishing degree— but, of course, it must be an *open* trolley, for the obtaining of the fresh air is the object to be sought after.

TEACHER WHO GOES FROM HOUSE TO HOUSE.

Those teachers who go from house to house giving lessons must take special care that on stormy days they do not contract colds or more serious illness by sitting in damp garments. Provision for the rainy days should be made by wearing high storm boots and substantial raincoats which envelop one from head t foot. Thus protected, the inside garments stand little chance of a wetting, and the raincoat and rubbers can be dried before the kitchen fire while the lesson is in progress. This may seem a trifle, but sometimes very serious consequences ensue from neglect in this respect One teacher attributed a severe attack of pneumonia to being out one day without rubbers or sufficient protection against the storm and having to sit for several hours in wet clothing until she was chilled to the bone On reaching home she was taken with a hard chill and the attack of pneumonia followed, entailing disastrous results in the way of lost lessons, expenses of illness and in leaving her weak and impaired in health for many months.

The teacher needs plenty of healthful recreation and diversion. One who teaches all day should, if possible devote the evening to absolute recreation, doing as inclination dictates and putting aside all thought of work and duty. Reading an entertaining book in which one can lose oneself completely, attending a really good play or concert, are wonderfully in their effects in changing one's outlook and making a gray, monotonous world of routine one of brightness and happiness. Nothing is more beneficial to nerve strain than pleasant wholesome diversion, which takes one out of oneself and makes one forget the trials, perplexities and hardships of one's lot, though of course such diversion should not involve late hours, or the partaking of rich or indigestible food.

Spent energies, tired nerves, need rest and plenty of it. The teacher should obtain at least eight hours of good, wholesome, refreshing sleep, in a comfortable well ventilated room every night. When it is possible to do so, on Sundays and holidays, extra rest may be taken to recuperate wornout energies. Even short rests and brief vacations will do wonders toward making the teacher feel like a new creature, ready and enthusiastic for work, each day as it comes with its varied duties and pleasures.

Regularity in living is an essential for conserving one's health. Plenty of good, plain, nourishing food—with an abundance of fresh fruits and vegetables is necessary. The daily bath and rubdown for stimulating and improving the circulation is also essential. All these things the teacher must look to if he would keep in proper condition to do good work and to enjoy life It is not a small matter. It is one of the greatest importance.

See to it that you keep up your health, teachers!

It is not the professors of languages, but rather the nations themselves which determine the character of the languages they evolve. Moreover, these languages are constantly in a state of change. In similar manner, it is not the professors of tones who have erected the music of to-day but rather it is they who have merely fixed and established what the universal feeling of all people—the spirit of the muse—has recognized through the discernment common to all.—Eduard Hanslick.

How to Devise Natural Fingerings

By ROBERT W. WILKES

THE principles underlying the different fingerings used in piano music merit much more attention than they oftentimes receive, for upon the choice of a good or a poor fingering depends to a great extent the general effect of the passages that are played. It has repeatedly been the experience of the writer that when a poor fingering is used wrong notes are played, or that the tempo is too slow, or that wrong accents are given, or that the expression or tone quality suffers. But the slightest change in the fingering often effects a great improvement.

In the present article some of the principles underlying the different fingerings will be given and a practical application of these principles will be drawn from some of the most popular teaching pieces.

THE NATURAL SPAN OF THE FINGERS.

One of the most elementary rules is that, under ordinary conditions, the hand and the fingers should be placed as nearly as possible in a natural, easy position. For instance, as a general rule a pupil should not be allowed to use this fingering:

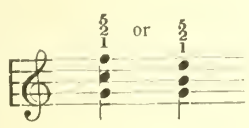


Very often a pupil will carelessly use a fingering similar to these and make no mistake in the notes. But after practicing the passage for one or two weeks it will usually be found that a change in the notes has taken place, due to an unconscious return of the fingers to a more natural position. Thus in case A the chord will often be changed to



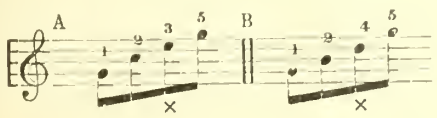
because, if the first and third fingers are put on E and G, the fifth finger will naturally play B; or if the first finger is put on E and the fifth finger on C, the third finger will naturally take A.

In case B, in like manner, the chord will often be changed to



These cases, of course, depend upon the fact that, owing to the conformation and structure of the hand, it is easier to extend the thumb than any other finger.

Similarly it is not advisable to allow a pupil to finger thus:



These arpeggios would tend to become:



In these cases even if an actual change of notes is not distinctly made, it will very often happen that the finger used incorrectly will strike two keys at once, playing both the note that is written and the note that it would naturally take.

Of course the rule will admit of exceptions; for instance, in the following example:



The third finger on E would ordinarily be incorrect, but would here be preferable, so that the fourth finger may be available for the F.

But this elementary rule will not detain us any longer, and we will now pass on to further problems.

THE FOURTH AND FIFTH FINGERS IN COMBINATION.

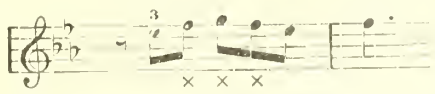
Every pianist is familiar with the fact that decidedly the weakest combination of fingers is the fourth and fifth. Now, although it is very often desirable to use freely this weak combination in exercises, in order that these fingers may more nearly approach the strength and dexterity of the other fingers, still this combination should be avoided as much as possible in pieces.

For example, in the first measure of the popular first-grade piece, *The Merry Bobolink*, by Krogmann, we find the following:



It will be observed that the weak combination of fourth and fifth fingers is used on G, A, G. It would become easier for the pupil if the passage were marked first finger on E, in which case the weak combination would not be used at all.

Similarly in the popular *Hunting Song* by Gurlitt, Op. 101, No. 19, page 2, the fingering in the following passage,



would be improved if the E flat were taken with the second finger. In fact, all through the second page of this piece the weak combination of the fourth and fifth fingers is, in the opinion of the writer, used entirely unnecessarily.

It is really surprising how often the weak combination is used without justification.

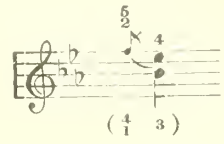
For instance, in *Dorothy*, by Seymour Smith, fourth measure, we find:



I think the following fingering would be preferable for more than one reason.



In *Les Sylphes*, by Bachmann, at the beginning of the second theme the fingering in parenthesis would, I believe, greatly facilitate the passage.



Such examples as these are common both in edited and in unedited pieces, and seem to indicate that the fingering of the editor or composer is often done carelessly or with a lack of appreciation of the underlying principles.

PRACTICAL PRACTICE POINTERS.

BY GEORGE HAHN.

"PRACTICE Makes Perfect," what damage has this ancient and venerated saw done to music students. Practice of the right kind undoubtedly does make perfect but practice without a common sense system, logical planning, or recognition of the rules that make for progress, will inevitably lead to disappointment. Hurry through a few Mozart Sonatas, "just to get an idea of them," scramble through a Liszt Rhapsody "just to see what it is like," play your scales and arpeggios to put in time and not with the definite purpose of real technical accomplishment and your practice will make a perfect failure of you. The chief difficulty of the student is that of getting fixed in his mind just what is genuine practice and what is not.

Genuine practice for progress consists in meeting an obstacle—hunting for one, if necessary—and working with it until it is conquered. The obstacle may be an entire piece or merely one or two measures. Nothing improves technique at the keyboard quicker than forcing the fingers to do work they never did before, to solve a new problem by keeping at it until every vestige of difficulty disappears.

Five hours of playing pieces that you can play easily does not help you as much as one hour spent with one or two knotty keyboard problems.

The truth of the foregoing easily can be illustrated in a way to impress boys and girls, as well as their elders and teachers. Suppose, in ordinary school work, scholars did not press forward to study new lessons every day, but continually harped on those they already had learned. Such a course would stifle progress, though undoubtedly what little was learned would "stick." It is "tackling" and mastering new lessons every day that makes for progress.

Some students practice nothing more than what is indicated by their teachers. Their progress will be more or less satisfactory, but they certainly will not progress as swiftly as the person who is not averse to doing a little more than he is required to do. Of course, where the student does not possess the inherent ability to tackle more than his teacher demands, where all he can do is to master the work required of him, it would be folly to attempt more. But most of those having average ability can speed up their progress by developing the initiative to look for problems requiring just a little more skill than they possess and acquiring sufficient industry to tackle them.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

THE REVIVAL OF A FAMOUS DANCE.

In the *S. I. M. Revue*, Julien Ecorcheville gives some interesting researches concerning the Fourlane, or Furlana. Mascagni and Ponchielli wrote furlanas which he quotes, that of the latter being in "La Gioconda." He might also have added that Wolf-Ferrari included this little-known dance in his "Donne Curiose." As those who attack the tango have been upholding the furlana as a substitute, there has been a sudden accession of interest in the latter; but investigation brings comparatively little information. The district between Venice and the Tyrol was in ancient times called Forum Juliani. This was corrupted into Frioul, and also changed less violently to Furlana, by which name the dance is now known.

The first assumption claimed that the Furlana was an old dance of the nobles in the doge's palace, and that the people had kept the dance in popularity until the present. A very little inquiry, however, showed that the people had not kept up any such dance. In every case the authorities found themselves hunting up an obsolete dance, no more in use than the Passacaglia or the Pavane. Thus the historian Ostermann wrote in 1894 that "Formerly the people danced the Furlana, the Sticca, the Sonferrina, the Ziguzaine or Styrienne, the Sclave," and so on. When the revived Furlana is presented, some places call it the Sclave, others the Styrienne, and so on. It is danced in couples, with little hops, promenades, turns and motions of the hands. The present Furlana was therefore recently adopted by the Italians as being fairly like other Frioul dances.

The old Forlane was introduced at the court of Louis XIV, and was known in France through the 18th century. As early as 1609, J. B. Duval mentions Gaillards, Passo Puezzi, Allemandes and other dances, all given in a "Bal a la Furlane," which means that they were danced in the Frioul manner. A letter from Venice in 1683, however, rates the Forlane as a definite dance itself. It was done by one or two couples, who "turned in a circle while jumping and moving their feet with a marvelous speed and lightness, the dancers sometimes approaching each other and turning always in a certain way with arms interlocked and held above their head." Later, Feuillet gave a full description of the steps and music of the Forlane. The latter, as illustrated by Campra, Couperin, Rameau and others, was a fairly lively 6/8 melody, with the first two beats of the measure often given to one note, and the note on the fourth beat prolonged by a dot, making the next note come on the last half of the fifth beat. Thus the Forlane as a dance, both steps and music, was really developed in France, while the Italians merely continued to dance "in the Forlane manner," which merely meant "in the native manner." The Italian Furlana of to-day is really taken from the French Forlane.

INTERESTING ABORIGINAL MUSIC.

In the *Quarterly of the Musical Society*, Charles S. Myers writes on Sarawak music, the Sarawaks being natives of Borneo. Of their musical instruments, the most important is the keluri, or set of six bamboo pipes let into a gourd. The approximate pitches of these are C, B♭, G, F, E and C, the lowest being mostly used as a drone bass. This instrument is used to accompany songs or dances, and during courtship it is used by the amorous native swains for serenades and other such purposes. There is also a two-stringed guitar, with a shovel-shaped body. This, too, plays its part at the dances. A bamboo harp and a nose flute are both used for solo work, and sometimes replace the keluri in its amatory purposes. Gongs and drums, so often found among savages, are here used for ceremonial purposes, or as a means of intercommunication; while they are often combined into primitive [illegible]. Mr. Myers worked chiefly to record songs; [illegible] keluri tunes given to him by Prof. Harrison [illegible] Mass. Inst. of Tech.) proved rhythmic [illegible]. The dancers, [illegible] about singly in [illegible] and leader, brandish their spears [illegible] and occasionally [illegible] shouts.

The songs, of which a number were given, seem fully as advanced as our own Indian music. The words cover the subjects of war, love, healing the sick, current or past events and various desires. Thus in one the Sebops ask white help against a hostile tribe. A lullaby, in which "The topmost branches of the bayou tree are swaying," seems poetic enough. Of much interest also is the healing song, in which the Dayang (Medicine Man) describes the return of a soul from the hill overlooking Malo, the river of death. If the soul, looking back from this hill, sees its possessions coming after it, then it first realizes that death is upon it. The Dayang, by singing, sends his soul after the other, and brings it back before it has gone too far to return. The imaginary scenes on this trip are described with much detail. Of the love-songs, one says, "My love for you is like having money in the hand," or, practically, "I am rich in loving you." But the Borneo version is not quite so concise in wording, and the song becomes of fair length.

In the simplest of the songs, the material is based largely on the three upper notes shown in the keluri scale. In this C, B♭, G combination the middle note is held and accented as the most important. The simplest songs do not have a definite cadence according to our notions, but are usually marked by a repetition of this three-note phrase. Nearly all the songs are based on a descending scale, or part of it. Another phrase, however, consisting of the notes F, G, B♭, G, does show some ascending character. Grace notes are often used, and are always above the note which they precede. The more advanced songs seem to have a more definite cadence in the phrase G, F, E, C. One specimen, a war-song, began by ascending with C, D, E, D, C repeated; then the notes D, C, A suggested the usual cadence-phrase. In those songs which have a chorus the cadence effect is still more marked, as the chorus simply repeats the last word on the lower C, with the solo note an octave or fifth above it. The songs abound in varying rhythmic effects. Triplets occur, and rapidly repeated notes, alternating with holding notes after a skip, the latter usually preceded by grace notes. The intervals differ slightly from ours, but are close enough to appeal to us; and the curious flat-seventh effect in a descending pentatonic scale is decidedly interesting.

THE WIT OF "WESTMINSTER BRIDGE."

Dr. A. Eaglefield Hull, who contributes to the *Monthly Musical Record*, writes on various subjects, all the way from explaining Schoenberg's unexplainable *Five Orchestral Pieces* to giving advice for musical lecturers. In treating the latter subject, he rates presence of mind as important, and illustrates with an anecdote. Sir Frederick Bridge, while lecturing once, was much bothered by the actions of a student auditor who kept pulling the string that adjusted certain shutters to keep out the sunlight. Finding that these actions were causing too much disturbance in the audience, the lecturer turned the laugh on the culprit by saying, "There you are, soon to be a Doctor of Music, and yet can't manage a common cord."

THE MONTH'S NOVELTIES.

Tiarko Richepin's opera, *La Marchande d'Allumettes*, is really Andersen's *Little Match-Girl* in disguise. The scene is transferred to the Scottish coast, where the unfortunate heroine, Daisy, is seen resting disconsolately in a public square after being unable to sell her wares. Her little earnings are taken by footpads, and she is left penniless to fall asleep. She dreams that the duchess of a neighboring castle seeks her out as prospective bride for the young heir to the dukedom. The second act, continuing the dream, shows her in the castle, with her noble admirer making love to her. In the last act she awakes on the square again; and even the kindness of the duke's son, who sees in her only an unfortunate stranger, cannot keep her alive. Evidently the French do not like to take their fairy-tales "straight;" and Aubert, too, in his unsuccessful *Blue Forest*, used a plot that had suffered some sad sea changes.

Ippolitov Ivanov's *Ismena* won only a moderate success at St. Petersburg. A better fortune awaited Glazounoff's music to the Grand Duke Constantine's drama, *The King of Judea*. Vienna enjoyed *Die Himmelblaue Zeit*, by Oscar Straus, while Hanover applauded Wendland's *Das Vergessne Ich* and Graz gave only mild approval to Rosegger's *Litumlei*. Mme. Nikisch's *Daniel in the Lions' Den*, with text by Wolzogen, is called a "burlesque opera." Julius Weismann's *Hexlein*, given at Graz, proved fresh and natural. Dohnanyi is working on *Der Tenor*, while his pantomime *Pierrette's Veil* continues to please. Albert Noelte has finished the three-act *François Villon*. Schilling's *Mona Lisa* will be brought out at Stuttgart. Bossi's mysterium, *Joan of Arc*, wins continued success, while Wolf's *Corregidor* seemed undramatic when recently revived. Arthur Scholze's *Hanna* is on a historical subject, and does not refer to the former master of our Senate. Casper's *Die Tante Schläft*, when given at Vienna by Gregor, caused cries of "Scandalous," "Down with Gregor" and others of the sort.

Among orchestral works, a symphony by the Florentine Antonio Scontrino had good themes, an impressive slow movement and a triumphant finale. Spain was represented by J. Lamote de Grignon's *Andalucia* and a scherzo on a Catalonian theme. A concert of Northern music included a striking symphony by Peter Gram, Hakon Börresen's *Thor in Jötunheim* and Carl Nielsen's *Helios* overture. Börresen's *Norman* overture pleased St. Petersburg. *A London Symphony*, by Vaughan Williams, was voted unusually good, its fog effects and suggestion of chimes being some of many excellences. Paris heard Pierre Masson's *Le Manchy*, based on a poem of Leconte de Lisle. The two Delius pieces, *The First Cuckoo Call* and *Summer Night on the River*, continue their triumphant progress through Germany, and the same is true of Van der Pals' *Wieland*.

Chamber music is represented by Dubois' new piano quartet and a piano quintet by Desiré Pâque. In the vocal field Ducasse's *Orpheus* cantata wins the most prominence. Karl Heinrich David's *Roma*, for orchestra, organ and mixed chorus, won attention at Basel. Eisenach rates Wilhelm Rinkens' *Der Tanz* as a work of the most utterly extreme modernism, but one may doubt if Schoenberg's reputation for radicalism is in any great danger. Incidentally, Eisenach will continue to be known chiefly as Bach's birthplace.

THE PASSING OF MME. LILLIAN NORDICA.

THE dramatic circumstances under which one of the most noted of American singers, Mme. Lillian Nordica, died has given the matter much newspaper attention. However, many ETUDE readers may not have heard of this unfortunate closing of a really great career in American musical history. On Dec. 28th last Mme. Nordica was shipwrecked near the gulf of Paqua while returning from Australia after a successful tour. After the wreck the passengers were landed upon Thursday Island. Thursday Island is a small body of land in the strait which separates the northernmost point of Australia from New Guinea. Exposure and exhaustion resulted in bringing down the famous singer with pneumonia. She recovered sufficiently to plan a voyage home. At Batavia, (Java) she became so ill that she was taken from the ship and died on the night of May 10th. Mme. Nordica was upon a farewell tour of the world.

Mme. Nordica's career was singularly romantic from beginning to end. She was born at Farmingham, Maine, in 1859. Her father was a farmer and her right name was Lillian Norton, which she Italianized after the custom of her youth. Her grandfather was a famous camp-meeting exhorter known as John Allen.

In the seventies we find the future singer engaged as a shop-girl in a Boston store. A customer was attracted by her singing after office hours and offered to give her lessons. Her teacher was Professor O'Niell of the New England Conservatory. She then became a soloist with the Handel and Haydn Society at the age of sixteen. Gilmore took her to Europe with his band when she was eighteen. Her success encouraged her to study for Grand Opera. In 1880 she made her *début* at Brescia in *Favorita*. Gradually her fame spread and in 1894 she was invited to sing *Elsa* at the Bayreuth Opera House. This established her as one of the greatest singers of the age, not so much because of her voice, which was beautiful and expressive, but because of her broad intelligence. She was equally great in Concert, Oratorio and Opera. Her repertoire included some fifty operas in all of which she recorded successes. Mme. Nordica was married three times. Her husband was on his way to join her at Genoa, Italy, at the time of her death.

The Main Characteristics of Some Noted Piano Methods

BY ARTHUR ELSON

[EDITOR'S NOTE.—The bad repute which has come to the word "method" is in a large measure unnecessary. Words suffer for their ancestry as, for instance, does the word "pedagog" which is being tabooed by teaching specialists because the pedagog was once little more than the slave who led his master's children to school. Every means employed to play the piano has some characteristic distinguishing it from other systems. These characteristics define methods. We have asked Mr. Arthur Elson to note a few of these so that one may get an idea of the methods which they define. This offers unlimited room for polemical discussion—something we strive to avoid in the columns of THE ETUDE. Consequently Mr. Elson has taken his definitions solely from the writings of those who may be regarded as representative exponents of a few of the well-known methods he has attempted to delineate.

The methods of Dr. William Mason, which have strongly influenced the piano methods of Europe and America during the last half century and which have been so emphatically endorsed by Liszt, Paderewski, Joseffy, and Gabrilowitsch, are not discussed in this article. Many attribute their efficiency to the fact that Dr. Mason sought constantly to secure results through the most natural means with the least possible muscular strain. Much previous attention has been given in THE ETUDE to Dr. Mason's epoch making ideas, notably in the excellent article by Mr. Perlee V. Jervis in THE ETUDE for November, 1913, and in the article by Leonora Sill Ashton which is reprinted from an old issue at the end of the present discussion.]

THE piano keyboard is a simple looking affair. It consists of a number of levers called keys, which, when they are made to descend, raise hammers and make them give tone by striking the strings. After the hammers have struck, they drop back automatically, so that the performer cannot change the quality of the tone, even though he may wiggle his fingers on the keys. With a mechanism so simple from the performer's point of view, it would seem as if all methods of piano study would bear a close family resemblance to one another. But such is not the case, and we shall see that the methods of different teachers are sometimes diametrically opposed to one another in principles. Some representative methods will be treated here.

Perhaps the most famous teacher today, and one who has produced many great pianists, is Theodor Leschetizky. His home in Vienna has been for years the Mecca of able and ambitious pupils, whose hopes are brought to reality under his skillful guidance.



LATEST PORTRAIT OF PROF. THEODORE LESCHETIZKY IN HIS STUDIO.

THE LESCHETIZKY METHOD.

The Leschetizky method is preëminently one for training the fingers. All methods do this somewhat, but that of Leschetizky does more than the others. This is shown first by the large amount of simple exercises on which he insists; secondly, by the fact that the unused fingers are almost always allowed to hold their notes down; and thirdly, by the device of having each finger exert an after-pressure after the key is down. The insistence on clearness and evenness of tone, for which the student should be all attention, is another point that helps to develop control of the fingers. Still another matter demanding skillful use of the fingers is the so-called "prepared touch," in which each finger is brought into contact with its key-surface as soon as possible, and kept there until the note is to be played. The prepared touch is used in legato playing, there being legato finger exercises in this method which do not demand that the unused fingers shall hold their notes.

Scale-playing, always an important part of practice, is here made to rely upon the use of the prepared touch. There are many preparatory exercises for the scales. These include work for one or more notes with the thumb passed under the third or the fourth finger, with the unplayed notes held; notes played by the thumb in position and underpassed alternately; notes played by thumb and a group of fingers, alternately, with underpassing and constant motion up and down two or three octaves of the scale; and others of the sort. Evenness of tone is insisted upon here, as well as in the finger exercises. Slow practice is advised at first, speed being employed only after evenness and control have been attained by strict attention and care.

In all this work the fingers are curved and the wrist held very nearly level. The elbows are to be held slightly above the keys, about on a level with the wrist.

The start for arpeggio playing also is made to depend on the prepared touch, with exercises keeping the thumb underpassed, or making it alternate between a normal and underpassed position. These studies are applied to both triads and seventh chords.

In general, the finger exercises are used to develop the various kinds of touch desired. The use of the prepared touch for legato has been mentioned; and legatissimo is obtained by holding one note down until very slightly after the next has been played. When the prepared touch is not used, Leschetizky calls the result a non-legato. Finger-staccato is used (of course, without the prepared touch) with the wrist bent slightly backward. The "lifted tone" is obtained by a quick finger-stroke, after which the hand is quickly raised by the wrist. There is also the pure wrist-staccato. A very rapid wrist-staccato produces a slight but quick fluttering up and down of the wrist, used also in octave work. For the latter, Kullak's "Octave School" is recommended. Chords are pressed down from the elbow, either with fixed wrist or with fingers dropping to the keys and wrist raised quickly with the keys as a fulcrum. If the upper part in chord-playing carries a melody, it may be emphasized by elongating the finger that plays it. Exercises and scales in thirds and sixths are also taken up, as well as all the usual embellishments.

The printed books on the Leschetizky method give not only technical material, but hints for performance. Thus, in melody-playing, the following are laid down as rules:

1. With notes of different length, the longer receives more accent.

2. An upward passage is usually crescendo, a downward passage diminuendo. The contrast may be made quite marked for large intervals. This applies also in the rule given by Marie Prentner, that of two notes the higher should be the louder. But measure accents will, of course, be taken into consideration.

4. Marie Prentner, in *Der Moderne Pianist,* adds the rule that if a figure is repeated, its accent and effect should be judiciously varied for each occurrence.

Thus it will be seen that the Leschetizky method, as expounded by his assistants, leads the student into the domain of musical expression.

RECENT GERMAN METHODS.

Recent German work has gone at the problem of piano practice in a reverse direction. Deppe first proposed a method of weight-playing, in accordance with the performances of Liszt, and now Breithaupt, Steinhausen and others have developed it into a definite system, in which technique starts from the arm and proceeds through the elbow and wrist to the finger. In this the finger muscles are developed, to be sure, but the emphasis is placed on weight. Thus Breithaupt claims that playing as a whole will average 40 per cent. non-legato with hand-fall, 30 per cent. legato with arm-rolling, 10 per cent. staccato with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power and motion in the fingers.

Deppe insisted on a low position of the arm. The wrist was to be held fairly high, and the fingers nearly straight. The arm, according to his method, should not rest on the fingers, but should hold them up, so that their effort would consist merely of striking the keys. The fingers should be trained for flexibility and independence, rather than strength; though the latter develops in the process.

The fingers, in this method, move very little in striking a note. Thus Amy Fay said of Liszt, "After Deepe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools made such a point of doing. . . . The notes seemed to ripple off his finger ends with scarcely any perceptible motion." Deppe taught that the fingers should sink down upon the keys without any great muscular exertion.

Some special points of Deppe's method were the use of the same style of touch for legato and staccato, the finger being lifted off quickly in the latter case; the avoidance of cramped underpassing of the thumb, which he tried to replace by a sidewise motion given to the hand by the arm; the avoidance of the soft pedal, and a particularly effective use of the damper pedal.

Deppe's pupils, Caland, Clark-Steiniger, Bandmann and others, developed the weight idea, while Busoni made valuable suggestions in this field. Breithaupt himself was enlightened by the example of Carreño. He systematized the whole subject of weight-playing with muscular relaxation, use of arm-weight and correct motions of arm and finger. Tone is always to be produced as much as possible by weight; and the following are given as "mechanical sources of tone-producing action":

1. The falling swing or "throw."
2. The balance of the mass.
3. The forearm roll and combined upper-arm roll.
4. The forearm extension and bending (erection of the hand and gliding function).
5. The vibrato, or vertical tremolo, as distinguished from the roll, or horizontal tremolo.
6. The loose throw of the long "swung" fingers.

THE MEANING OF WEIGHT-PLAYING.

In weight-playing the arm and hand fall toward the key, the knuckle making the effort needed to hold the arm when the key is struck, while the wrist

remains as loose as possible under the circumstances. After the note has been struck, immediate relaxation should follow—a "discharge of weight from the key." The falling weight may be the arm, the forearm the wrist or the finger, the latter slung down with as little effort as is needed to produce the desired effect. Whatever part falls, the parts back of it, and farther from the keys, must remain in a balanced condition, with as little muscular effort as is needed.

Breithaupt makes no definite rule for the position of the hand. He holds that the structure of the hand, the length of the fingers and the width of stretch are all factors in determining for each hand its own proper position, independent of that needed for others. In general he finds that small, solid hands will take a high position with curved fingers, while thin hands with long fingers will need the flat position. But in the striking of notes the knuckle should usually be well bent.

The movements of the finger are limited to a downward "throw," the weight of the finger when merely dropped being insufficient to play a note. This throw takes place after the hand and arm have brought a finger over its proper note, the thumb being the only finger that bends much, as in underpassing for scales. The thumb and fingers should be kept relaxed as much as possible.

The movements of the hand are a vertical swing, a partial rotation or roll with the forearm and a turning inward or outward. The last is used for scales by Leschetizky also, the right hand, for example, bending toward the middle of the keyboard, with fingers and hand pointing somewhat diagonally, when the thumb is underpassed in a scale above middle C. The rotation may be sometimes very noticeable; when an upward right-hand scale is finished, the hand may swing up on the little finger as a pivot. But even when no motion is visible, there should almost always be a rotative effort from the finger just played to the finger next to be played. This effort is in the forearm.

The forearm roll, therefore, is one of the most important principles in weight-playing. The forearm extension brings the wrist up, and allows increased power in playing. The bending is, of course, needed to take the hand to different parts of the keyboard. The vibrato, or vertical tremolo such as is needed for octave work, may be an up-and-down fluttering of the wrist alone, or of the wrist combined with forearm motion.

The upper arm and shoulder serve as a support and guide to the forearm in its motions or efforts. For the strongest tones, the upper arm falls with the forearm, the combined weight being intercepted as the finger strikes the keys.

Weight-playing thus develops the whole arm instead of merely the fingers. The arm, shoulder and elbows are to be kept as flexible as possible. This relaxed condition is to be used with all the muscles, so that weight-playing, when correct, demands a minimum of effort. Breithaupt says, "We must let the playing members hang, let them 'go'; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required."

SOME FURTHER MODERN METHODS.

Another type of piano practice may be called the "main strength" method. An English method, quoted as an example of this sort, gives the following directions for technical exercises:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.

2. It should be held in this position, remaining raised with as great force as possible.

3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.

Exercises for the fingers, and later ones for the wrist, are to be practiced incessantly under this method. The arm is to be kept relaxed, but steady, and the fingers always curved.

Among others, Hanon is one who believes in the high [illegible] In his set of exercises, *The Virtuoso* [illegible] this is especially advised.

[illegible] Hennan, seems nearer to the Leschetizky [illegible] indicates exercises with notes held by [illegible]

[illegible] Matthay developed weight-play[illegible] Breithaupt. Matthay lays great [illegible] of the rotative effort in the [illegible] in three species in his well-known book, *The Act of Touch*. These three are finger-touch, hand-touch and arm-weight-touch. He advises either flat or bent fingers, but notes that the latter can give stronger effects. In using arm-weight, he distinguishes between forearm-weight and the weight of the whole arm, the latter being used less and less as the speed increases. In his later *Commentaries*, he makes the claim that quality-variation is possible on the piano. He bases this assertion on experimental work showing that the hammer-shanks of a piano-action cause variation by bending, and the varied strokes on the strings give varying overtone combinations. But he does not clearly show why repeated notes of the same loudness should not be necessarily alike in quality.

In France, LeCouppey advised a low finger-lift and a pressure that brought the keys fully down. In more recent days, Pugno called for a supple wrist, well bent, as the important point, and insisted on strength of tone. Marmontel and others have adopted some of the principles of the more modern German methods, which now seem fairly widespread.

The great question arises—Which of the varying methods is right? Or is any one of them wholly right, to the exclusion of all others?

If we are to judge them by their fruits, then the Leschetizky method comes to the front very impressively. Such leaders as Paderewski among the men, and Katharine Goodson among the women, are but two of the very many famous pianists who studied with Leschetizky at Vienna. On the other hand, Liszt, the "greatest ever," evidently played by the weight method. It is also true that many of the Leschetizky pupils have grown to adopt weight-playing in some degree. The high-finger-lift school does not seem so well represented among great pianists, but that need not prove its principles wrong.

DIFFERENT METHODS COMPARED.

In comparing methods, there are three main points to be considered—muscular development, agility as shown in scales and arpeggios and the general matter of performance.

Muscular development is at a minimum in the weight-playing systems. Yet there must be some muscular training, even in those. There are finger-exercises in the weight methods, but they are looked at from a new point of view, namely, the development of the arm from the shoulder first. However that may be, a certain amount of strength is necessary in the fingers, besides the skill needed for proper motions. The beginner has neither of these, and they must be cultivated. Weight-playing is of such a nature that it can be learned by those who have already acquired finger dexterity. If a pianist, or even a student, with well-trained fingers, takes up the Breithaupt method, he will find himself able to give good results. But if he starts with the weight method, he may not obtain enough finger strength for best results. In other words, the principle of weight-playing should not be allowed to prevent the development of the ability to play by finger muscles. However strong these may become, they will never interfere with the weight-playing; for even the strongest muscles are normally in a relaxed condition, such as Breithaupt desires. But if some occasions arise when finger strength is needed, and the pianist does not possess it, he is then in a bad way. Teachers who adopt this method should therefore be sure to supplement it by a necessary insistence on those Breithaupt exercises, or others, that are needed to develop finger power.

The high-finger-lift method is not necessarily the best way to develop strength. Gymnastics show us that the best development comes from light exercises regularly taken; and from this we may see that the finger-work of the Leschetizky method is based on correct principles.

Agility, too, must come largely from the fingers; and here it would seem as if they could not be too carefully developed. In scales and arpeggios the principle of rotative effort in the forearm is undoubtedly correct, as an aid to the fingers. But if the fingers are treated as most important, as is true of the Leschetizky method, there will still be an instinctive, involuntary use of this rotative effort. Here, too, it would seem that the finger training method does not interfere with subsequent weight-playing.

The question of underpassing was not well handled by Deppe. Breithaupt treats it in more rational fashion, allowing the thumb to be loosely thrown under the hand. Leschetizky deals with the matter thoroughly, giving many exercises with both prepared and unprepared touch. This same prepared touch, too, is a great aid to accuracy.

In general performance, as already indicated, finger-dexterity in no way interferes with weight-playing. It would seem wise, therefore, to let the fingers get their training first of all, so that their strength and skill may be fully developed before the weight idea enters. No matter how long the arm is held rigid to help the fingers, it will always prove easy to adopt relaxation methods. One might, therefore, study by the Leschetizky method at first, and then learn to play by the Breithaupt method. Certainly strength and skill are much to be desired, and can do no harm even if relaxation methods are to be adopted in performance.

TECHNICAL PRINCIPLES FROM THE CLASS-ROOM OF DR. WILLIAM MASON.

BY LEONORA SILL ASHTON.

[EDITOR'S NOTE.—This excellent article appeared in THE ETUDE over five years ago and is printed here to supplement the preceding article by Mr. Arthur Elson upon the methods of some European contemporaries.]

1st. Begin with your fingers. Place your hands on the piano and raise the little finger independently, moving it only from the knuckles and keeping the wrist, forearm and upper arm perfectly loose.

This is the movement for light finger exercise, for trills, for scales run evenly and smoothly.

2d. Keeping the finger tips still on the keys, use the same motion, only let the fingers fly up from the keys as soon as they have brought forth the sound. This is the lightest and most delicate staccato—the touch of fairy music, elf dances and graceful embellishments.

3d. Still keep the fingers over the keys and with the very finger tips snap them away. The elastic touch this has been happily called, and there is no exercise practiced persistently which will give a more musical touch than this. It first contracts and then liberates the muscles of the hands as to give entire freedom of motion.

This touch may be used in all practice for assuring a positive position and certainty of the fingers. In performing, it is suited to single note passages of a decisive character, and, indeed, is called for in single notes and chords whenever a marked staccato is shown.

4th. Now bring the fingers back to the keys once more, and with single notes, double thirds and sixths and chords let the weight of the wrist and the whole arm press them in.

It will take long for the majority of pupils to accomplish this, and even when accomplished the performance of the act is wont to slip away without constant practice.

If there is one tense nerve or thread of muscles the tone will not be complete. This movement involves the utter relaxation of every muscle in the arm from fingers to shoulder, with the nervous force of the whole concentrated in the finger tips. Miss Kate Chittenden has aptly likened it to a rope hanging limply by its own weight.

When rightly understood and practiced, this pressure action forms the basis of all true legato playing, and it was the perfection of this which brought forth the admiration of Liszt at the "wondrous limpid touch" of his American pupil, William Mason.

5th. Traveling back from the fingers one reaches the wrist, another important link in this musical machinery.

TURNING OVER.

BY MARY COLLS CARRINGTON.

THE ambition of every teacher is that each scholar should learn to play entirely without notes. But there are occasional pupils who, either from natural inaptitude or defective home-training, find this difficult, if not impossible. With such pupils, the teacher should insist on special attention to facility in turning over.

What is more annoying, when listening to the piano, than a deliberate pause, perhaps in the middle of an appealing passage, that the leaf may be fumbled after, grasped, and finally turned over? Even the poorest memory may commit a few bars; the teacher having decided (and perhaps lightly marked in pencil as a reminder) the most convenient place to turn, whether at the end of the page, or a few measures before, the pupil must turn over every page unassisted, until this trifling, yet important, detail is entirely mastered.



The Fundamental Elements in Artistic Piano Playing

By DR. OTTO KLAUWELL.

[EDITOR'S NOTE.—The following article appeared in the *Musikpädagogische Blätter* and has been translated for THE ETUDE by Mrs. Aubertine Woodward Moore. Dr. Klauwell is a renowned German composer and teacher. He was a pupil of Reinecke and Richter in Leipsic. Later he became the director of the Cologne Conservatory.]

Two aims are to be kept continually in mind by the aspiring piano-student: skill in the technical side of his art and the broad musical culture essential to an intelligent performance. Technic and the art of rendering are the main supports of artistic piano-playing. Similar claims may be made for the singer, violinist, or any other performer, but they have by far the greater significance for the pianist, owing to the nature of his instrument and the wide range of its literature.

In order to invest piano-playing with its full worth and to reveal, through its mediumship, the beauty and inner meaning of a musical work of art these important factors must work harmoniously together. If technic be allowed to predominate, the listener's attention is too apt to be diverted from the composition presented and fixed on the dexterity of the performer, while a one-sided regard for the art of rendering leads to equally unsatisfactory results. Technic demands primary consideration, and may be acquired in and for itself; musical interpretation is wholly dependent on it, for the best conceived theoretical understanding of a musical work cannot be put into practice without technic.

Thus it is self-evident that the piano student should, from the outset, devote his energies equally to these cornerstones of his art. That this requirement is so often overlooked and that the student's chief efforts are directed into purely technical channels is one of the principal reasons why we hear so much unsatisfactory piano-playing at the present time. It may, therefore, not seem inopportune to point out, in brief, some of the fundamental elements of the pianistic art of interpretation.

STUDIES IN TOUCH AND TONE.

To the earliest rudimentary training in piano technic belong studies in touch and tone, whose object is to strengthen the fingers and make them independent of one another, as well as to prepare the way for the manifold problems which will eventually present themselves. Later the attention is claimed by the almost inexhaustible exercises which tend to the attainment of velocity and precision and the scope of whose ideal purpose is unbounded. The great diversity of gifts, intellectual and physical, naturally result in certain limitations for individual piano students, often bringing their endeavors to an imperative standstill. Others are compelled, through lack of time, poor health and a variety of causes, to break off their studies at a certain point, and find satisfaction in what has already been attained.

Piano literature is extensive enough in its scope to afford abundant materials for artistic profit and pleasure at every stage of progress, and there is no reason why previous studies should be dropped because obstacles arise in the way of further technical advancement. At the same time, students cannot be too urgently warned against trifling with anything in music for which they have not had suitable preparation, material and spiritual.

BEGINNING INTERPRETATIVE WORK.

While the foundations are being laid for artistic piano-playing, the elements of a noble and tasteful rendering should be made clear to the student and their purpose explained. First of all attention should be called to the quickening of single tones. The player should not be permitted to regard a tone as an inanimate building stone whose combination with other tones gives rise to the significant motive and soulful melody, but should be taught to animate it with that exuberant life through which alone it is fitted for a fruitful union with other tones. This would quickly put an end to the lack of interest so frequently manifested by beginners in piano practice, and to efforts bent solely on mechanical tone-production. In the earliest primary exercises the simple repetition of tones, the utmost care should be taken to produce a beautiful, mellow, sonorous tone, and with this aim in view the most profound sympathy and the keenest critical sense must be brought into play. If from the beginning the student has formed the habit of paying strict heed to the quality of tone, that will become second nature which was acquired by conscious force of will.

When several tones appear in a little group, as in the exercises immediately following repeated tones, there will confront the player, in addition to the sensuous requirements of tonal beauty, a specific musical requirement. Two or more tones will be found to stand in a certain metrical relation to one another, which must be made clear to the student. In a mere finger exercise this relation cannot be definitely fixed as in the motive of a finished composition, but must be left to the discretion of the player, who should be taught to invest each exercise with every possible metrical variation. By this means not only the technical purpose of training the fingers to ever increasing strength and elasticity is accomplished, but also the specific musical purpose of making each group felt as a separate little organism.

THE STUDY OF DYNAMICS.

Preparations should be made for necessary accentuation by a gradual crescendo and corresponding diminuendo. This schooling of the fingers to express conscious adjustment of the volume of tone is one of the main requisites of a musical rendering. For the degree of power to be employed in a composition of merit is a continually varying quantity, even in passages where the changes are not expressly indicated. It is precisely these more delicate dynamic nuances, these continual essential lesser fluctuations of tone, which give outward manifestation to the inner life of a composition, and demand a keenness of judgment and a practical skill that cannot be acquired too early.

A special difficulty confronts the pianist in this respect owing to the necessary individual treatment of his hands. The passages in which both hands have the same tasks to perform in regard to volume and tone-coloring are greatly overbalanced by those in which the prevailing melodic element calls for a treatment that will make it rise clear and distinct above the accompanying voices forming its harmonic support. The melody usually lies in the upper voice although not infrequently, as for instance, in the fugue, it appears in a lower, or middle voice, and its execution becomes peculiarly difficult in the latter case if the melodic threads alternate in the two hands and the dynamic unity of the melody is to be preserved in spite of the duality of the organs of execution.

VARIATIONS IN TIME.

Less complex is a second important demand of artistic piano-playing, the art of time variations. In a musical masterpiece time is not a fixed quantity; except where specific changes are prescribed by the composer; it is subject to continual, though often slight, modifications. From the earliest stages of his work the piano student should diligently strive, through appropriate exercises to master this essential requirement for excellence in his art. He should accustom himself to a strictly economical division of a gradual increase and decrease of time. Frequently, the experienced teacher has occasion to observe, a long ritardando is attacked too vigorously and too abruptly. As a result there inevitably follows a proportionate disagreeable hastening of the time, in order to avoid insupportable dragging. Students often stumble into similar blunders in regard to dynamic adjustments. At the first sight of the word crescendo they produce a marked increase of volume and a corresponding decrease at that of diminuendo, whereas these words denote the beginning of gradual dynamic changes. We would advise students to practice accelerando with a crescendo and a ritardando with a diminuendo, because these are natural combinations, although opposite ones are by no means unusual.

INTELLIGENT PHRASING.

A third important requirement of artistic piano-playing is intelligent phrasing, foundations for which should also be laid in the earliest stages of training. Any finger exercise can be made to serve as a special study for this purpose, by interposing a comma, or breathing-space, between any two notes of a group and treating the note following it as the beginning of a new phrase. Moreover, the dynamic climax approached by a crescendo and with a diminuendo leading away from it may have its position changed at will, thus producing an abundance of varied forms of expression, all of which will be encountered by the student in later practice and whose mastery will be most advantageous to him.

These remarks, inadequate though they may be, at least outline the requirements of well grounded artistic piano-playing. Having at his command the skill gained through the exercises suggested, the student may face unruffled the higher problems of the art of pianistic rendering, problems depending in part on harmonic and contrapuntal relations, in part on the individual form relations of different compositions and which are beyond the scope of the present article.

MAKING MUSICIANS FOR THE HOME.

BY GERTRUDE M. GREENHALGH.

Not very long ago, a mother who had heard her child play his lesson very creditably remarked, "I don't know how it is, but, while Harry plays very well by himself, he seems to find it impossible to accompany his sister in her songs. His father, too, likes to play the violin a little in the evening, but Harry doesn't seem to be able to play accompaniments." This set me thinking very vigorously. What are we teachers trying to do? Are we trying to make our pupils masters of a few difficult pieces to be learned only by long and dreary practice, or are we trying to give them good routine, so that they can read simple pieces at sight, play accompaniments and become, as it were, the musical center of their home circle? Are we trying to advertise ourselves, or to make good musicians?

While having pupils who can apparently dash off a Chopin Polonaise or a Liszt Rhapsody may seem at first sight to be very good advertising for the teacher, it is, as a matter of fact, very bad advertising. Parents may be proud to find that little Johnny can play a difficult piece brilliantly, but their pride is apt to diminish when they find that Johnny cannot play a simple hymn tune or accompaniment at sight. How much happier they would be to find that the boy could be of real use when a few neighbors dropped in for a musical evening.

This aspect of things impressed me so forcibly that I determined in my own teaching to make my pupils good sight-readers, and able to do ensemble work. They were encouraged to read articles upon this subject in the musical magazines, and to play at sight, not only solos, but duets, song accompaniments, hymn tunes and easy violin accompaniments. This work, of course, was made supplementary to the regular routine technical drill and the study of solo pieces, but, where practice time is limited, it is better to reduce the amount of technical drill or piece study than to do away with sight-reading and ensemble work.

SEBASTIAN BACH is the Old Testament of our music. His works are the promise which his followers have merely fulfilled. The relation of Bach to modern German musical art is that of Greece to the art of later days.—MARSOP.

1872—HANS ENGELMANN—1914



HANS ENGELMANN.

THE news that Hans Engelmann is no longer living will be received with sincere regret by thousands of our readers. Probably no more prolific composer of popular salon music ever lived. His compositions numbered in all about three thousand, though not all of these were published under his own name. One is reminded of the indefatigable Czerny, save that whereas Czerny wrote endless pages of music that had no purpose other than to provide technical drill, Engelmann wrote music that was genuinely tuneful. Many of the melodies were of the straightforward, simple kind that always find a way into the hearts of a vast mass of people to whom the classics are a sealed book.

Engelmann was born at Berlin, June 16, 1872, and died May 5, 1914. He was the only son of a German military officer of high distinction who rose to be a Private Secretary in the service of Emperor William I. The boy's education in early childhood was of the best, and he began to study the piano at the age of seven. His father intended him for the medical profession, but nevertheless saw to it that the boy had an excellent musical training, even permitting him to undertake a course of study in piano and composition at Leipsic. The boy's love of music was so great, however, that it surpassed everything else. His father's attempt to keep him from a musical career by placing him in a mercantile office merely had the effect of making his love of music stronger than ever.

The young musician came to America in 1891, and settled in Philadelphia. He did not originally intend to reside permanently in this country, but he met with so cordial a reception that he finally decided to remain. At this time he received much assistance, musical and otherwise, from Hermann Mohr, an excellent teacher in Philadelphia, who proved himself to be a true friend. After Hermann Mohr died, however, Engelmann was left to fight his battles alone. He managed to win some distinction as a pianist, and also gathered about him a coterie of pupils, though success did not come without a struggle.

All this time he kept persistently composing, his first published work being *The Marine Band March*. There soon proved to be a ready market for his compositions, which were found acceptable by both teachers and pupils. This no doubt was largely due to the extremely melodious nature of everything he wrote, whether it was an easy piece for the lower grade or a complicated work intended only for advanced performers. The most popular of all the works that flowed from his pen was unquestionably *The Melody of Love*.

Composers, like poets, are born and not made. It is possible, of course, for a man to go through an elaborate course of harmony, counterpoint, musical form, etc., and at the end of the course to be able to write music that is "well constructed" and blameless from a theoretical point of view. There are thousands of Doctors of Music in the world to whom the writing of such music is a simple matter. But natural musicians are more rare. Natural musicians are those to whom music is as the breath of life. They think in tones as others think in words and can only find the true expression of their inmost thoughts in the language of music. A course in theory can only develop such gifts to a higher degree of technical perfection, it cannot supply them if they are missing.

Hans Engelmann was unquestionably a natural musician. From him melodies gushed like water from a spring. Engelmann's music possesses at least one quality which no critic can afford to decry. It possesses the quality of absolute sincerity. Engelmann entered into the life of the people around him and absorbed the life of the everyday world. This he gave out again in his music in good measure. He did what so many of us fail to do—the best he knew how under the circumstances in which he was placed. He interpreted the life he lived honestly into music, and in doing this he gave pleasure to hundreds of thousands—perhaps millions—of people, because he gave them tunes they could understand. Hans Engelmann is dead, and dead before his time, but some at least of his hundreds of melodies will live after him and serve to awaken in many a small heart the love of music which unites all ETUDE readers, however varied their tastes, in the bonds of true fellowship.

In addition to *Melody of Love*, mentioned above, among the most popular of Engelmann's compositions are: *Apple Blossoms, Dreamland, Hungarian Rhapsody, Grand Waltz Caprice, Grand Festival March, Bride Kiss Waltz, Lover's Lane Waltz, Over Hill and Dale, In the Arena, En Route March, Under the Mistletoe, When the Lights are Low, Concert Polonaise.*

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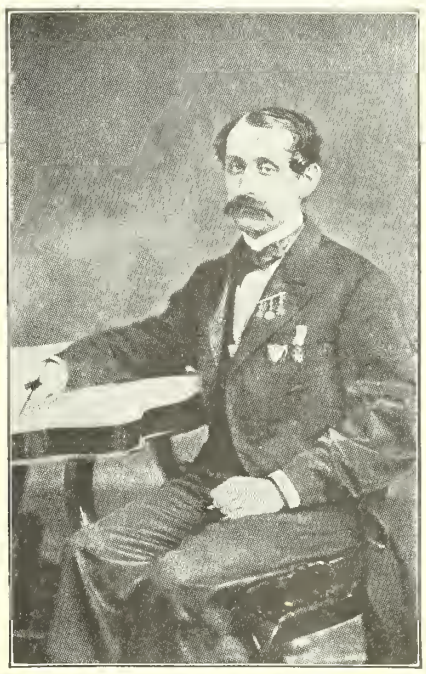
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The Etude Master Study Page



1829—The Real Gottschalk—1869

"Music is my bride to cheer and delight me.
Music is my friend to amuse and make me gay,
Music—ah! it is my angel to lead me to God."

GOTTSCHALK'S PERIOD.

Nearly one hundred years ago (December 25, 1814) the Treaty of Ghent was signed and Great Britain and the United States closed the last conflict between the mother country and the energetic New World. A few months thereafter (February 22, 1815), Boston, a favored theater for peace jubilees, held a musical festival celebrating the signing of the treaty. The success of this musical event led to the formation of the *Handel and Haydn Society* one month later. By Christmas of the same year the society was able to give a concert made up largely from the works of Handel and Haydn. In less than ten years the organization had become important enough to commission Beethoven to write an oratorio for its use. Beethoven was greatly pleased, but unfortunately did not undertake the work.

In Philadelphia music had also had a fine beginning, for as early as 1759 there had been a performance of that peculiar contraption known as the *Beggar's Opera*, and in 1801 parts of Handel's *Messiah* had been given at a public concert. In New York the musical work seemed to center at first around the church, and Ritter in his *Music in America* mentions a performance of *The Messiah* taking place in Trinity Church as early as 1750. (The work was first given in Dublin in 1742). Comic operas or more properly speaking, ballad operas, which were mere farces interspersed with songs were given in New York as early as the middle of the 18th century. The musical character of these performances continually improved, and by 1815 we find that the works of Henry Bishop were becoming popular in America. In 1823 Payne's famous *Clari, the Maid of Milan* was presented with music by Bishop (including *Home, Sweet Home*). In 1825 Weber's *Freyschutz* was given in New York in a somewhat garbled form. In the fall of the same year Manuel Garcia brought his opera company to New York. It was made up largely of members of his family and his friends. His daugbter, Mme. Malibran, was the leading soprano. Mr. Louis C. Elson goes so far as to call Garcia "our musical Columbus." A number of the representative works of the time, notably *The Barber of Seville, The Magic Flute* and *Masaniello* were given in garbled form.

As early as 1791 New Orleans had a regular company of musical theatrical performers, and by the time of our second war with England there was a regularly established operatic enterprise in the Southern city. Louisiana had become a part of the United States, thanks to good American dollars and Napoleon's fear of England. But it was at heart still a Latin territory. The spirit and traditions of France and even Spain were not to be removed by legal annexation. Indeed, the legislators continued for many years to conduct their debates in the French language, and to this day the tendency to emulate France and things French is very manifest.

GOTTSCHALK'S ANCESTORS.

The foregoing must make quite clear the fact that Gottschalk was born in an atmosphere very different from that of most other parts of America with the exception of the French sections of Canada. French ideals, French literature, French art, French music made New Orleans the Paris of the new world. But there was a still greater French influence in the life of Gottschalk than his environment. His mother was one Almée Marie de Brasle, a native of New Orleans, who when she was fifteen years old married Edward Gottschalk, who went to America from England in 1828. The father, it is understood, had studied medicine in Leipsic, and had secured his degree there.

GOTTSCHALK'S CHILDHOOD.

Louis Moreau Gottschalk was born in New Orleans, May 8, 1829. He was said to have been very frail and very fair when a child. His personal beauty was such that it attracted wide attention, and he was a most amiable, tractable child. His sister relates that once, while their mother was resting at Pass Christian, she was startled by hearing the sound of a very attractive melody coming from the adjoining music room. It was a melody the mother had played. She knew that no one else but her three-year-old baby was in the house. Half startled and half delighted, she rushed to the room in which the piano stood and found Louis Moreau Gottschalk standing on a high stool.

The child's father was startled by this unusual manifestation of talent, and an expert was brought in in the person of a French musician called Letellier. He mapped out a course suitable to the talent of so young a pupil. At the age of six Gottschalk commenced studying French and also the violin with a teacher named Ely.

According to an account coming from Gottschalk's sister, the boy was so remarkable that he was requested to play the organ during the absence of the local parish organist. Indeed, he was impressed into service without warning of any kind. His teacher pulled the stops and used the pedals, but the boy read the music for the entire mass at sight. At the end he was so exhausted with excitement and delight that after running home to tell his mother he fell weeping hysterically in her arms.

A PRODIGY.

At eight Gottschalk gave a concert in aid of a violinist connected with the French opera (M. Miolau), who had been attended by misfortune. The concert was a huge success. After the child was home safely tucked away in bed he was awakened by a serenading party composed of the violinist and his many friends from the opera.

DEPARTURE FOR EUROPE.

Although even at that time musical culture had made a very gratifying advance in New Orleans, it was realized that a course of study in Europe was well nigh indispensable for the very talented boy. This was difficult to bring about, principally because the boy and his mother were so deeply devoted to each other. He was, according to all accounts, an unusual youth in the sense that he was constantly trying to do good to others. In after years his unselfishness was noted by many observers. A stern father, however, settled the European question by booking his passage on a steamer leaving New Orleans in May, 1842. By this time the boy had become very popular in his home city, and his farewell concert was attended by a very large audience. His departure was kept secret from his mother, and she was so prostrated by his going that for a time it seemed as though she might not survive.

AT SCHOOL IN PARIS.

Arriving in Paris, the twelve-year-old virtuoso was put in a private school conducted by M. Dussart. For the first six months he studied with Charles Hallé. Hallé (originally Carl Halle) was a German who had settled in Paris and had become the friend of Cherubini, Liszt, Chopin and others. In 1843 he went to England, where he worked for most of the rest of his life as a conductor and as a teacher. He was knighted in 1888. His position was such that he was able to introduce the wonderfully gifted Gottschalk to many celebrities. When Halle left for England, Gottschalk became the pupil of Camille Marie Stamaty, a pupil of Kalkbrenner and Mendelssohn. Stamaty also became the teacher of no less a master than Saint-Saëns. Under this new teacher Gottschalk made remarkable progress, and it is said that Chopin took a great interest in his work. His teacher in harmony was M. Maledan.

STUDENT LIFE IN PARIS.

Gottschalk was fortunate in having two influential relatives who introduced him into the exciting life of the Parisian capital. These were his aunt, the Comtesse de Lagrange, and his cousin, the Comtesse de Bourjolly. With the talents he soon became much sought, and his brilliant improvisations became the talk of Paris even in the days of great masters of the keyboard like Liszt, Chopin and Thalberg. Still a child, he found time to write down some of his improvisations, and the result was his *Ossian* and the *Danse des Ombres* both of which were dedicated to his mother. At fifteen he was writing such pieces as *Bannier, Savanne* and *Bamboula*. An attack of typhoid fever proved an obstacle in his school work from which he did not recover for some considerable time. According to one report he was the pupil of Berlioz for a time, but it is not unlikely that he was rather his *protégé* than his pupil since the older musician took a fatherly interest in the work of the rising young pianist and composer.

His association with Berlioz was so important to him that he declined an invitation to visit the Queen of Spain. Frequent concerts took place in the Salle Pleyel, and many of the musicians of the day were very enthusiastic. Naturally men of the type of Offenbach, Le Couppey, Jos. Ascher and many others were fascinated by the immense facility with which Gottschalk treated his melodic ideas. His judgment was greatly respected, and when he was little over sixteen he was asked to act as one of the judges at a prize contest at the Paris Conservatoire. At the same time he gave a series of highly successful concerts in which Berlioz participated.

Overwork and overexcitement proved too much for so sensitive a youth, and in 1847 he was obliged to take a long rest. At every place, however, he was importuned to give concerts, and in Switzerland especially he extended his reputation very considerably through occasional appearances. In the meantime his family in America had become excited over the reports of his success, and his mother and his sisters visited him in Paris in December of the same year. This encouraged him immensely, and he wrote many of the popular salon pieces of the type which made his name famous during the next quarter of a century. Much of his time was devoted to playing for charitable purposes, as he was only too anxious to help others at all times.

EARLY CONCERT TOURS.

In 1849 Gottschalk made a tour of France, only to find that his pieces were played everywhere by people who were anxious to *fête* him after every performance. His father arrived in Paris and Gottschalk returned long enough to greet him and then departed for an extensive tour of Spain. There he was lionized in a manner difficult to understand in this more materialistic age. The king gave him the diamond cross of "Isabella la Catholique" and that of "Leon d'Holstein." The sword of honor, "El Chiclanero," was also bestowed upon him.

One sensational tale is told of his visit to Spain. A young woman who was devoted to music lay at death's door. She had longed to hear Gottschalk play, but was unable to leave her bed. She was in humble circumstances. The pianist heard of this and had his instrument taken to her room. There he played while her spirit departed in peace. After two years spent in the adulation of his Spanish admirers, he returned to Paris and left for New York in 1852, where he was greeted by his father and brothers. Gottschalk never saw Paris again.

AMERICAN APPEARANCES.

About the middle of the last century, Niblo's Garden was one of the chief amusement resorts in New York. It possessed a large auditorium and everything from symphony concerts to spectacular extravaganzas was presented in that famous theatre. Accordingly Gottschalk's first American appearance was scheduled to take place there. (Feb 11th 1853). Some of his fascinating piano pieces had gained some popularity in America and the concert was very successful. The musical criticism of the day leaned rather toward the spread eagle English which resounded through our legislative halls after the fashion of Daniel Webster. One of the papers in endeavoring to pile on applause of the exaggerated kind said, "Gottschalk has the dexterity of Jaell, the power of Mayer and the taste of Herz," a criticism altogether without meaning in this day since the minor pianists with whom he was compared are rapidly becoming little more than obscure phantoms in musical history. In another paragraph we are told that "he dashes at the instrument as Murat charged the enemy." The New York Tribune even went so far as to intimate that it was very gratifying to observe a citizen of our glorious

republic eclipsing Beethoven and certain other classical "old fogies."

A more authoritative criticism, albeit from an impassioned musical enthusiast, comes from no less than Hector Berlioz, and reads

"Gottschalk is one of the very few who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician; he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and disorder; and upon these limits he never encroaches. There is an exquisite grace in his manner of phrasing sweet melodies, and throwing off light touches from the higher keys. The boldness and brilliancy and originality of his play at once dazzles and astonishes, and the infantile naïveté of his smiling caprices, the charming simplicity with which he renders simple things, seem to belong to another individuality, distinct from that which marks his thundering energy: Thus the success of M. Gottschalk before an audience of musical cultivation is immense."

GOTTSCHALK AS A COMPOSER.

Berlioz's adulation must come as a surprise to many who have read for years some of the supercilious criticisms of lofty musicians who fail to see anything of merit in the very individual work of Gottschalk because he worked along a somewhat different plane from that of the more serious and more exacting musicians whose names are classed with the masters of the art. However, the day of Gottschalk is now long past, and we may estimate his artistic achievements as well as his shortcomings through the perspective which lends frankness to judgment. Such programs as Gottschalk played would be impossible in the concert halls of America to-day. Compared with the great masterpieces for the piano, many of Gottschalk's works would be declared trivial and even *banal* by the average newspaper critic. This criticism would be justified in many cases. Even in Boston in his own day Gottschalk was very coldly received, for Boston was already saturated with the classicism of the German school. Regarded by the severe standards of taste cultivated by the musician who has rarely been away from his Bach, Beethoven and Brahms long enough to learn that fully three-fourths of the world still clings to pretty and catchy tunes of a more or less commonplace type, Gottschalk must forever remain beyond the pale. But for the millions who have yet to attain the musical heights Gottschalk and composers of his type are still the silken rope up which they are most likely to climb, if climb they will. Considered broadly, music of this class holds a far more important place in our general musical development than some hyper-critical, not to say "snobbish," censors ever admit. However, this discussion of a somewhat important phase in our American musical progress must not induce the reader to look upon the music of Gottschalk as lacking in merit. Indeed, much that Gottschalk did in the way of inventing tunes and treating them effectively for the pianoforte was highly commendable. His *Pasquinade*, for instance, is very striking both from the melodic and rhythmic standpoint. Compared with the *Ninth Symphony* or *Die Meistersinger*, it becomes absurdly insignificant, but notwithstanding this it possesses a distinct merit as a composition of its class and generation. The ever popular *Last Hope* is simply a hymn-like tune with a decorative variation that, although superficial, is attractive, effective and distinctive. Gottschalk at least devised a treatment for this particular piece that gives an effect quite different from the conventional variations that were being turned out in his day as fast as the labored printing processes of the time permitted. Gottschalk's *Last Hope* is a fair example of the more stereotyped variations upon which so many musicians pinned their lid for present material success as well as their hope for immortality.

GOTTSCHALK AS A TEACHER.

It is hard to think of a man of Gottschalk's temperament as a teacher but nevertheless he frequently had pupils. His charming personality made him very popular. Of all those who studied with him none has gained a popularity equal to that of Teresa Carreno, who still is loud in his acclaim. Those who knew Gottschalk also knew that though he played his own type of composition at his concerts he was also well acquainted with the works of the classical masters and played them duely. Gottschalk, despite his impassioned disposition, was sagacious enough to realize that it was his own individual work written along the lines of the style of *salon* compositions then so popular that made him famous and. Boston deigned to hear him and tried to accept him despite his training and traditions but in other parts of the country Gottschalk excited a *furore* hard to realize in this day. He visited cities then comparatively small such as Albany, Syracuse, etc., and the public literally went wild over his playing.

GOTTSCHALK IN LATIN-AMERICA.

Gottschalk sailed for the West Indies and was delightfully received by the warm-hearted people of the tropical isles that he remained for several years. There he produced much interesting work as a composer and was known like a monarch. His presence was the signal for a *festa*. That he was delighted is shown by his letters, which are a mixture of commonplaces reflecting the languid life of the torrid climate, here and there invigorated by quotations from Shakespeare and sauced by comparisons of the tropical bill of fare with the menu of Delmonico. Many of the things he produced were so trivial that he himself had them put out under the nom de plume "Seven Octaves," but he did produce such a piece as *Ojes Creoles,* and we are told that he was more susceptible to the eyes of the lovely creoles than was best for his musical advancement.

Departing from the West Indies he toured through Central America and Venezuela, returning to New York in 1862. Much to his surprise he found New York as brilliant and apparently as prosperous as ever despite the fact that the country was in the midst of one of the most terrible of all wars. He gave concerts successfully and was delighted with the country as he found it after so long an absence. The papers were so enthusiastic over his playing that he was "sickened with the flattery." At other critics who failed to enjoy his light hearted compositions and appreciate them as representatives of a special style he had favored he hurled, "Why will they exhaust their ten-pounders in order to kill mosquitos." In Boston his reception by the public was more favorable, but the papers still regarded him coldly. He took sides with the North in its struggle against the South and in Montreal when he was requested to play *Dixie*, went to the piano and played an elaborate improvisation around *Yankee Doodle.*

RETURN TO SOUTH AMERICA.

In 1865 Gottschalk sailed for San Francisco. Transit by land across the continent was far more difficult at that time than the little matter of the water voyage around South America. After a none too successful sojourn in California, he sailed for South America, where he met with immense favor in all the countries he visited. His houses were "sold out" eight days in advance and seats brought as high as twenty-five dollars apiece. In Brazil he became a favorite of the emperor, and his friendship with the Portuguese pianist, Arthur Napoleon, was also of great assistance to him in Rio Janeiro. In South America he won popular favor by his charitable tendencies and his interest in establishing free schools. Indeed, there are many who feel that his influence upon education in the Latin-American countries was very great indeed. A quotation from one of his addresses indicates a very broad grasp of an important principle which he endeavored to get South Americans to observe:

The popular system of education in the United States is that austere elaboration, which, of a child, makes successively a man, and later a citizen, has for its principal object that of preparing the individual for the use of liberty, that culrass of the strong, but which frequently for the weak is transformed into the shirt of Nessus. In my country, it is not its eminent individuals, but the superiority of the intellectual level of the people, which attracts the attention of the observer; for however great Prescott, Longfellow, Everett, Bancroft, and many others may be, these noble characters are lost to view in presence of the enlightenment of the collective entity—the "people."

A Berlioz-like combination of players pleased the South Americans, and Gottschalk arranged orchestras with eight hundred performers and sometimes he had as many as thirty pianists. The emperor of Brazil took an active interest in all these "events." He even made Gottschalk director general of all the bands of the Army and Navy so that he would have as much help as he needed. Gottschalk rejoiced in the possession of eighty drummers.

GOTTSCHALK'S LAST DAYS.

On the 26th of November Gottschalk conducted a huge festival in Rio Janeiro. A feature of the concert was a "Marche Solemné" which he had arranged for the orchestra. It concluded with the National Hymn. Gottschalk had hardly recovered from an attack of yellow fever. The next day the worn-out musician tried to lead the orchestra again, but was too weak to do so. He gradually grew worse and died on December 18, 1869. The Philharmonic Society conducted the funeral, and for some time his body laid in state. On the day of the burial, business ceased in the Brazilian capital and the streets through which the cortêge passed were lined with people for miles. He was buried within the rites of the Roman Catholic Church, of which he had been a member during his entire lifetime.

AVAILABLE GOTTSCHALK COMPOSITIONS.

The writer has made a somewhat careful survey of the compositions of Gottschalk, noting particularly those which are still in popular favor as well as some which have not stood this "survival of the fittest" test but which are nevertheless of merit musically. The numerals represent the grade. *The Union* (A very elaborate paraphrase upon American national airs), *Yankee Doodle, Hail Columbia. Star Spangled Banner* (9); *Tournament Galop* (6); *Souvenir de la Havana* (a surprisingly beautiful Habanera with rhythmical difficulties which put it in 8); *Souvenir Andalouse* (Brilliant collection of Spanish themes, 5); *Pasquinade* (One of Gottschalk's most characteristic pieces, 5); *Creole Eyes* (may also be obtained in duet form, 4); *Orfa Grand Polka* (Brilliant piano piece of great popularity, 4).

Radieuse Valse (7); *Ricordati Nocturne* (6); *Marche de Nuit* (7); *Love and Chivalry* (4); *Morte* (6); *The Maiden's Blush* (4); *Marguerite Valse* (4); *The Last Hope* (7); *Jeunesse Mazurka* (4); *Marche Funèbre* (this is an exceptionally fine work even in this day, 7); *Bamboula* (Interesting and characteristic, 9); *Le Bannier* (West Indian Negro folk song type made into an interesting piano piece, 7); *Eighth Ballade* (showing Gottschalk's aspirations toward a higher style); *The Banjo* (immensely popular, 8); *The Dying Poet* (4); *Fairy Land Schottisch* (trivial, 3); *Danse Ossianique* (6); *Valse Poetique* (7); *Grand Scherzo* (indicates Gottschalk's possibilities had he set his aim just a little higher. This is a very unusual composition for its time, 7); *Water Sprite* (popular but trivial, 7); *The Spark* (5); *The Tremulo* (possibly Gottschalk's most successful effort, 8).

The difficulties in Gottschalk's works are of a purely technical character except in those cases where he has reproduced the fascinating but baffling rhythms of Latin-America. Space prevents us from mentioning other compositions of merit but less renown than the above.

AN APPRECIATION OF GOTTSCHALK BY ONE WHO KNEW HIM.

Some years ago John Francis Gilder, an American pianist and composer of popular salon music, wrote the following appreciation of Gottschalk in the *Musical Record.* It is not given here as an accurate estimate of Gottschalk's standing as an artist but rather as means for the present day reader to understand the enthusiasm with which Gottschalk was regarded by his contemporaries.

"I have heard many pianists of note dating back into the 'forties' beginning with Henri Herz and extending through to Paderewski. Of the entire number I consider Thalberg, Gottschalk and Rubinstein the three greatest. Each possessed genius, originality and individuality as a composer. Rubinstein covered a larger range of compositions than either of the others. Thalberg created a new school of piano effects, and Gottschalk had very great individuality as a composer. His compositions, however, require for their proper interpretation not only an almost perfect technic but a touch capable of the most delicate expression and also of great power. To be a good Gottschalk player requires a poetical nature. One must possess the delicacy of a Joseffy combined with the power of a Rubinstein to be able to give a correct idea of the full capabilities of Gottschalk's music.

"Although I appreciate and admire Gottschalk as a composer, I think he was still greater as a virtuoso. I have had many opportunities for hearing him play and imbibed inspiration from his superb performance of his most notable pieces.

"When Gottschalk came upon the stage at a concert he always wore white kid gloves. After seating himself at the piano, while slowly pulling off his gloves, he would look around at the audience, smiling and bowing to friends whom he recognized. He usually improvised a few chords before beginning the piece and the exquisite harmonic effects he produced were always in perfect taste and correct form. His touch was indescribably charming and he produced tones from the piano that have probably never been equaled by any other performer. I never heard Liszt, but presume that there were points of similarity between him and Gottschalk. Undoubtedly they were the two greatest pianists that ever lived.

"It is not true that Gottschalk only excelled in the performance of his own compositions. I have heard him play Bach fugues and other classics, one after the other, with the most wonderful effect. Whatever he played he glorified with the superb quality of tone and brilliancy of execution always at his command. He had an enormous repertoire at his command. People wanted to hear Gottschalk play Gottschalk. There is nothing very remarkable in that. When Charles Dickens gave readings in this country he read from his own works exclusively. No one criticized him for not reading selections from the work of other authors. Gottschalk's compositions are so original and charming that they were, when played by him, indescribably effective. When he played the *Last Hope* he made the melody sound as though someone was playing it upon an organ with the vox humana stop drawn, and the delicate runs accompanying it sounded like the murmurs of an Aeolian harp. The effect was such that many in the audience would be affected to tears. It may seem extravagant language, but I consider Gottschalk the most perfect master of pianoforte effect that ever lived. With the exception of Thalberg, I have never heard any other pianist whose execution and touch were so absolutely flawless. A number of great pianists have appeared since and delighted the world by their masterly performances; and I certainly would not undertake to depreciate their great merits. I can only assert the impression Gottschalk's playing made upon me. There are many others, however, who coincide with my opinion of this great genius."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

SCHOOL AND MUSIC STUDY.

"1. How can a high school pupil with many hours of home work to prepare become a successful player? In other words how can a general and musical education be carried on at the same time?

"2. What pieces should one be able to play after three years' practice? Also what books should one be up to?" M. N.

This is a problem that has not as yet been satisfactorily solved, if indeed any real attention has been given to it by school authorities. It would seem as if public school education had been entirely laid out on mechanical or routine lines. It is a sort of hopper into which every sort of human grist is poured regardless of innate tendencies, or natural aptitude for any profession. In this regard a private school holds vastly above the public educational mills. If a child desires to pursue a musical education, and at the same time acquire general knowledge, his course of study in the schools should be so laid out that he could have a reasonable practice time. A course of study should not be laid out for five hundred students which is to be unalterable and incapable of re-arrangement. Rather each pupil should be studied and the various courses arranged to meet individual conditions. In the case of a piano student, certain studies might be omitted, and perhaps a year or two longer taken in order to complete the necessary studies. In some cities I believe arrangements have been made so that music students may receive credits done in that work. It has not as yet become general. Until it does your first question will remain unanswerable. It can only be solved in accordance with the individual conditions under which one lives.

2. This depends altogether upon the amount of natural ability possessed by a given pupil and the amount of time given to practice. A fair average would be to say the fourth and fifth grade. This would mean the fourth book of the Standard Graded Course, with books like Cooke's *Mastering the Scales and Arpeggios,* Mason's *Touch and Technic,* Czerny's Opus 299, or Czerny-Liebling Book 2, Heller Opus 46 and 45, Mendelssohn's *Songs Without Words,* and working gradually into the easier sonatas of Beethoven. Any pieces that you see listed as fourth or fifth grade would belong in this class.

INEXACT.

"I have a pupil who understands the scales, major and minor, can recognize sequences, and name almost any chord in her pieces, and yet she does not play well. Her technic seems to be supple and excellent, but she strikes notes before she takes the time to see what they are, and does not detect the wrong notes when she has struck them. What would you do with such a pupil?" G. M.

Such a pupil is perhaps playing with her eyes and not her ears. She sees the music, perhaps conceives it in her mind, but rushes along without determining whether the correct sounds have been produced or not. Good musicians sometimes do this when they are trying to quickly obtain an idea of a difficult composition which they cannot read at sight and get in all the notes at the same time. Their minds take in the import of the music through their eyes, but their ears do not stop to listen whether their fingers produce the right sounds or not. There are many bright pupils who soon learn to form a mental conception of a musical phrase the moment the eyes fall upon it, taking it in as a whole at that. Your student may be one of this class. To cure her of the habit of playing without listening, two things may be done. First she should be made to do a great deal of slow practice, listening intently to every note. Second, she should memorize a great deal. This will force her to concentrate her attention upon what she is doing, and she will be obliged to listen to every sound. Memorizing often comes difficult to this class of players, but by beginning with comparatively simple compositions, especially those simple in formal construction and not contrapuntal in character, and learning them phrase by phrase, she can gradually acquire skill and greatly improve her playing from every standpoint.

REED ORGAN.

"1. What should be taken up after finishing Landon's *Reed Organ Method?*

"2. What etudes should be taken with the third and fourth grades of the Standard Graded Course?" E. F.

1. *School of Reed Organ Playing,* by Landon. This is in four volumes, and you would better begin with the second book, having already done the same author's *Method. Velocity Studies for Reed Organ,* by Theodore Presser, you will find a very valuable adjunct to your study. *Laus Organi,* in three volumes, is an excellent collection of pieces for reed organ. It will also be a good plan for you to send and get *Graded Course of Study for Cabinet Organ,* by M. S. Morris, a ten-cent booklet, which will provide you with a great deal of useful information.

2. Czerny-Liebling, Book II, *First Study of Bach;* Heller, Opus 47; Bach, *Little Preludes;* Heller, Opus 46 and 45. Cooke's *Mastering the Scales and Arpeggios,* constantly.

TROUBLE WITH TIME.

"I have a pupil who reads notes well but is very ragged in time, so that her playing makes one nervous. What can I do to help her?" H. E.

Give her a special course of study in time beating, especially away from the instrument. Make her count the various kind of time, speaking strong accents on the strong beats of the measure. Procure *Exercises in Musical Rhythm,* by Justis, and give her a thorough course of instruction in them. These are studied by tapping the exercises on the table with the finger, a pencil, or other convenient instrument. *Exercises in Time and Rhythm* is also excellent, and it will be a good thing to take some work from both the books. Give her simple pieces on the piano and count aloud while she plays. Also make her count aloud the pieces as you play them. You will obtain much help from this. Do not forget that much depends on the strong beats being emphasized in all exercise work. Pupils must not only be taught to feel the regularly recurring beats within the measure, but the swing of the measures as balanced one against another.

MUSIC AS A CAREER.

"1. Is it possible with only two hours a day to practice, and four hours on Sunday, to become a fine player? Being employed it is impossible to give more time, but wish to prepare myself for a musical career.

"2. Should Czerny's Opus 299 be played up to the metronome mark? I find it difficult to compass.

"3. Should I keep them in constant practice? I find that after dropping them for a few weeks I forget portions of them." P. R.

Many have become fine players with no more time for practice than you specify. Two hours used intelligently will enable you to accomplish more than four hours employed in the manner of the average pupil. The work of the average player is listless and results are comparatively slow. It is astonishing how much such a pupil can accomplish when undertaking something in which he or she is earnestly interested. Many teachers owe their success to their ability to inspire this interest in their pupils, hence if you lay out your work intelligently, and concentrate yourself upon it to the exclusion of every outside factor, give yourself up to complete absorption so that you completely forget yourself and the world, know nothing except the work in hand, you will then make progress that will surprise you. The only question is, can you do this? It seems to be possible to but few. Men of genius tell us that their great work has been accomplished in no other way. If necessary to them, how much more so to people who may not have genius. This absorption may be one of the characteristics of genius as is maintained by many. If so you will find it a good thing to imitate. Proceed with your work in this manner, and at the end of a year you will be able to determine the value of what you are accomplishing. You can hardly do it in less. Secure a first-class teacher and give yourself up explicitly to his directions.

2. The metronome marks on Czerny's etudes were made before the old fashioned pianos with actions so light that you could almost blow a key down with the breath had been supplanted by the modern instruments with their heavy actions. Liebling in his selected Czerny studies has made new markings more in accord with the necessities of a modern piano action. Many of the old markings are too fast.

3. Keeping up a repertoire and keeping everything in practice you have been over are two things. Your repertoire should be small, requiring only a limited amount of time to keep it in order. The object of your etudes and exercises is to enable you to accomplish a certain definite result, acquire a certain amount of facility. Having brought this about they have fulfilled their function. Reviews of the more important ones are essential. Certain advanced etudes must become a part of your life. But in the earlier stages many of the etudes you use to climb by do not need to be reverted to again. Even though you find that you stumble over them somewhat, yet in their practice you have acquired a facility that will enable you to pass on to something more difficult. Therefore do not worry over the point you raise in question 3. Simply be sure as you progress that you have secured everything possible out of each etude for your immediate good.

A CHOPIN WALTZ.

"Will you please tell me how the first movement of Chopin's Waltz in A Flat, Opus 42, should be played; whether in triplets, giving the idea of two-four time with the right hand, or should it be played the straight three-four time with both hands?" G. A.

This is an example of cross rhythm producing one of those vague effects of which there are so many in modern music. The right hand part should not be played as triplets, although it sounds that way as many play it, particularly when the left hand part almost vanishes out of hearing. Again the page often sounds absurdly mechanical, the melody thumping along absolutely expressionless. It cannot be played in an interesting manner unless with perfect ease and freedom of execution. Young players rarely acquire this in cross rhythm, hence the general stiffness of the result. The only way to acquire this freedom is to practice the page a great deal as an exercise with two notes in the right hand against one in the left. This will give eventual mastery of the notes. Work up the requisite speed in this manner, then add the accents to the melody notes, playing otherwise with the same evenness of touch. The left hand must be kept very distinct although very light, the whole passage being leggiero. Now try and feel the melody as in two-measure phrases, the first note with the proper amount of accent for a leggiero passage, the second melody note lighter, the next with a secondary accent, and the fourth very lightly. Let your audience feel this phrasing throughout the passage, and it will assume intelligence at once, instead of the flat monotony we so often hear. It is this phrase rhythm that will make the music intelligible, the first beat of each two-measure phrase beginning with a very appreciable accent, although not enough to spoil the leggiero effect.

It is reported of Godard's *Second Mazurka* that it was originally composed for a drug manufacturer to give away as a premium with a certain concoction he was launching on the market. The druggist rejected the work on the plea that it was "too difficult." The manuscript was afterwards seen by a publisher who accepted it at once.

Study Notes on Etude Music

By PRESTON WARE OREM

HOME, SWEET HOME—T. PRESSER.

Mr. Theodore Presser's variations on *Home, Sweet Home* were written in 1882, while he was still actively engaged in pianoforte teaching. They were especially designed to prove acceptable to students at young ladies' seminaries. These variations will make as good and as taking a show piece to-day as at the time they were originally written. They are now republished in a new and revised edition. This number should be played in the style of a Gottschalk piece, with much expression and with all ornamental passages light and brilliant. Grade VI.

ORIENTALE—W. C. E. SEEBOECK.

The composer, W. C. E. Seeboeck, was born in Vienna in 1860, settled in Chicago in 1881 and died there in 1906. He was an accomplished pianist and a polished writer. *Orientale* is one of several Airs de Ballet written shortly before his death. It is an extremely characteristic composition, beautifully contrasted throughout. Grade V.

ORFA GRANDE POLKA—L. M. GOTTSCHALK.

Gottschalk's life and works are comprehensively treated in another department of this issue. *Orfa Grande Polka* is one of the least difficult of his compositions, which has been popular for many years. It is an excellent example of the *concert polka* written in brilliant and showy style, one of those pieces which when well played sound more difficult than they really are. Grade V.

SONG OF THE BROOK—H. D. HEWITT.

This is an excellent characteristic piece, having educational value, by an experienced American composer and teacher. The graceful left hand melody should stand out strongly against the rippling *arpeggios* of the right hand. Although the thirty-second notes are indicated to be played *legato*, the effect will be more brilliant and characteristic if they are slightly detached. Grade IV.

INDIAN FLUTE CALL AND LOVE SONG—T. LIEURANCE.

A well-known composer and educator, in speaking recently of the work of Thurlow Lieurance, commented upon its "naturalness." Mr. Lieurance has taken the Indian Music as he found it, and his transcriptions breathe the true spirit of all out-doors. *The Indian Flute Call and Love Song* is a new and charming arrangement of some aboriginal thematic material, which will well repay careful study. Grade IV.

DIALOGUE—J. H. ROGERS.

Dialogue is one of a set of three pieces, fresh from the pen of the well-known American composer and teacher, Mr. James H. Rogers. Mr Rogers always has something to say, and says it well. These new pieces are in his best vein. *Dialogue* as its name implies, is a *song without words* in which two voices, a *soprano* and *baritone*, take part, in duet style. It will afford an excellent study in touch and in the singing style of delivery. The two leading voices must both be brought out well and must contrast, while accompanying passages must be slightly subdued. Grade III½.

HOMAGE A BEETHOVEN—A. ADAM.

The composer, Adolphe Adam (1803-1856), is chiefly known nowadays for his celebrated Christmas Hymn, *O Holy Night*. He was a professor in the Paris Conservatory and wrote many successful operas, also [illegible] songs. The present entitled, *Homage a Beethoven*, is a [illegible] unpublished piano piece. It [illegible] of considerable workmanship, written in the [illegible] manner. Grade III.

[illegible] A. J. GOLTERMANN.

[illegible] of the famous violoncellist and composer, Georg Goltermann, whose [illegible] and tuneful [illegible]

women, have been in great vogue of late. Players have discovered that these rhythms are not nearly so difficult to execute as some of the syncopated rhythms which characterize the national music of other countries. While Mr. Cooke's composition is composed of three simple melodies, easily within the grasp of the third grade pupil, it will be found useful to teachers because it sounds more difficult than it really is, and at the same time it makes a very pleasing and instructive change from the regular "square cut" piece, lacking the novel fascination of an individual rhythm. Do not play this piece too fast. In the third section (key of C) sing the melody in the left hand very languidly, imitating a guitar in the accompaniment. Grade III.

LOTUS BLOSSOMS—F. A. WILLIAMS.

Mr. Frederick A. Williams is a talented American composer and teacher whose works have been very successful. *Lotus Blossoms* is one of his most recent compositions. It is a waltz movement in the quick running style which will prove useful and taking either for study purposes or recital work. Grade III.

OL' UNCLE MOSE—M. CROSBY.

This is one of a set of *Plantation Scenes* by the well-known American woman composer, Marie Crosby. *Ol' Uncle Mose* suggests an ancient Southern darky, of the "Uncle Tom" type. The introduction of a few measures of *Old Kentucky Home* adds a poetic and happily reminiscent touch. Grade III.

TUNING UP—G. L. SPAULDING.

The text furnished by the composer gives a clue to the interpretation of this jolly, new, characteristic number by Mr. George L. Spaulding. One can readily imagine the amateur musicians starting off in a minor key, and after several false starts, tuning up and finally settling down into the major. Grade III.

TAPS!—H. ENGELMANN.

An appreciative biographical sketch of Mr. Hans Engelmann will be found in another part of this issue, (page 422). The very attractive little military march entitled, *Taps!* introducing the bugle call, "Extinguish Lights," is Mr. Engelmann's last composition, written within a few weeks before his death. It serves to display the cheerful character of Mr. Engelmann's melodic invention, even in a period of weakness and ill health, and reflects, in a measure, his usual sunny disposition. Grade II½.

SIGNS OF SPRING—D. ROWE.

A timely and very taking first grade piece, which may be either sung or played, or both together. Pieces of this type are always in demand for young students and for elementary work, and this is a particularly good specimen both as to words and music.

SOLDIER'S DREAM (Four Hands)—E. F. CHRISTIANI.

Soldier's Dream is a new and characteristic duet number which players will enjoy working out. It should be played in descriptive style with well contrasted coloring, according to the explanatory text accompanying the music. In fact, the expression should be slightly exaggerated throughout. The parts for both players are of almost equal importance. Grade IV.

ROMEO AND JULIET (Violin and Piano)—H. PARKER.

A very pretty and expressive violin number, quite easy to play but very effective. All of Mr. Parker's violin pieces have proven very successful in the past and this new one should prove no less so. Grade III.

CANZONETTA (Pipe Organ)—G. N. Rockwell.

An unusually effective organ number of lighter character. This piece is not too lively for a church voluntary at this season of the year and it will make a bright and dainty recital number. With a little adaptation it will be found satisfactory as a piano piece.

THE VOCAL NUMBERS.

Tosti's *Good-Bye* is one of the standard songs, always acceptable. We have printed it in the most popular key, with both English and Italian words and with a new and very effective *ad libitum* violin part.

Ira B. Wilson's *The Secret* is an easy and very pretty song suitable for teaching or *encore* purposes.

E. J. Darling's *Slumber Sweetly* is another good teaching or *encore* song, an excellent example of the *lullaby* type.

1838—PAOLO GIORZA—1914.

News comes from Seattle of the death of Paolo Giorza, the distinguished composer of masses, ballets, etc. He was born in Dezio, near Milan, 1838, and first studied music with his father, Luigi Giorza, a noted grand opera baritone of his day. So rapidly did he advance that he composed his first mass as an exercise while in his ninth year. At the age of twelve he walked into Milan and witnessed his first ballet at La Scala, and on returning home immediately set about composing a similar work entitled *Un Fallo*. When he was seventeen years old he was engaged by the City of Venice to write a special ballet to be produced as part of a celebration in honor of the Grand Duke Maximillian, of Austria, who was destined to be the ill-fated Emperor of Mexico. In all he composed about seventy-five ballets, all of which were remarkably successful.

He also wrote nine masses, three sets of vespers and several hundred single compositions. His one opera, produced in the sixties, was a failure. He first arrived in this country in 1867, but after a few years went to Australia, where he lived about twelve years. He then returned to Europe. Giorza came again to this country to fill an engagement at the Buffalo Exposition. He then came to Philadelphia, where he lived until he went to Portland to fill another engagement as musical director. From there he went to San Francisco, where he lost all his possessions in the earthquake. He finally settled in Seattle, where he has since lived. Giorza enjoyed the friendship of such distinguished composers as Rossini, Verdi, Wagner, Massenet and many others contemporaneous with him, and had an inexhaustible fund of anecdotes concerning them. His broad information, sound training in the best Italian traditions of singing, genial personality and rich experience made him a very excellent teacher.

1831—CARL KOELLING—1914.

The death of Carl Koelling took place on Sunday evening, May 3d. Mr. Koelling has written a great number of pieces which have been well liked by innumerable readers of The Etude. The deepest sympathies of all will go out to those who were near and dear to him. The following brief sketch, which appeared in the Gallery of Musical Celebrities published in The Etude for February, 1913, will be of interest at this time:

Koelling was born in Hamburg, Feb. 28, 1831. He was the son of an excellent flute player, and took to music early in life. He became a pupil of J. Schmitt, and appeared in public at the age of eleven. He met with the favor of the reigning sovereign of Bückeburg, a blind man, who became much interested in the boy, and offered to defray the expenses of his education. The boy's mother was obliged to refuse the offer as she needed his assistance. Upon returning to Hamburg he again went to Schmitt for instruction and also to Marksen, the teacher of Brahms. He became leader of the band of the Eighth Battalion of the army, stationed at Hamburg, and also leader of many singing societies, several of which he founded. In 1878 he came to Chicago where he has remained ever since, teaching and composing. He has been one of the most prolific of writers, and his works include many well-known piano pieces. The opera, *Schmetterlinge*, was produced in Hamburg in 1891, and other works in the larger forms have also obtained a hearing. Most of his compositions, however, have been teaching pieces, in providing which he has been a "good angel" to many a student plodding along the road of technical efficiency. Among these pieces may be mentioned *Hungary, Two Flowers, Eight-Measure Studies in all Keys, Teacher and Pupil Duets, From Norway, Flying Leaves, Chasse Infernale*, and many others.

While Liszt's generosity to his fellow artists was phenomenal, he could nevertheless be severe in his criticisms. "What is that?" he asked one day of a student who was playing a piece of music that evidently did not appeal to the virtuoso. "It is Sterndale Bennett's *Maid of Orleans* sonata," was the reply. "Ah," said Liszt, vividly recalling Joan of Arc's lurid end, "what a pity that the original manuscript did not share the fate of Joan."

TAPS!

MILITARY MARCH

Mr. Engelmann's Last Composition.

H. ENGELMANN

Maestoso

Tempo di Marcia

M. M. ♩ = 120

f Bugle Call

mf

basso marcato

cresc.

TRIO

f Fine

ff Drums

pp

mf

sf

f

sf D.C.

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ORIENTALE

AIR DE BALLET

W. C. E. SEEBOECK

Vivo M. M. ♩ = 126



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mf

f *sf* *martellato* *Allarg.* *ff*

8 *fff* *D. C.*

CODA *decresc.* *pp* *ppp*

SIGNS OF SPRING

VOCAL OR INSTRUMENTAL

OLIVE HALL

DANIEL ROWE

Allegretto M. M. ♩ = 108

mf

There's a soft-ness to the morn-ing air, A rap - ture in the breeze; There's a some-thing makes the world more fair, A new life stirs the trees;

mf

Now the pret - ty flow - ers bud a - gain, And the birds are on the wing,

p

mf

Dear old Moth - er Earth is green once more, That's the sur - est sign of Spring!

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HOME SWEET HOME

THEODORE PRESSER



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f
dim.
p
f
dim.

il canto marcato *l. h.* *r. h.* *Ped. simile* *l. h.* *rinf* *dim.* *ff* *f brillante* *f* *ff*

Allegro agitato

ff

Ped. simile

ff

ff

ff

con fuoco pomposo

ff

ff

tutta forza

ffz *ffz* *ffz*

LOTUS BLOSSOMS

VALSE-ETUDE

FREDERICK A. WILLIAMS Op. 86

Allegro M.M. ♩= 72



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OL' UNCLE MOSE

MARIE CROSBY, Op.35, No.1

Molto moderato M.M. ♩= 100

mf *p dolce.* *mf* *p* *mf*

In Quartet style

pp

"The head must bow, and the back will have to bend, Where ev-er a dark-y may go, A few more days and the trou-ble all will end, In the field where the sug-ar canes grow."

rit. *mf a tempo*

f *pp poco rit.* *ppp*

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SOLDIER'S DREAM

EMILE FOSS CHRISTIANI

SECONDO

Andante molto M.M. ♩= 69

p cantando

pp

Tempo di Valse M.M. 𝅗𝅥.= 63

p

pp

pp

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SOLDIER'S DREAM

The soldier, having fallen asleep, dreams in turn of love, the dance, his future wedding day, and of warlike deeds, only to be rudely awakened by the Bugle Call at sunrise.

PRIMO

EMILE FOSS CHRISTIANI

Andante molto M.M. ♩ = 69

pp

p

Tempo di Valse M. M. 𝅗𝅥. = 63

pp

p

pp

SECONDO

Tempo I.

p *pp*

Marcia vivo M.M. ♩ = 108

mf Bass Drum

8

p

mf *f* *fff*

Tempo I.

lunga *p cantando*

pp *f* *fff*

PRIMO

Tempo I.

mf Chimes

pp

p

Marcia vivo M.M. ♩ = 108

mf Piccolo

p

fff

Tempo I.

lunga

pp

f Bugle Call (Reveille)

fff

SONG OF THE BROOK

Tempo Giusto

Allegretto M.M. ♩ = 72

H. D. HEWITT

il canto ben marcato

mf

f

mf

f

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Last time to Coda

dim.

rall.

CODA

poco più mosso

p

rall.

atempo

rall.

D.C.

NEVER BEFORE PUBLISHED

HOMAGE Á BEETHOVEN

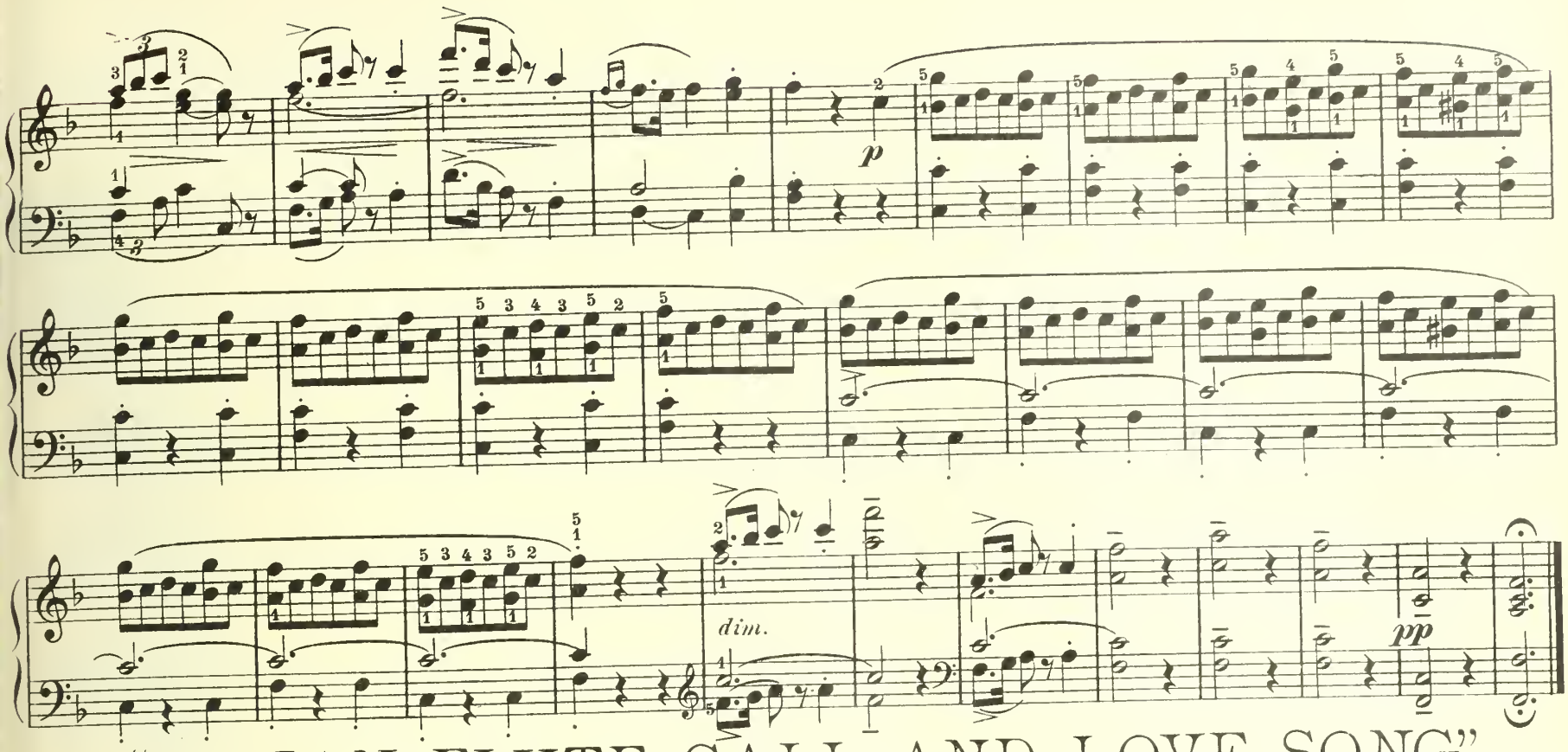
AD. ADAM

Tempo di Minuetto M.M. ♩ = 108

p *pp* *p dolce* *pp* *f* *decresc.* *p* *mf* *pp*

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"INDIAN FLUTE CALL AND LOVE SONG"

(NORTHERN CHEYENNE)

Recorded and Harmonized by
THURLOW LIEURANCE

NOTE: This melody and flute call was recorded on the Northern Cheyenne reservation, near Lame Deer, Montana, April 2d 1912 at the Traders' store. The melody was played into a phonograph which recorded it exactly as played by the flutist, John Turkey Legs.



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ORFA GRANDE POLKA

L. M. GOTTSCHALK

INTRO.

mf *p* *pp* *rapido*

p *conn grazia*

mf

p

Marziale

f *p*

f *p grazioso* *poco rit.* *a tempo* *f* *p* *f*

Animato.

f

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Tempo di Marziale

poco rit.

brillante

marcato

Presto

brillante

CANZONETTA

Cantabile M.M. ♩=120

PIPE ORGAN*

GEO. NOYES ROCKWELL

Gt. Harmonic Flute to Sw.
(Registration suggestive not arbitrary)

Sw. Salicional
Aeoline & Vox Celeste

Ped. Bourdon to Sw.

accel.

rall.

accel.

a tempo

add St. Diap

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*With some slight adaptation, this number will make an effective piano piece.

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accel.

accel.

accel.

rall.

a tempo

accel.

rall.

CODA

morendo

close Sw.

Sw. Salicional only

Tremolo

Swell

pp

Grazioso

Gamba or 8 ft. string
Flute off

Close Swell

add Cello

cresc.

rall.

Cello off

Tempo I
Gt. first comb.

Sw. stop.
Diap. off

D.S. 𝄋

ROSE OF ANDALUSIA

SPANISH INTERMEZZO

JAMES FRANCIS COOKE

Moderato Grazioso M.M. ♩ = 84

mf *cresc.* *Ped. simile*

f *mf*

piu allegro *mf*

Fine *Moderato languidamente* *l.h.* *r.h.* *f* *p* *marcato il canto*

l.h. *r.h.* *f* *marcato* *f* *l.h.* *r.h.* *f* *p*

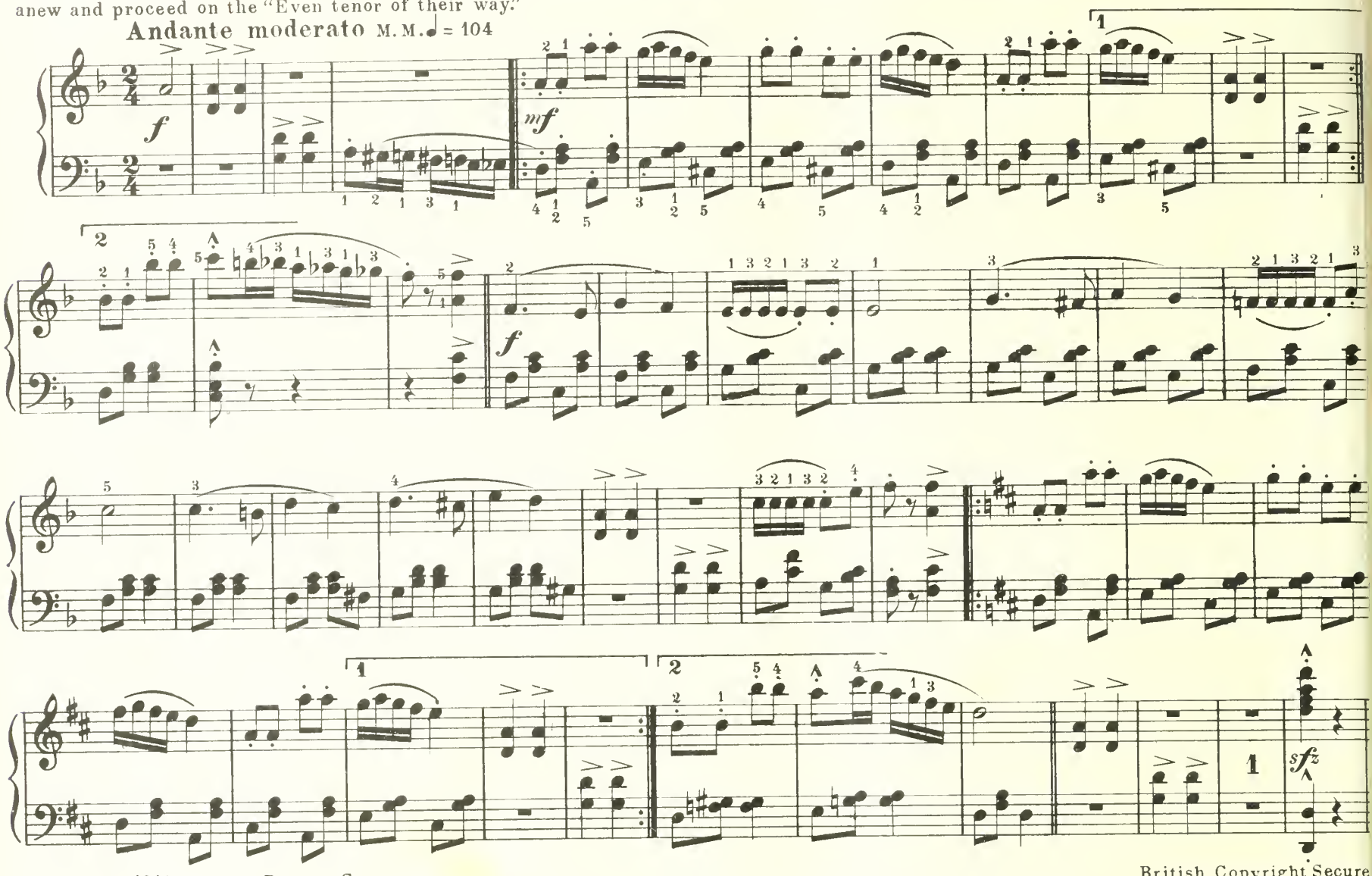
l.h. *r.h.* *f* D.C.

TUNING UP!

HUMORESQUE

GEO. L. SPAULDING

Note-The Amateur Band has a rehearsal and the first reading of a new composition. Although the piece is written in D major, they start off in D minor. After a few measures they break down, tune up, and start again. Finally discovering they are in the wrong key, they start anew and proceed on the "Even tenor of their way."



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ROMEO AND JULIET

HENRY PARKER



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Last time to Finale ⊕ *tr*

f con passione *rit.*

colla parte

mf animato

mf *marcato il basso*

f *ff*

*D. S.**

mf *cresc.* *ff rit.* *dim.*

mf *cresc.* *ff rit.* *dim.*

⊕ **Finale**

mf *p* *cresc.* *dim.* *dolce.* *rall. con espress.*

mf *a tempo* *p* *cresc.* *dim.* *p molto sostenuto* *rall.*

sempre sostenuto *cresc.* *mf* *rall.*

a tempo *p* *ten.*

p *cresc.* *rit.* *f* *a tempo*

cresc. *rit.* *f*

**From here go back to* 𝄋; *and play to* ⊕; *then go to Finale.*

GOOD-BYE!

(ADDIO)

G.J. WHYTE-MELVILLE
Italian text by F. Rizzelli

F. PAOLO TOSTI

Andantino

VIOLIN

VOICE

PIANO

pp *legato assai*

rit. *p a tempo*

p

Fall - ing leaf, and
Ca - don stan - che le

rit. *a tempo*

pp e legato

fa - ding tree,
fo - glie al sual,

Lines of white in a sul - len sea,
Bian - che stri - sce ser - pon sul - l'on da,

Shad-ows ri - sing on you and me;
Lie - ve neb - bia nel - l'a - ria fon - da,

mf

shad-ows ri - sing on you and me.
Sem-bran fred-di i rai del sol.

The swallows are ma-king them read - y to fly,
Le ron - di - nel le la - scia no il ni - do

Wheel-ing out on a
Ver-so al - tro li - do, Le

legato assai

pp *lentamente*

rit.

wind-y sky.
tra - e de - si - o:

Good - bye,
E - sta - te, ad - di - o!

Summer! Good - bye,
Ad - di - o,

cresc.

Good - bye! Good - bye!
e - sta - te, ad - di - o, ad - di -

pp lentamente e molto legato *cresc.* *colla voce*

p rit.

Good - bye!

poco piu parlato e p

Hush! A
U - na

mp *p* *pp* *p rit.* *pp a tempo* *dim. e rit.* *pp*

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molto rall. p mf

voice from the far - a - way! "Lis - ten and learn," it seems to say "All the to - morrows shall be as to
vo - ce lon - tan, lon - tan, "O - di e im - po - ra" sem-bra gri - da - re, "Non di - ver so - dal - log-gi è il do-

molto rall. p mf

day," "All the to - mor-rows shall be as to - day." The cord is fray'd, the cruse is dry, The link must
man, Gio-ia e duo - lo, pol-ve ed al - ta - re." O - gni le - ga - me mor - tal si spez-za, Co - pre l'o

p mf

rit. mf lentamente cresc. a poco

break and the lamp must die. Good - bye to Hope! Good - bye, Good - bye! Good - bye to Hope! Good-
bli - o Fie-lee dol - cez - ze. O spe - me, ad - di - o, ad - di - o! O spe-me, ad - di - o, ad -

rit. mf lentamente cresc. a poco colla voce

rit. pp parlato cresc. mf

bye, Good - bye! What are we wait - ing for? Oh! my heart!
di - - - o! Per-che as pet - tar tut-tor, Oh! dol-ce a - mor!

p rit. a tempo rit. pp cresc. mf colla voce

a tempo

Kiss me straight on the brows! And part! A - gain! A - gain! my heart! my heart!
Un sol ba - cio mi da, Po - scia ten va... Un al - - tro an-cor, un al - tro an-cor...

a tempo poco string. e cresc.

3

mf poco parlato — cresc. sempre — poco tardo — a tempo — cresc — rit.

What are we wait - ing for, you and I? A plead - ing look, a sti - fl'd cry.
Pe-gno d'e-ter - na fe da te vo-gl'io, Per-chè il tuo cor è fa-tal-men-te mi - -

mf — cresc. sempre — colla voce — a tempo — rit. e — f

f — largamente — p rit.

Good - bye for - ev - er! Good - bye, for - ev - er! Good - bye, Good-bye, Good -
Per sem - pre ad - di - o, per sem - pre ad - di - o, ad - dio! per sem-pre ad-di -

ff largamente — rit. — p rit.

p — pp rit.

bye!
o!

mf — mp — dim. sempre — p — pp — rit.

p a tempo

THE SECRET

Edith Sanford Tillotson — IRA. B. WILSON

Moderato

1. I know the most beau - ti - ful se - cret, The
2. It's up in the limb of the oak tree, This
3. The oak leaves have keep it well shad - ed, The

m — rit. e dim. — molto rit. — a tempo

dear-est that ev - er you heard, It's all a - bout some-thing so cun - ning That be - longs to a lit-tle brown bird; I'd
thing that she told me a - bout, It's fastened so tight and so co - sy That no - bo-dy'll ev - er fall out. I
branches grow round like a screen, Un - less one knows just where to find it, I'm sure it would nev-er be seen. I

rit. a tempo

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just love to tell you a - bout it, I know you'd en-joy it right well; But you see, when the moth-er bird told me, I
wish I could show you what's in there, And take you to see them, as well; But I can't for I sol-emn-ly prom-ised That
do want to tell you a bout it, I'm sure you'd en joy it so well; But I can't, for you see it's a se - cret, And I

very slow *slower*

prom-ised I nev-er would tell,
tru - ly I nev-er would tell
prom-ised I nev-er would tell,

I prom-ised I nev-er would tell.
I prom-ised I nev-er would tell.
I prom-ised I nev-er would tell.

a tempo

SWEETLY SLUMBER BABY DEAR

LULLABY

EDWARD I. DARLING

Andante cantabile

Sweet-ly slum-ber ba - by dear, Gent - ly now thine

p *p*

dim. *p*

eye-lids close. Moth-er watch - es, do not fear, Naught shall break thy calm re-pose. Sweet-ly slum-ber while you may,

con espressione *rall*

For e'er long there'll come a day when thy moth-er's hel-t'ring arm Can-not shield thee from all harm. Sweet-ly slumber,

ba-by dear Slum-ber dar-ling, while you may. Joy and sor - row, hope and fear Soon e-nough drive sleep a-way.

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DIALOGUE.

JAMES H. ROGERS

Andantino con moto M. M. ♩.= 63

a tempo

mp ben cantando

poco rit

p

mf

dim.

piu dim. e rit.

last time to Coda

a tempo

mp cantando

poco rit.

Coda

dolce tranquillo

rall.

Lento

pp

mf poco piu animato

rit.

dim

D.C.

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The Need for Fine Toned Instrumenis

By RITA BREEZE

A PIANO, the most important of the odern instruments, is the lineal de-endant—through various forms of up-ght, grand and square—of the harpsi-iord. This, in turn, had its origin in the rimitive contrivance called a clavichord, hich was borrowed from the harp mily. The thrumming of strings was ie second adaptation of the musical in-inct—the original reed-blowing pro-ensity being the progenitor of the nteresting family of wood-winds and rass. While the "string effort," at that age of development, was an almost nrecognizable attempt to imitate the ovely legato of a beautiful singing voice, evertheless that was the aim. Through enerations of persevering inventors this lea has slowly been evolving.

The "tin-panny" tinkle and uncertainty f pitch of the earlier piano forms was egulated by the displacement of rawhide trings and insufficient resonance pro-ision, with steel strings and a nicer ad-ustment of spacing. In comparatively ecent years the hammers, instead of eing covered with elk skin, are felted. 'his felt is made from sheeps' wool, and here are two especial qualities to be de-ired in it. First, it should be firmly natted together, that is, the fibre should e closely connected to insure wearing uality, as, if it be only loosely welded, he continual pounding of the hammer gainst the steel strings will cut the fibre f the felt. But with this thorough mat-ing, a pronounced elasticity is also in-lispensable to enable the hammer to ebound from the string quickly enough o permit of immediate, free vibration. The art of making good piano felts con-ists of the difficult combination of these wo requirements. The tone of a piano lepends largely upon the material used in ts hammers, and when this fabric is over-eated during the process of manufacture he effect is to burn the fibre, and con-equently to destroy the elasticity and life f it to a great degree. The tone of the nstruments in which these badly made elts are used is metallic, shrill and in-apable of being properly sustained and nodulated after the manner of the human oice. On the other hand, pianos in which orrectly made felt is used have a nore appealing, sonorous tone, and their vibrancy and carrying power are far greater.

FIND A SINGING VOICE QUALITY.

When choosing an instrument, find one with a singing voice-quality, and then in-spect it. The felt of the hammers should be firm, of fine texture, and clamped up as close to the point of contact with the string as possible to prevent spreading, as such relaxation causes the tone to become deadened or off pitch. Examine the mechanism of the hammer. The fewer joinings it has, the more concentrated and continuous will be the sound waves. This insures the best timbre. An interruption, however slight, makes a great difference. All wooden parts, which, through the effect of dampness are prone to shrink, are protected by the best makers. In some cases, the wooden bar to which the hammers are attached, is soaked in water during the process of construction, until it is completely sodden. After that it is dried, soaked again in oil, and then incased in a metal rod. This sort of pre-ventative insures the continuance of de-sirable quality. The overtone action ob-tained by using the iron frame combined with an overstrung scale was perfected by the Steinway family and is now used in all standard makes. This invention is one of the great scientific triumphs of the century, as formerly the treble notes were divided from the rest by a complete break in the resonance, occurring some-where in the scale between C and F sharp above middle C. This vast improvement marks the pinnacle of perfection to which the manufacturers have brought this in-strument.

A TONE THAT INSPIRES.

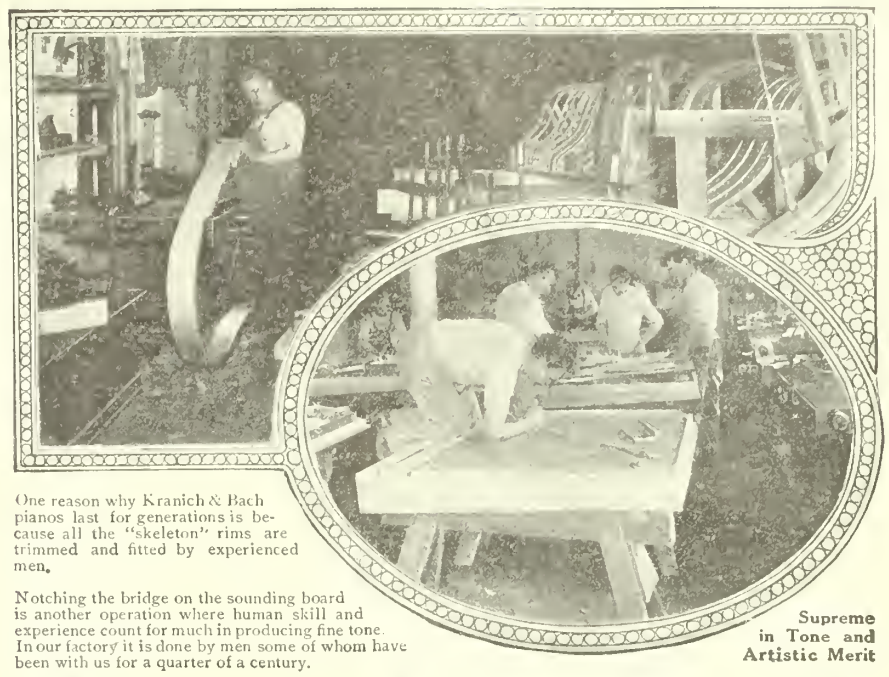
A lovely tone may inspire a student by the very sweetness of its appeal, just as one personality instinctively draws another. Listen for your instrument to call you. It should arouse the imagina-tion, free the fancy. It must sing! If it does not then it is poorly made.

Music is rapidly becoming an almost indispensable branch of education. People are realizing that the advancement of this art means an involuntary turning from a state of artificial culture to the whole-some basic impulses—for music expresses emotion, which is the main-spring and amplifier of all forms of enjoyment, and the corner-stone, as it were, to the great stronghold tower we are so courageously rearing—intelligence. The cultivation of this means of expression awakens the sensibilities and develops the mental powers along subconscious, therefore harmonious, lines with the impulses. The result is that the personalities of each generation become more rounded and satisfying both to the individual himself, and to those with whom he comes in contact. Also the general inspiration de-rived from music gives intellectual lever-age and balancing power to the necessarily accompanying spirit of materialism of this inventive age. What we need in our day of mechanical ingenuity is a fuller realiza-tion of this fact. Every child should be taught some branch of the art whether he be markedly talented or not, for it opens up his mind more quickly than any other influence which can be brought to bear.

Never before in the history of the world have the mechanical devices for musical expression been brought to a pitch of such perfection.

It is certainly a good formative influ-ence for children, for through the sensa-tion of happiness (this has been demon-strated scientifically) the life powers are not only conserved but enhanced, and the buoyancy of increasing exhilaration to be derived from this study is a distinct factor in racial longevity.

One way to engender the love of music is to place at the disposal of a child the use of an agreeably toned instrument. His attention will oftentimes be focused through hearing a pleasing sound, when nothing else stirs him; then he will try to imitate it. From that phase onward his interest, if properly stimulated, is assured. The older nations recognized this power, and carefully instilled the love of music. Through its influence the young were inspired to courageous thoughts, the expression of which in sub-sequent fearless deeds made their countries great. You are weaving soul stuffs through the choice of your instru-ment—through the shadowy visions its power evokes. Choose it carefully: know the reason for your choice.



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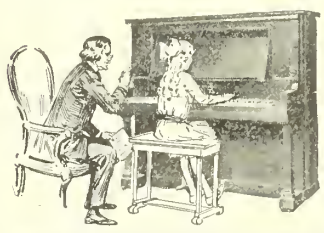
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Millions of Melodies.

If we take the chromatic scale, consisting of twelve different notes, we find the number of possible permutations very much greater still. The first note may be chosen from any of the twelve, the second from any of the remaining eleven, the third from either of the ten left, and so on. By the simple algebraic law of permutations, we have only to multiply all the numbers, 12, 11, 10. . . . 2, together to find the total number of arrangements. To save the reader the trouble of working this out, and to gratify the lover of statistics, it may be said that the number is somewhere about 479,001,600. No note is repeated in any of these arrangements. Add to the twelve the octave of the tonic of the scale, and the number of variations (still without repeating the same note) exceeds 6,000,000,000. It is possible to repeat any of the notes twice or thrice, even in juxtaposition, without appreciable monotone, and by so doing, the total becomes greater still. Of course many of these variations, as in the case of the chant, would be quite worthless; but, on the other hand, by the introduction of rhythmic changes, it will be seen that the resources of melody and rhythm combined are infinite, inexhaustible.

Hence, it would appear, there is no valid excuse for attempting "to depose melody from her throne." It is refreshing to find that composers like Verdi, Rossini, Weber, Schumann, Schubert, Beethoven, Gounod, Haydn, Mozart, Auber and Balfe still retain their hold upon the affections of true music-lovers.—C. A. BAYLES in *The Monthly Musical Record* (London).

The Personality of Rossini.

BIOGRAPHERS have yet to do justice to the personality of Rossini, especially that of the Rossini of the later years. Concerning his youth, beaming and buoyant, and full of that sense of the ephemeral of which Whistler speaks, busy pens have left us vivid pictures. We find that he was not a great scholar. He flourished in a day when chromatics were served out in homœopathic doses. He knew just enough counterpoint with which to write operas. He was caricatured by Beethoven and Schubert. He sang songs for Italy, and moved about careless and debonair. Indeed, carelessness is as characteristic of him as the lalorious sketch-books are of Beethoven. This, perhaps, was music *à la mode*. The song of the gondolier at a Venetian regatta, the chorus of the people in the market square were near to his heart. Consider him from a hundred different positions and you will be disappointed. As a laughing composer, far removed from the introspective philosopher and weaver of problems, he fills a certain place. If he be a philosopher at all, he is a laughing one. While others were wrestling with great questions, he was moving from town to town like a butterfly from flower to flower. In his music we may see the vineyards, olive groves and orange blossoms of the south, the fair fields and laughing sun of Touraine. His name suggests soft, comfortable things—things which give pleasure. Perhaps he could say with Theophile Gautier that gold, marble and purple delighted him; he rejoiced in brilliance and color, if not in solidity.—D. C. PARKER in *The Musical Standard* (London).

Playing at Sight

THE ability to play well at sight is of such vital importance to every pianist that it is very surprising to find how little serious attention has been given to the teaching of sight playing. Of course, there are many excellent collections of graded material for this purpose, but such material, by itself, is not sufficient.

From among the many possible causes of poor sight playing we will single out one, namely, defective power of observation, or, in other words, inability of the eye to take in quickly all the details of a complex form. It is common knowledge that if several people are allowed a brief glance at a table covered with a miscellaneous collection of articles, and are then asked to name quickly as many of the articles as they can remember, some will give an almost complete list, while others will remember only a very small proportion of the total number. The widely differing results thus obtained are due to varying powers of observation. One person obtains a kind of mental photograph of the whole content of the table whereas another remembers clearly only a few of the more conspicuous articles, the rest being simply a blur.

Exactly the same thing holds good in music, and it is an interesting experiment to make [illegible] pupils glance quickly at a few bars of notation and then write down what they remember. The results will be found both amusing and instructive. Practically any student can play correctly at sight if he is allowed to go very slowly because he has time to observe every detail of the music. When he is hurried on he begins to make mistakes, mainly because his eye obtains a blurred instead of a sharp impression of the notation. It should be understood that we are now taking it for granted that the pupil has the technical ability to play what he reads, and that we are dealing only with the actual reading. Other things being equal, the student who can form in the shortest time an accurate mental image of the notes before him will be the best sight-player.—W. H. MCCORMICK in the London *Musical World*.

How Liszt was Induced to Play

"BEGIN by putting the piano in the furthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him."

The arrangements were just finished as the rest of the company arrived. We were not a large party and the talk was pleasant enough. Liszt looked much older, so colorless, his skin like ivory, but he seemed just as animated and interested in everything. After luncheon, when they were smoking (all of us together; no one went into the smoking room), he and Hatzfeldt began talking about the empire and the beautiful fetes at Compiegne, where anybody of any distinction in any branch of art or literature was invited. Hatzfeldt led the conversation to some evenings when Strauss played his waltzes with an entrain, a sentiment, that no one has ever attained, and in Offenbach and his melodies—one evening particularly when he had improvised a song for the Empress—he couldn't quite remember it. If there were a piano—he looked about. There was none apparently. "Oh, yes, in a corner; but so many things upon it, it was evidently never meant to be opened." He moved toward it, Liszt following, asking Comtess A. if it could be opened. The things were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion.

After a moment Liszt said: "No, no, it is not quite that." Hatzfeldt got up. Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and of course there wasn't any strength or execution in his playing—it was the touch of an old man, but a master—quite unlike anything I have ever heard. When he got up he said: "Oh, well, I didn't think the old fingers had any music left in them."—MRS. WADDINGTON in *Scribner's Magazine* (New York).

Rubinstein's Method of Sustaining Tone.

NOWADAYS all those neck-breaking gymnastics have become a mere trifle for the automatic player-piano. These machines can perform all the formerly most dreaded passages as mere "child's play."

No wonder, because the player-piano has a hand with eighty-eight fingers, all equally built, all equally strong, which can strike the whole keyboard at once, if necessary, and make the poor pianist, who has only ten fingers, some of them imperfectly developed and weaker than the others (the fourth and fifth), one of them crooked and much shorter (the thumb), feel like an insignificant wretch in comparison.

The result of the new invention is that technically, the pianist is left in an appalling inferiority. In compositions where agility and rapidity are the highest goal the best trained pianist cannot surpass the automatic piano.

But there is one thing which remains still the unrestrained domain of the pianist: the beauty of tone, the singing touch. In this realm he remains undisputed sovereign. To reach perfection in this specialty must become now his supreme aim. Now, more than ever, it will be necessary for the pianist to strive to emulate the singer and the instrumentalist in the sustaining and modulating of the tone, if he will not see his existence imperiled.

How to accomplish that?

Take one of the best grand pianos and strike a key with an intense pressure. You will be astonished how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken a pressure of the pedal will revive it and prolong it. Rubinstein used to prolong the duration of a note *ad finitum* through soft caressing or rubbing of the key, just as the vibration began to weaken. Through it the spring was brought into further, delicate resounding and you hardly would have noticed that the prolongation was due to his clever manipulation.—EUGENIO DI PIRANI in *Musical America* (New York).

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Editor for June

MR. D. A. CLIPPINGER

PRACTICAL VOICE CULTURE.

Voice training presents two aspects in seeming opposition to each other. These aspects are, in fact, so unlike that teachers of singing must accept one or the other. To attempt to follow both is like trying to serve two masters, a proposition which we are told is attended with considerable difficulty.

The disagreement may be thus crystallized: Is singing physiologic or psychologic? Is it mechanics or art? Does it belong to physics or to æsthetics? Is the singer a mechanic, an anatomist, or an artist? In short is singing a science or an art? This is important. Science operates at all times according to law and is therefore mechanically exact. Now there is no poetry in mathematics. Its operations are cold-blooded, passionless, merciless, relentless; without attraction, emotion, sympathy or feeling. Exactness is the sum total of mathematical processes.

In all art, especially that of singing, we find such governing elements as taste, beauty, fancy, imagination, feeling, emotion, etc., things which defy the exactions of science, and yet without which a pure singing tone never could be produced.

Thus it will be seen how difficult it is for those who regard singing as an art to accept the mechanical dictum of those who study the voice in a laboratory and talk learnedly about the more or less uncertain results of their investigations.

WHY?

Why the insistent demand that the artist be scientific? A demand that the physicist prove himself to be an artist before we attach any weight to his deductions would be equally just. If the artist must be a scientist, then the scientist must be an artist. The activity of art and the activity of science are different. Each has its legitimate field. Why attempt to make one include the other? The activity of art is as free and boundless as the universe. It is idealistic. It deals with the material of imagination and feeling—things entirely above and beyond the exactions of science. Art cannot be brought under the operation of mathematical formula. The moment this is done it ceases to be art and becomes mechanics. Singing is an art, and the singing teacher is an artist. Admitting that all teachers of singing are not equally artistic does not destroy the validity of the argument. Scientists manifest considerable enthusiasm in making a similar admission for each other.

The work of the scientists is legitimate and no attempt is made to discourage it. They tell us many interesting things. True, they contradict each other and every age repudiates the scientific theories of the one preceding. Notwithstanding this their books are fascinating and we buy them as fast as they appear. We do not object to their knowledge, but we do object to the use they would have us make of it.

THE VOCAL INSTRUMENT.

The vocal instrument is nothing short of marvelous. This little organ, perhaps an inch and a quarter in length, is capable of producing tone that a houseful of instruments of wood and metal cannot drown, and its tone possesses a vital element that no manufactured instrument can ever approach. It is the aim of all instrument makers to approximate the human voice. It has taken ages of scientific study to produce an instrument which will give a mere semblance of that tone which the human voice produces spontaneously and with no scientific knowledge whatever on the part of its possessor.

To attempt to discover the action of every fiber, muscle and cartilage involved in producing tone and deduce therefrom certain tabulations resembling laws is an interesting pastime, but that it is useless in creating an artist every great singer of the world is a witness. No great singer ever stops to consider the combination of fundamental and upper partials in his tone. If he did it may be stated with mathematical certainty that he never would be a great singer. If there be such a thing as scientific voice production it is achieved when the vocal mechanism is responding automatically to the singer's concept of beauty and feeling. Granting that the scientists have discovered the exact function and action of the vocal machine, which is overtaxing one's credulity, the attempt to produce such action by direct effort would kill the artistic instinct, destroy the element of spontaneity, prevent the production of the pure singing tone and end in disaster. Examples of this are, alas, too numerous. To insist on such a method of procedure is as intelligent as compelling architects to use Ruskin's *Ethics of the Dust* as a text book.

THE NATURE OF THE INSTRUMENT.

The amount of time and energy devoted to proving what manner of instrument the vocal organ is or is not, can hardly be calculated. Why this outlay, this travail, this pother? The vocal organ is the vocal organ. Why insist that it be something else. Suppose it does resemble the single reed, the double reed, the string, the lips of the horn player, etc. Why not allow it to remain what it is? It is certain that the voice is not exactly like any other instrument. Further, what instrument it most resembles is of no vital importance either to singer or teacher. There are other things far more vital. This is made clear to every unprejudiced mind in the fact that no great teacher or singer ever bothers his head about what manner of instrument he has in his throat. The fact that all of the great singers of the world have been produced without this determines its value. Again, among those teachers who make scientific knowledge the basis of voice training and who differ in their opinions on the nature of the instrument, no one is more successful than the others, therefore we must inevitably conclude that there is something in voice teaching that is far more important than knowing what manufactured instrument the voice most resembles.

GARCIA ON THE VOCAL INSTRUMENT.

It will be freely admitted by all who know, that Garcia was a successful teacher of singing. On the nature of the vocal instrument he says: "The two lips of the glottis, which are separated in the act of breathing, meet when preparing to produce a sound, and close the passage with the degree of energy demanded by the nature of the sound and the power with which it is to be emitted. Then being pushed upwards by the air, they give way and allow a portion of air to escape, but immediately return to their original contact and recommence the action. These intermittent emissions or explosions of air, when regular and rapid enough form a sound."—(*Hints on Singing*, Garcia.)

This description, which undoubtedly is correct, shows how Garcia regarded the voice. But he made this knowledge no part of his teaching. He states that the Laryngoscope was of no value to him in teaching, that it only confirmed the conclusions he had reached before he invented it. The great teachers of all times have not made mechanical knowledge of the voice the basis of their instruction. He who continually talks physiology and mechanism to his pupils still lacks the point of view. He is not on the subject of voice training, and so far as results are concerned might as well be talking political economy.

We are willing to admit that what the scientists say of the action of the vocal instrument in phonation is true and interesting, but they should be willing to admit that it will do the same thing when they are not watching it, that it always has done the same thing when guided by artistic sense and always will. Making physiology the basis of a subject which manifestly belongs to psychology, is something we promptly refuse to do.

NECESSARY KNOWLEDGE.

What should one know in order to be a successful teacher of singing? At this point the scientist and the artist part company, for we shall be talking of things which form no part of his mental operations. We shall be talking of things which cannot be cognized by the physical senses, consequently do not exist to him. The form of the idea, the mental concept, hearing the tone before one sings it, the effect of feeling on tone production, the artistic sense, etc. These are things which form no part of a physical laboratory equipment, but we shall see that they are most important in training the singer.

THE PROCESS.

Training the voice is not a matter of physical development, nor can its principles be found in anatomy and physiology. Nature furnishes the instrument. We learn to play upon it. The knowledge of vocal anatomy, while most interesting, will come no nearer producing a singer than the knowledge of piano building will to producing a pianist.

Training the voice is training the mind of the student. Good tone production and good singing are the results of mental training of a specific kind. Therefore the mentality of the student must be carefully studied, his habits of thought, his tendencies, his taste. These must be directed along right lines. The process is a quest for truth, a search for the beautiful. It is in the highest sense a moral process, for it is developing the best parts of the student's nature. It so refines his taste that nothing coarse can be tolerated. This refining of his taste is what makes his ear so sensitive that it at once detects any imperfection in his tone quality. This is the most important thing in voice training, for without the sensitive ear the student is helpless, in that he has nothing to guide him, and without the sensitive ear the teacher is worthless, because he is unable to guide the student. The refined taste is as potent and necessary in tone production as it is in singing.



Playing with Emotion

Do not overlook the need of a piano of emotional range if you would express emotion in your playing. Now, it is that rich ***timbre*** of the piano that expresses emotion, similar to that quality in the human voice which denotes depth of feeling.

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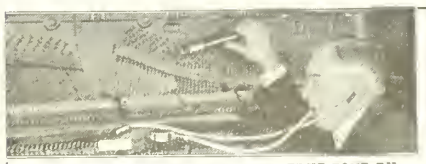
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THE FORM OF THE IDEA.

That an idea or concept has form seems to elude the scientific mind, but it is nevertheless true. Everything exists first as idea, and as idea it is most substantial. Hegel's definition of form as it appears to sight is "The realization in matter of an idea." The material form can be destroyed, but the idea cannot, therefore it is the more substantial.

The vocal instrument is plastic and responds to the idea or concept of tone. To attempt to produce a tone by mechanical directions without the guidance of the tone concept could never result in a sympathetic tone. This direct control of the organism is inherently and fundamentally wrong and invariably ends in failure. Everything involved in producing tone must be controlled by indirection, the tone concept, the mental tone if you please, which is definite in form and which results in definite expression. The vocal mechanism is acting correctly when it is responding automatically to the concept of the pure singing tone. Such tone can never be produced in any other way.

THE MUSICAL SENSE.

THE development of any faculty comes through its proper exercise. The study of mathematics develops the mathematical sense. The study of philosophy develops the philosophical sense. The study of music develops the musical sense. It is this musical sense which must direct music study, whether it be vocal or instrumental. The singer must form both the pitch and the quality of the vocal instrument as he uses it. It would be as futile to attempt to do this with the sense of the mathematician and physicist as it would be for the artist to attempt to solve the problems of Euclid with his knowledge of art.

To one who has the artistic sense it is a definite entity, but one who has it not is totally unable to comprehend its activity. This makes it impossible for the scientist and the artist to stand on common ground. The artist has so sensitized and refined that part of his nature which responds to beauty in all of its forms that the slightest variation from his ideal of tone quality, pitch, tone combination, progression, proportion, form, etc., meets an instant mental protest. Ages of scientific study would not develop in the least degree this part of one's nature.

THE APPLICATION.

How is this artistic sense applied to training a voice? It is called into action at the first tone the student sings. The tone must conform to certain mental demands, among which are the following: Is it musical? that is, is it round, full, free, steady, resonant, sympathetic, imaginative? Is it true to the pitch? Only the refined ear can answer these questions. No amount of mechanical knowledge is of the slightest value.

Why do we hear so many singers whose upper tones are hard, metallic, unsteady and unsympathetic? Is it from a lack of scientific knowledge of the voice? No. A tone is something to hear, and these unmusical tones are allowed to continue because they do not offend either the ear of the singer or that of his teacher. No matter how scientific the teacher may be, if he lacks that refined taste which instantly detects a defect in tone quality, he is worthless as a teacher.

On the other hand, we know some teachers who have no patience with so-called scientific methods, but whose artistic sense is so refined that it demands absolute purity of tone, consequently their pupils sing with perfect freedom and the tone is always sympathetic. It is largely a matter of what the teacher's ear will stand without offence.

THE AUTOMATIC RESPONSE.

The idea that the voice never acts correctly unless controlled by direct effort is a vagary due to a lack of constructive thinking. When there is no interference to prevent it the voice responds accurately and automatically to the concept of the singer. But this is a condition which rarely obtains. Almost invariably there is resistance in the vocal organ. This resistance is usually referred to by the term "Throaty." It is not confined to the vocal chords but affects the pharynx as well, thereby impairing the quality of the tone. Resistance is what makes upper tones difficult. It is the voice teacher's arch enemy. It is constantly confronting him. It arrives with the first pupil in the morning and goes away with the last one in the evening. They all have it in different degrees. Where they get it is of no importance. It is there and the teacher must show how to get rid of it. With interference out of the way the voice practically places itself. Here the sensitive ear is in evidence. If the teacher be lacking in this direction he will allow the resistance to continue, with the result that he never will succeed in properly placing the upper voice. The sluggish ear, the inability to detect resistance in the tone is responsible for most of the failures in voice teaching.—D. A. CLIPPINGER.

THE OLD MASTERS.

THE old masters made musicianship and a sensitive ear the basis of their teaching. They were musicians first and singing teachers second. Tosi, whose book appeared in 1743, made the ability to read readily at sight the first step in the process of becoming a singer. To-day only a few ever take that step. In intonation he insisted that the pupil be able to distinguish clearly the difference between what he calls a major semitone and a minor semitone, the first of which is five-ninths of a step and the second four-ninths of a step, and he thinks it nothing out of the ordinary to be able to sing these intervals accurately. The musical standard set by the old masters for their pupils was high, and those preparing for a career had daily lessons of an hour each for from six to eight years.

Scientific voice production in the modern sense was unknown to the masters of the seventeenth and eighteenth centuries. They depended upon a refined musical sense to guide them and they produced great singers. The human mentality of to-day is little different from that of two centuries ago. To do the work as it should be done requires as much time now as it did then; but the modern rush demands that it be done quickly. To meet this demand quick methods, short methods, condensed methods, scientific methods, and a lot of other unmethodical methods have been invented, with results that satisfy only the inventors. The weakness of such systems is that they proceed on the hypothesis that to gain control of the mechanism is the primary and the development of the musical mentality the secondary consideration, a hypothesis which is exactly the reverse of the truth.

CHOPIN had that reverential worship for art which characterized the first masters of the middle ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with devout piety.—FRANZ LISZT.

THE BIG TONE.

THE number of overworked voices is so great, both in Europe and America, that it compels the inference that many teachers believe a big tone to be the aim and end of voice teaching. We frequently hear it argued that the big tone must come first and that the mezza voce will grow out of it. The large amount of vocal wreckage strewn along the way seems to have little effect in destroying this erroneous idea, notwithstanding every instance of ruined voice can be traced to the exploitation of this fallacy. About the only possible way to ruin a voice is to force it. That is, to attempt to secure power and compass at once by force, not by growth.

The number of instances which have come to our notice recently of splendid young voices sacrificed to ignorant haste is alarming, and yet the game goes merrily on.

THE CAUSE.

What is responsible for it? A lack of refinement in the tone concept, or taste of the teacher, a desire to make a public showing and demonstrate a method that turns out artists in three months, together with an utter lack of knowledge of the voice and a total disregard of its possibilities backed by a conscience of phenomenal elasticity, these must be held accountable for the continuation of this calamity.

But the most discouraging feature of this "get rich quick" system is that it propagates itself. The victim knowing no better way passes it along to others and thus assists in bringing the profession into general disrepute.

VOICE BUILDING.

Singing teachers are numerous. Voice builders are scarce. To begin with, the real voice builder must have such a refined concept of tone quality that to listen to a forced tone is quite out of the question. He must have not only a knowledge of the voice but that infinite patience which enables him, when he has begun to build the voice in the right way, to work carefully, conscientiously, and be satisfied to watch it grow.

RESISTANCE.

The great enemy of the voice teacher is resistance. Very few voices are free from it.

It is a characteristic of all races. There is no way to avoid it, for singers always have it in greater or less degree before they go to a voice teacher. Resistance in the vocal mechanism always subtracts from the tone, never adds to it. If it be allowed to develop it finally reaches a point where the breath pressure is not sufficient to make the organ vibrate in the upper part of the compass and the top notes drop off one by one and those remaining diminish in power.

HABIT.

A habit persevered in becomes stronger rather than weaker, and if the habit of resisting the tone in the throat be allowed to continue it means one of two things; either a very bad and a very short lived voice, or going back and starting the process in the right way and doing the work over, and this often requires more time than would have been necessary to do it correctly the first time.

RESTORING THE VOICE.

Can voices such as those mentioned be restored? In most instances yes, if both teacher and pupil have sufficient patience, but it means stopping completely all loud singing. A voice can never be correctly built in the first place, nor can it be restored by singing full voice. To sing with full voice in the beginning invariably develops resistance, and to continue singing with full voice would perpetuate and strengthen the habit and make restoring the voice a physical impossibility. One who has persistently forced his voice can never restore it or gain the right use of it if he be allowed to practice with full voice. He must begin in the middle of the voice with a tone in which there is no resistance whatever, and it can be built only so fast as it can be done without developing resistance. And here should be corrected a fallacy that is in far too general acceptance, namely, that in order to produce a big tone one must use a thick register or mechanism. Exactly the opposite is the truth. When the tone is properly placed, or poised, with the right relation, or balance of the breath and the vocal instrument, there is no consciousness whatever of resistance. In fact, the tone seems scarcely to touch the throat. It is only by building the tone from which all tension, rigidity, interference, resistance, effort have been completely eliminated that the student may hope to gain control of the real head voice. It is unfortunate that so few singers ever find the real head voice. They doubtless believe they have it when in reality they are forcing the middle voice up. The result is the hard, unsteady, unsympathetic tone so often heard when singers attempt to use the upper voice.

To the careful observer the mistake most often made in voice teaching is striving for quantity at the expense of quality. Multiplied instances come to mind of young singers with splendid natural equipment who, after two or three years of this kind of training have found their voices practically useless. American enterprise, haste and hurry are not confined to business, but have entered into educational systems including the teaching of singing. When a voice lesson becomes a "nervous spasm" and the cry is "put it over" it is time to become thoughtful. Quantity at the expense of quality is time doubly lost, for it requires as much time to destroy a bad habit as it does to acquire it.

INTERPRETATION.

INTERPRETATION concerns itself with two things, namely, *what* to do and *how* to do it. *"What"* is the first step in the process, *"how"* is the second. *"What"* has to do with the subject matter of art, *"how"* has to do with technic. To concern one's self primarily with technic is to become mechanically exact at the expense of feeling.

How often do we hear it said of a singer, "She has a brilliant voice but sings without feeling." Which means that she has developed the technical side of singing but has done little with its emotional side.

Some singers prefer to fill their hearers with wonder and amazement by means of technical display and leave the deeper feelings untouched, but one tires quickly of this type of singer. Human nature demands something more than technic. Technic may astonish but it never starts the sympathetic tear.

The *"what"* of interpretation means the development of the artistic sense. This calls for sound musicianship, a comprehensive grasp of the meaning of life, a broad sympathy, a deep emotional nature, a quick imagination, and a mind that tends strongly towards all that makes for culture and refinement.

To sing with intent, purpose, design, imagination, is the result of endless attempts. No one does it in the beginning. To express a feeling fully and accurately, like singing scales rapidly, is the result of endless repetitions. The effect of this is to sensitize one's nature and gain such control of one's feelings that they respond instantly when called.

The imagination is the most important faculty in interpretation, but it must not be regarded as a fixed quantity. It is capable of unlimited development, and this comes with its exercise along right lines.

Technic is a necessary means to an end and when combined with an artistic nature the result is that most wonderful means of expressing human feeling—the Art of Singing.

METHOD.

THE term Method is very largely misunderstood. Every teacher has his ideals, and these he tries to reproduce in his pupils. It is safe to say that all teachers succeed in the main in doing this. We cannot imagine a teacher going on from year to year without getting his pupils to produce the kind of tone he believes to be right. He will cast about until he finds some way of getting what he wants. Whatever this may be it is his method. Therefore it is perfectly proper to say that every man's method is right because it produces what he wants it to produce. If the product is bad, as is often the case, the man behind the method is wrong. His unformed taste, lack of artistic sense and musical judgment are such that crudities in tone and style do not offend his ear, and he allows his pupils to believe they are right. His pupils in turn pass these things along to others and a kind of endless chain is established. Verily, there are wore things than method.

NOTE-READING FOR SINGERS.

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LET us say that a carpenter knows all about how to build a house, and starts out in the morning to begin to do it. He forgets his tool basket. He has his knowledge with him, but he has forgotten his tools. The singer who cannot read by note is in an equally unsatisfactory position. He can sing—that is to say, he has a voice and the power to sing—but he is dependent upon some one else, or upon playing over the music with an instrument, ere he can use his voice on new pieces. If he is asked to take part in a duet or quartet, he is at once embarrassed, and though much drilled "by ear," is never to be depended upon. He is sure to get the note or the time wrong and make trouble at one point or another. He is, in other words "inefficient." He cannot make the most of his vocal gifts and training. He cannot measure up to modern "efficiency" requirements. And yet to learn to read by note is not a hard task. After the theory of notation has been mastered in a few weeks' intelligent study, it is simply a matter of applying the knowledge gained, of practice. Every singer not a ready note-reader, should force himself to sustain a melody unaided by an instrument, against another voice, or another part played on an instrument. He should take every opportunity to sing in "parts" and always without accompaniment, if possible. Let him often choose the "inner" parts, or exchange parts in two-part music. If one wishes to learn a foreign language, perhaps the best plan is to go among those who speak nothing else and dwell there for a time. So if one wishes to read readily by note he must constantly take up new music and sing it without the aid of an instrument.

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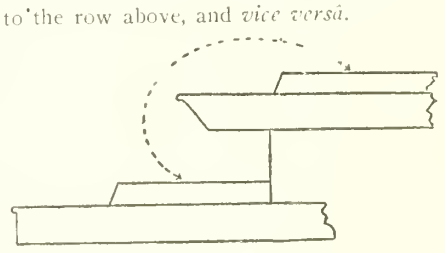
RECENTLY I urged a reform on the important question of organ touch,* and it is gratifying to note that at least one eminent English firm of organ builders has successfully adopted the suggestions I ventured to make. Other firms, however, still retain the fatal and injurious *spring* key; and I fear that they will continue to do so until organists realize that these springs are a serious barrier to further technical advancement and point out their convictions to these organ builders.

In recent years, however, another barrier to artistic organ playing has been established, viz.: the exaggerated form of overlapping keyboards. This arrangement is really a snare which as yet is not recognized, even by some of our best organ players.

The essentials of good piano or good organ technique are a perfectly free movement of the fingers and the wrist. Rapid and free finger and wrist movements have already been greatly affected by the fatal spring, to which is now added lack of space owing to the over-hanging keyboard. My further experience during the last two years assures me that such keyboards should be condemned for the following reasons:

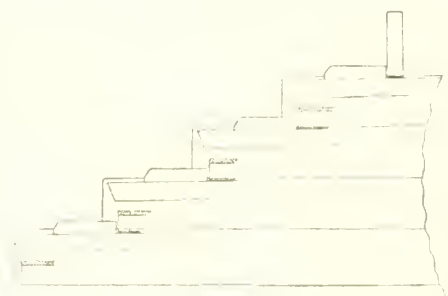
One reason why the keyboards have been brought closer and closer together has been owing to the delusion that "thumbing" would be made easier by so doing; but instead of being made easier by a greater overlapping of keyboards, it has in reality been made much more difficult. We can dismiss the idea of the possibility of "thumbing" on *two* rows below, as only a few odd notes here and there are ever possible. As a matter of fact, the thumb extends sufficiently below the rest of the hand to enable its use with the greatest ease, even when playing on the old keyboards, where there was no extension whatever of the naturals over the row beneath. "Thumbing" is a trick, and to utilize it successfully more *knack* is required than anything else. It certainly has been made no easier by the further shortening of the distance horizontally between one row and another. We can therefore dismiss as of no importance the first supposed advantage.

The second advantage claimed (particularly with four manuals) is that the upper rows are brought nearer to the player than hitherto, and there is consequently less distance to cover when the arm is raised or lowered from one manual to another. This, of course, would be logical if all things were equal; but unfortunately they are not. In the first place free wrist movement is not possible when playing chords on the black keys, or at least when the thumb has to be placed on a black key of such chords—owing to the knuckles being wedged up against the overhanging row.* If the slightest staccato wrist movement is attempted, it must be attended by one of two results,—either "smudge of tone" or damaged knuckles. The player therefore can never retain for any length of time the natural and correct position of the fingers and wrist, which have so frequently to be contorted in the vain attempt to obtain a clear and distinct touch. Let me give one example. Recently, during a recital I gave in Germany, I had to play the Caprice in B♭ of Guilmant on an organ with greatly overlapping keyboards. Every organist knows that this composition is a noted example of "quick change work" from one manual to another. I found that it was practically impossible on this organ (as, alas, on many others) to play the Caprice at a reasonably fair tempo for the reason that most of the chords contained black keys; and to free the knuckles from the over-hanging row, it was necessary to bring the hands back towards the body, and then for them to travel in a semi-circle to the row above, and *vice versâ*.



When the thumb of either hand had to be placed on a black key the manœuvre was even more difficult and entailed greater loss of time in transit. I always aim—as I trust do all my fellow students in the art—at clearness and distinctness of touch, without adopting the grossly exaggerated "staccato style." On some occasions I have been compelled to change several pieces on a programme rather than to smudge certain passages, or take a chance of injuring my knuckles on the usual sharp edges of the over-hanging manual. Often it has been necessary to call in the assistance of the organ tuner who, with sand paper in hand, has smoothed off some of the danger overhead.

Taking it all around, the most comfortable and practicable keyboard on which I have ever played is the one in the great Cavaillé-Coll organ in the Albert Hall, Sheffield, of which I give a sketch.



Here the upper rows only overhang the lower to the extent of half an inch. It will also be noticed that the manuals are brought closer together in the way of height and not in depth. Although this organ is built upon the old fashioned ventil system, there is still left plenty of space for the introduction of the necessary thumb pistons underneath each keyboard. The designer, however, of this keyboard was evidently well acquainted with the elementary and essential requirements of organ playing and very wisely saved space in the *right* direction, without interfering with the player's freedom to use his fingers and wrist as he would naturally wish to do on the pianoforte. Owing, therefore, to this saving in height, it is even possible on this organ to "thumb" from the swell down to the great,—the latter here being the lowest row. Free wrist and finger movement are unhindered on all manuals. The Guilmant Caprice (no doubt conceived for such a keyboard), and hundreds of other works where ample key space is necessary for their correct performance, can be played as originally intended; and even at a far greater speed if desired. Such work as the Widor Toccata in F can be played clearly and as staccato as wished without having, as a vain endeavor, to try and play them from the arm, with straightened fingers.

I have recently transcribed and paraphrased some of the great studies of Chopin; but how it will be possible to play the "Black Note Study" (which makes a most fascinating organ number) on some of our modern cramped keyboards I know not. Not only is this barrier set up against the rendering of pure and legitimate organ music; but it is far greater when orchestral works are considered. The Finale, for instance, of the "William Tell" Overture is impossible,—if it be the desire of the performer to play it cleanly and at a good speed. (The section in C♯ minor is hopeless.) I can quote many other well-known works, but I trust these will suffice to prove my contentions.

There is yet another matter in connection with the organ keyboard which calls for immediate reform, viz:—The irregular "spacing" and thickness of the black keys. This question is of great importance when we realize the illusive "lightness" and the absence of a *top* resistance on the modern pneumatic or electric *spring* key. The reader will note that the spacing on most modern organ keyboards is greater between the C♯ and D♯ than between the G♯ and A♯, the smallest of all usually being between the F♯ and G♯. May I therefore respectfully call the attention of our key makers to this defect and suggest that these particular keys (in view of the unfortunate reversal of the piano touch on the organ) be made somewhat narrower so as to allow the second or the first finger—of average size—more room when it has to strike a natural *in between* two sharps.

Everything of course depends upon the ambition of the individual organist. If organists in general are content to put up with these obvious drawbacks, or fail to discover them, it will be most unfortunate for the art of organ playing. I fear, however, that as in the case of the antiquated, useless and impossible "pump-handle" swell pedal (which is, unfortunately, still to be found in this country) we may not hope for an immediate improvement in regard to the above. Organ builders really should not be our educators—although in many ways they have been—and so long as there is no protest against obviously ill-advised measurements we shall still fail to maintain the position we have already made for ourselves in other respects.

*"The Organ Touch," by Edwin H. Lemare, *Musical Opinion*, February, 1912.

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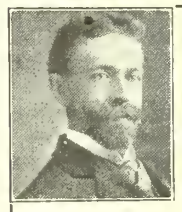
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If churches have to rely upon getting a choir in this way, made up largely of vocal students paying from one to three dollars a lesson for private lessons and paying carfare as well, they should by all means pay them.

There is a time, however, when even the student with the most glorious voice paying any price for lessons but lacking in experience, sight reading, etc., if he desires that experience should gladly give his voice and time without recompense until he has arrived at the point when he is worth more to the choir than the choir is to him.

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If an experienced singer chooses to volunteer, that is commendable and should be appreciated. There may be many eager to volunteer, whose voices are really not worth paying for. It is like the woman who sang at a revival meeting and said upon giving her testimony, that, "when she found she had a voice she decided to give it to the Lord," whereupon a gentleman who knew something about singing, in quoting her remarked, "But, *oh!* if she had only had it cultivated before doing so." If all churches that can afford to do so, and most of them can if they wish, would make it a rule to pay at least a few on a part a little more than their carfare, they would find it to be a good investment in results. Most choir singers expect only enough compensation to cover the cost of their lessons or to help pay for them and any church is to be commended for encouraging them in an object so worthy.

A carefully selected and properly trained paid chorus is so far superior to the average volunteer chorus in tone quality, good attack, intelligent phrasing, clear enunciation and all that tends to fine church singing, that no church congregation would want any other kind of a choir or be satisfied with the old order of things after it had been educated to the higher standard.

THE GREGORIAN CHANT IN FRENCH CHURCHES.

BY DR. W. C. CARL.

Since the order of Pope Pius X, the Gregorian chant has been largely developed in France. It is considered by many to be the most appropriate and best adapted to the service of the Catholic Church, and is therefore universally used. At the conservatoire, at the Schola Cantorum, and the school over which M. Gigout presides, as well as with the great artists themselves, especial care and thought have been expended upon it. The music of Palestrina and the early Italian writers, together with the Gregorian chant, form the basis of the music employed in the churches to-day. Every organist is drilled on the accompaniment of the Gregorian chant from the first lessons in harmony, and in consequence is absolutely *en rapport* and familiar with the different forms and the development of it. To hear the service accompanied by such masters as Franck, Guilmant, Widor, Dubois, Gigout, Bonnet or Vierne, is an education in itself. Most unfortunately since the separation between the Church and State, the building of new organs, as well as the repairing of many of those already placed in the churches, has been largely retarded. Previously the salaries of the organist, which have always been small, were paid by the State. Now that the churches are obliged to do it, they have been largely reduced and so much so some of the best organists have given the small sums received to charity. It is doubtful if in any other country such care and attention are bestowed on the accompaniment of the service as in France. Not only are they scholarly but absolutely interesting and artistic.

To a large extent, electric motors are an unknown quantity. At Notre Dame eight men are required to blow the organ. On questioning M. Vierne recently as to why an electric motor had not been substituted, he replied. "Things move slowly in France. In America the change, I presume, could be effected at once, while here it would be necessary to discuss it for ten years." At La Trinité, where the men are still retained, the reply was, "It is impossible to make the change; it has been in the family for years—it is their inheritance. Should the motor be installed, their occupation would be lost, and what would they do?" How the old world clings to tradition!

MACFARREN'S AFFLICTION.

The present year marks the centenary of the great English musician, Sir George Macfarren, formerly Professor of Music in the University of Cambridge, and principal of the Royal Academy of Music, London, the composer of the fine and undeservedly neglected oratorio, *St. John the Baptist*, and many other important choral, orchestral and operatic works. His vision was defective from childhood, and by 1870 he was totally blind. Though not an organist, he was a fine writer for the instrument. I was once privileged to be present when he addressed the successful candidates for the diplomas of the English College of Organists, and I remember that he was then so blind that he commenced his address with his back to the audience, whereupon the late Dr. E. H. Turpin, one of my masters for the organ, a musician of somewhat generous proportions, literally took Macfarren's diminutive frame into his long arms and gently turned him round to the correct position. With the exception of Mdlle. Ungher turning the deaf Beethoven round at the first performance of his Choral Symphony to *see* the applause he could not hear, I know of no equally and similarly pathetic incident in musical history.

Dr. Orlando A. Mansfield.

A PROGRAM OF FRENCH ORGAN MUSIC.

BY DR. W. C. CARL.

France, as a country, has never encouraged the playing of transcriptions for the organ. Guilmant frequently said, "There is plenty of good music written for the instrument which should be used in preference to anything else." He added, however, "that certain pieces lend themselves readily to the organ and should be played." Several of these he transcribed and published. Conditions have materially changed all this in recent years and with the modern organ of to-day new possibilities have opened whereby many of the great orchestral works, as well as those written for other instruments can be played with magnificent effect. It would therefore not be wise to ignore them, but they should not be used to the exclusion of original works for the organ. Among those especially recommended and obtainable in this country may be mentioned:

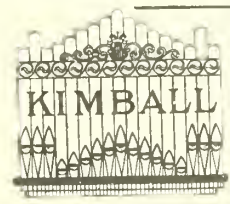
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Grand March, from "Queen of Sheba," Gounod (Sulze)
Prelude du Deluge .....Saint-Saëns (Guilmant)
Marche Solennelle de Procession, Gounod (Prout)
Adagio (3d Symphony)....Saint-Saëns (Bernard)
Musette en Rondeau ...Rameau (Carl)

It is best not to trust too much to signs, but rather to look through the sign to its meaning as determined not only by the signs with which it is combined but by the composition itself. Yet we must not undervalue the mechanical aids that it is the office of the competent editor to furnish. As Schumann says, "Music would indeed be a miserable art if it were able to describe only by sounds without language and symbols."—Mary Venable.

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By JESSICA MOORE

STAGE DECORATION.—Cover the walls with dark blue cheese cloth, on which has been pasted, near the ceiling, small silver stars. Growing or artificial palms and plants scattered about will add to the effect. Gilt throne at back of the stage. *Time,* Midnight. *Place,* Fairyland.

CHARACTERS.

QUEEN OF FAIRY LAND (*White lace gown, gold crown, long gilt staff*).

ELF OF THE WOODS (*Short brown dress, yellow stockings and shoes, red bow in hair*).

RAINBOW CHORUS (Boys and girls dressed in Scarlet, Violet, Hazel, Green, Orange, Blue, Pink).

GNOMES (Policemen's uniforms).

(After an overture for piano solo, such as *Queen of the Fairies,* by S. Smith, the curtain rises disclosing a scene in Fairyland at Midnight. The Chorus is discovered artistically grouped together.)

Opening Chorus: *Dancing Fairies,* SPAULDING

(After the music has ceased twelve o'clock strikes. ELF OF THE WOOD runs in.)

ELF OF THE WOOD.

Twelve o'clock! Good morning, everybody!

CHORUS: *Good Morning, Everybody!* SPAULDING

ELF OF THE WOOD.

It's time for beloved Queen to arrive.

ALL.

Bless our Fairy Queen! (*Trumpet call is heard without. All stand in listening attitude.*)

ELF OF THE WOOD.

The Queen's call!

ALL.

Hurrah!

PIANO SOLO: *Reviewing the Troops March* SPAULDING

(*Enter to time of music.* GNOMES, *apparently blowing trumpets. They march to front of stage, salute, turn, march direct to throne and take their places one on either side of it. Enter Rainbow sisters and brothers in couples according to colors. They execute the same figure and retire right and left of throne. Enter* QUEEN, *bowing and smiling to all as she ascends the throne.* Music ceases.)

ALL.

Hail to our Queen!

QUEEN.

(Standing.)

My loyal subjects it gives me great pleasure to be with you again, and help to celebrate one more re-union of the fairy clan.

ALL.

Hail to our Queen!

QUEEN.

Thank you, dear friends, you all know that our life is just one round of pleasure. (May it always be so.) When we crave for food a luscious grape satisfies our appetite. Should our throats become parched, the dew-drop clinging lovingly to a rose appeases the thirst, and when our bodies are tired of refreshment and entertainment we curl in a buttercup and dream of all things beautiful.

ALL.

Hail to our Queen!

ELF OF THE WOOD.

Your Majesty, with your permission, Miss Scarlet will render a song written especially for this occasion.

QUEEN.

I shall be delighted to hear her.

MISS SCARLET: *Fairy Queen*...SPAULDING

QUEEN.

(After song.)

That is splendid! (*Applauds.*)

ELF OF THE WOOD.

Your Majesty, won't you favor us with your favorite song?

QUEEN.

Gladly. (*Comes down front.*)

QUEEN: *Queen of the Night*...SPAULDING

ALL.

(Applauding.)

Hail to our Queen!

(*Queen resumes her seat on throne.*)

PIANO SOLO: *Clap Hands March,* SPAULDING

(*All execute a march maneuver or a calisthenic drill—at the option of the Stage Director. This can be made a very pretty picture number if properly rehearsed. After march all go back to their original positions.*)

QUEEN.

Now, Elf of the woods, before we part, may we not hear from you with a song?

ALL.

Hurrah!

ELF OF THE WOOD.

With pleasure. (*Sings.*)

Elf of the Wood.....SPAULDING

QUEEN.

I certainly am very proud to be Queen of so much real talent, and regret that the hour necessitates our immediate departure. Good night and good bye for one year.

ALL: *Dancing Fairies*.....SPAULDING

CURTAIN.

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But all too often the improvements stop at the door of the house. In the kitchen the farmer's wife has no labor-saving devices, and in the parlor the farmer's daughter is expected to thump music out of an ancient square relic whose metallic tones have done strident duty from the time of her great-grandmother. Oh yes, you can get *some* music out of it still, just as you could cut your meagre crops with the old scythe, but why should not the house share in the improvements of the farm?

Theodore Roosevelt has pointed out in his strenuous way how necessary it is to provide the sons and daughters of our farmers with inducements to stay on the farm instead of going into the city. Surely the beautiful tone of a modern piano will materially aid in this. It might even be the nucleus for a home orchestra of the kind that is so frequently found and so much appreciated in Europe. The problem of keeping the sons and daughters on the farm is not so much due to the attractions of city life as to the dullness of country life. Music can be as beautiful in the country as anywhere else, and once its charm has been appreciated, an investment in a modern piano will be found to be as profitable for the home as an investment in a manure-spreader for the farm-land. It will keep the boys and girls where they belong.

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Department for Violinists

Edited by ROBERT BRAINE

FIRST EXERCISES IN FINGERING ON THE VIOLIN.

BY ARCHIBALD ORMISTON.

In all violin tutors, so far as the writer is aware, the first exercises in fingering make the *first* the leading or guiding finger of the others; also for quite a number of exercises the fourth finger is seldom, if at all, employed. After nearly thirty years' experience as a teacher I am strongly of opinion that this method of beginning the study of fingering is the chief reason why so many pupils after working for a considerable time are still unable to produce with ease and with certainty of intonation notes *stopped* by the fourth finger.

The following system has been devised by the writer and has been used with success for many years. The general plan of the system will become apparent as it is duly set forth, but the main idea is to make the *third* finger, instead of the first, the factor which determines the position of the hand. The hand is adjusted at the outset so that the fingers close naturally over the fingerboard in such a position as to form a perfect fourth between the open string and the third finger. The interval of a fourth (that is, the interval between the keynote of the scale and the fourth tone in the scale, as from A to D) is one that appeals very naturally to the ear, and is excellent therefore for use in the left-hand technique of the violin in which a correct ear plays so important a part.

Accuracy of intonation being a fundamental requisite in violin playing it is of the utmost importance that the first exercises in fingering, in addition to training the ear to recognize musical intervals and appealing to the pupil's understanding, should be of so simple a nature technically that their execution will facilitate certainty of intonation. For the primary exercises I utilize only one string and that the second. My reasons for choosing this string are that next to the first it is the easiest to set in vibration and that the beginner's hand always feels more comfortable when playing upon an inner string than when playing upon either of the outer ones.

The first exercise consists in sounding the open string A alternately with its perfect fourth above—the note D. After these notes are sung or played a few times I experience no difficulty in getting pupils to recognize and produce the interval. In fact the majority of pupils seem to find it easier ot stop a perfect fourth, when the lower note is an open string, than a true major second. Now let the pupil, while holding the violin correctly, sound the open string A, then place the tip of the third finger uprightly on the same string, allowing the finger to fall as in the natural action of closing the hand. If the note produced be either too high or too low instruct him not to correct the intonation by moving the *finger*, but to slide the *hand* backwards or forwards on the neck of the violin until the third finger, by the mere action of letting it fall like a little hammer, strikes the note D dead in tune. The hand will now be located at its correct distance from the nut and the first exercise may be practiced *very slowly*, employing short clean *strokes* with the upper third part of the bow and making a distinct pause after each note.

No. 1. Exercise for the Open String and Third Finger.



The next exercise introduces the employment of the second finger, which should also fall in the same natural manner as the third, but care must be taken to observe that it falls so near to the third finger as to produce its note, C sharp, a true semitone below D. Great attention must also be paid to the keeping down of the fingers where indicated.

No. 2. Exercise for the Open String, Third and Second Fingers.



The next finger to be employed is the fourth, which would *naturally* fall near to the third finger, but must be extended about a semitone to stop the note E, an interval of a whole tone above the note D stopped by the third finger. If the violin is held correctly, the neck not allowed to sink into the *fork*, the thumb kept upright and well forward, the wrist kept as straight as possible and the elbow brought well to the right under the instrument, little if any difficulty will be experienced in extending the fourth finger to stop the note E at its requisite pitch.

No. 3. Exercise for the Open String, Third Second and Fourth Fingers.



Last of all we employ the first finger, the correct manipulation of which sometimes causes more trouble than the fourth. The first finger would *naturally* fall near to the second finger, but to stop the note B its tip must be drawn backward, as in the action of folding up the finger, till its tip stands at the distance of a whole tone from the second finger. To allow the first finger perfect freedom of action the pupil must bear in mind that, first, foremost, and all the time, the violin neck must never be grasped tightly, that the instrument must be chiefly supported by the thumb at or near its middle joint, and that the side of the first finger, at the part between its second and third joints, should bear but not *press* against the neck near to the nut. If any tendency to draw back the whole hand when drawing back the tip of the finger to its proper location is shown, it is advisable to practice the action of the finger in the following manner:

Without sounding the notes let the pupil, after adjusting the hand to its correct position in relation to the nut, place the third, second and first finger tips near to each other on the string, then, while holding the third and second fingers firmly down, instruct him to relax the pressure of the first finger and move it *lightly* backwards and forwards on the string, being careful at each backward movement to draw in the tip of the finger as much as possible. With a little practice, and as he acquires the knack of supporting the instrument almost entirely on the thumb, he will find that he can easily draw the tip of the finger even further back than is required at present, and without disturbing the location of the other fingers. He will also discover that for a considerable time he must always remember to bend inward the tip of the first finger before placing it upon the string. Later on this action will be performed unconsciously.

No. 4. Exercise for Open String and All the Fingers.



Here, as I am simply demonstrating the principle of my system of first exercises in fingering, only four exercises are given, to show how each finger is employed, but in teaching an increased number of exercises is used at each stage. As early as possible exercises are also given to be played *legato*, and after the pupil is able to use his fingers with freedom and certainty when employed in consecutive order, exercises containing intervals which require the fingers to follow each other in any order are given. Some of the exercises are then transferred to the third string, and further exercises in *two* strings increase the interest of the studies. The fourth string is the next to be utilized, and last of all the first. During this period the pupil is instructed, before beginning to play any exercise, *always* to determine the correct location of the hand by playing, or *percussina*, the note stopped by the third finger at the interval of a perfect fourth above the open string. As soon as the pupil fully realizes that the third finger is the *keynote* of the hand, his other fingers begin to locate their notes with ease and certainty.



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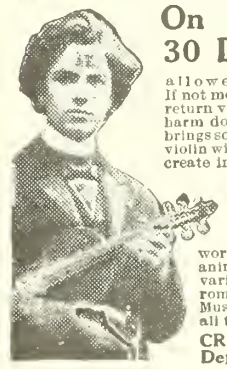
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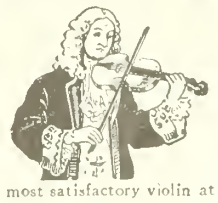
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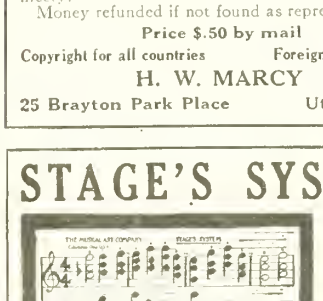
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Proper accent is the life and soul of good violin playing, and in order to produce it, it is very necessary that the up and down bows come on the proper notes. Playing the violin and other bowed instruments offers difficulties in this respect not met with in the case of instruments such as the piano and wind instruments. In the latter instruments a few notes in a passage may be phrased wrong without the mistake affecting the succeeding notes. In violin playing if a slur is left out, a note begun with up where it should be down bow, etc., and if the student continues to play the passage without correcting the direction of the bow, it is obvious that the entire passage will be played incorrectly, following the one error in bowing, since every succeeding bow will be down where it should be up, and *vice versa*. It is much the same as when a string of dominoes are set up on end, a half-inch apart, and one tipped over. The dominoes fall one against the other until the whole string is tumbled down. So in a long passage in violin playing if one mistake in bowing is made, the direction of the bow will be incorrect through the whole passage, unless the player correct the first mistake by another change in the bowing, to counteract it.

The violin student with a competent teacher has every opportunity of acquiring a correct division of the bow and good phrasing, since the teacher will allow him to use only the best editions of standard studies, concertos, etc., which have been thoroughly bowed by good violinists, and when compositions are met with where the bowing is badly marked, the teacher corrects all their deficiencies. Every teacher knows that a large part of his duties in teaching consists of marking the bowings properly for the pupil.

FALSE BOWINGS.

The violin pupil who is self-taught, or who has had only a limited amount of instruction is often sadly at sea when attempting violin parts which have not been properly marked. Take the case of the violin parts to the popular music of the day, such as is played by our theatre and dance orchestras; it is a rare exception to find a part which is bowed so that it will give the proper effect. In a large number of cases these compositions are written by pianists, wind instrument players, and others who know absolutely nothing of the technical principles of violin bowing, or possibly have only a smattering, which is worse than nothing. When these compositions fall into the hands of good professional violinists, they simply ignore the printed bowing marks, and play the parts according to the correct principles of bowing, which they have learned by long experience. In many such compositions what appear to be bow marks are only guides to the phrasing, such as might have been marked for any instrument. On rare occasions a part will be found, in such music, which is correctly bowed, probably where the composer is a competent violinist. The injury which is done by these badly bowed parts will be apparent when it is remembered that thousands of young violinists do little other musical work than playing these popular theatre orchestra and dance compositions. It might be thought that as these compositions are mostly of but moderate difficulty, the bowing would not be difficult. This, however, is not always the case, since many rag-time compositions, which form so large a proportion of this music, often offer very considerable bowing difficulties, on account of their peculiar rhythm, and syncopated effects. I once showed one of these very difficult "rags" to a great violinist, who could play through the classic violin repertoire, and it worried him a great deal until he could figure out the most effective way to play it.

A great many editions of standard orchestral works are also very faulty as regards the markings of the bowings. In consequence, in all the leading symphony orchestras it is a part of the duties of the concertmeister or his assistant to mark the bowings of the violin parts, so that all the violinists will have a uniform bowing, thus making the phrasing more uniform, besides having a pleasing effect on the eye to see all the bows rising and falling with the same motion.

The standard studies such as Kreutzer, Fiorillo, Rode, etc., and the leading concertos, are usually well marked, since the publishers as a rule engage some eminent violinist to edit them, mark the bowing, fingering, etc. Still even among these "freak" editions are sometimes met with, containing peculiar individual theories of their editors. For this reason violin students should use great care in choosing the editions they use of such works, since many different editions can be obtained. Even in the best editions occasional misprints and faulty bowing marks will be found, which the teacher must correct.

VIOLIN AND PIANO MUSIC.

The more difficult solo violin compositions, violin and piano pieces, sonatas, and violin pieces of a miscellaneous character by good composers, can usually be obtained with the fingering and bowing well marked, since if they are usually marked by the composer, or are edited by good violinists. It is in the hundreds of thousands of arrangements and original pieces of moderate difficulty by more or less obscure arrangers and composers that the greatest number of bad bowings are encountered, and the pity of it is that compositions of this class are the very ones that are most likely to be studied by amateurs and more or less self-taught players. In many of these compositions hardly any attempt is made to write correct bowings. I have in mind a series of arrangement from operas, which have been sold by the million all over this country, which are so ridiculously deficient in the bowing marks and proper slurring, that it seems as if the publisher had given the job to the office boy, who daubed a lot of slur marks with mucilage and threw them at the page, leaving them to stick wherever they fell. Tons and tons of sheet music violin pieces, where the bowing is either not marked at all or marked incorrectly, are being sold every year, and as they fall for the most part into the hands of players who do not know how to correct them, the mischief which is caused is incalculable. I do not know of any one cause which holds back the progress of the violin art more than this one of badly marked violin music. However, there has been considerable improvement of late in this respect and our leading publishers are paying more attention to having their violin compositions edited by good violinists.

The violin student who wishes to advance in his art should make it a point to buy only good editions which are correctly bowed and fingered, for by playing such compositions he will gradually learn the principles of applying the bowing in such a manner as will best express the musical idea. In the case of a violin student living in a locality where good teachers are not available, it would be a good idea for him to mail the composition being studied to some good violinist to have the bowing and fingering marked. Almost any violin teacher would do this marking for the price of a lesson or two, and it would be a great encouragement to the pupil to know that his work was laid out correctly for him.

IS EVERY VIOLINIST A JUDGE OF VIOLIN TONE?

PRACTICALLY all violinists have a shadowy, intangible, "ideal" of violin tone, and he or she, without acquiring this "ideal" by any course of study or thorough knowledge of tone, will set up this ideal and fight for it to the last ditch regardless of how many better-informed persons may take issue therewith. To prove that the average violinist has not, and cannot, have a very vast fund of tone knowledge is not difficult.

Let us assume that the Stradivarius or Guarnerius best instruments represent the ultimate ideal. Then let us inquire how many of our violinists have ever heard or played on one of these violins. It is certain that not one in a thousand has ever handled a fine Stradivarius, and, if we assume the Stradivarius to represent the "ideal," and we know that a big majority of our self-appointed judges—average players—have no intimate knowledge of this "ideal," how then can we believe that the average violinist is, or can be, a judge of true violin tone?

Or let us assume that some modern master-makers really produce violins the equal in tone of a Stradivarius—then let us inquire how many average players have had the privilege of hearing or trying the best productions of modern masters, and know *how to play them*. Again we must conclude that the bulk of the evidence is against the probability of the average violinist being a judge of the finer tone-qualities of a violin, for the average player may have only a very limited knowledge of modern makers and their work.

But, to my mind, the greatest reason that can be presented to prove that the average violinist is not a judge of violin tone, isn't the fact that he hasn't a Stradivarius to examine to base his valuations on—it is this: The average violinist purchases a violin which happens to *strike his fancy*, and thereafter the tone of *that violin* will be *"his ideal."* If it is a loud-toned instrument, then he'll be found in the ranks of those who belittle all instruments whose tone-quality doesn't border on the loud; and if it happens to be a smooth-toned instrument which he first likes, one that is pleasing to his ear but which has no *real tonal color*, he will thereafter find fault with all instruments that do not sound similar to his own instrument.

And the average violinist sticks to this mode of judging tone—sticks to the fallacious method of judging all violins by "his own," regardless of the fact that he often tries a $300 or $500 instrument and has the temerity to think it not so good as his own, which is probably not worth $100.—*Violin World.*

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Answers to Correspondents

H. G. R.—De Beriot's First Concerto is a very popular concert piece. It contains effective passages for double stopping in thirds, sixths and tenths, and considerable left hand pizzicato work. If you can play the Kreutzer Etudes really well you ought to be able to master this concerto.

T. deM.—Wipe your violin off with a silk handkerchief always after you have finished playing. If you allow the rosin to accumulate month after month it will combine with the varnish of the violin and form unsightly black patches, which cannot be removed with any of the patent cleaners, and which can only be removed by scraping. The varnish of a violin can be kept looking brilliant for centuries if the rosin is carefully wiped off.

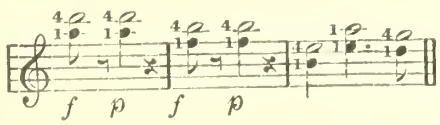
M. Y.—To judge from the list of pieces you send, you are playing music entirely too difficult for the amount of technical work you have done. Play something well within your ability instead. You cannot fool an audience into believing that you are a virtuoso, by attempting to play standard violin concertos, when you ought to be playing Danclas' Little Airs with Variations. Your audience will judge by its ears and not by the name of the piece on the program.

H. Y.—The Bach Double Concerto you mention for two violins with piano accompaniment is one of the great works of violin literature, and forms a splendid concert number. This concerto is not excessively difficult from a technical standpoint. The difficulty is to play it with the rhythmic perfection, finish and musicianship which all Bach's works require. I do not know any works which will develop and refine a violinist's powers to a greater extent than the Six Sonatas, and the violin concertos of Bach.

W. H. W.—Artificial harmonics on the violin are often indicated by square notes, as in the example you send:



There are no harmonics in "double stopping" in the last eight bars of Wieniawski's *Kuyawiak*. The only chord in these last eight bars is the four part chord which concludes the piece. What gives these passages the appearance of chords is the fact that the position of both the first and fourth fingers, both of which are used in the production of these artificial harmonics, is indicated by the notation. Only the note produced by the fourth finger sounds, however. The first finger is held firmly on the string, while the fourth finger is laid lightly on the string a fourth above, thus producing the harmonic. The first three bars of this composition are written as follows. The actual sounds produced are two octaves above the lower notes, played with the first finger:



In the first measure, for instance, the first finger holds the string firmly to the fingerboard at the point where the note A is produced on the E string. With the first finger holding this note, the fourth finger is then laid lightly on the string at the point where the note D is produced in the third position. This produces the note A as a harmonic, two octaves above the first A above the staff. The rest of the passage is produced in a similar manner. The half notes indicate the harmonics.

R. P. D.—I have not seen the work of the late Dr. Frederick Castle of Lowell, Ind., in which he describes a method of making the plates of the violin on the same plan as the sounding board of a piano. In a recent article in THE ETUDE to which you refer, in which I described a number of new inventions designed to improve the manufacture of violins, quite a number of additional plans might have been mentioned. One is the making of the belly with ribs like the ribs of a mandolin only so neatly joined together that the joining can scarcely be seen, and the whole having the appearance of a belly of one piece. It is claimed that making the belly in sections gives it greater elasticity and "spring." A firm in Chicago is now making violins on this principle. There are many other devices which have been tried, but somehow or other no one seems to be able to devise a method of manufacture which shows an improvement over the violins of one Antonius Stradivarius of Cremona, Italy.

STUDENT.—Practicing with others in orchestra, quartet, or other ensemble work, where a great deal of new music is rehearsed, and where the music is not too difficult, is one of the best means of improving one's ability in sight reading. Another excellent plan is to get collections of easy violin music, orchestra violin parts, violin sonatas, and any other violin parts you can procure, and try to play them through without stopping, at first sight. If you can find a good piano player to play the piano parts so much the better. The advantage of playing with others is that you have to keep your part going, for if you stop, you are left behind. Sight reading is a gift with some people, but almost any one can improve his faculty in this respect almost indefinitely by practice as outlined above.

L. F. McL.—I do not find that Giovanni Bellosio has any standing in the historical notes of famous violin makers; in fact, I can find no record of such a maker. Possibly you refer to Anselmo Bellosio, a famous violin maker who worked in Venice in the eighteenth century. This maker was born about 1715, and died in 1785. He was a pupil of Seraphine. He was fond of making violins after the Amati model, and his violins are of a rich brownish red, or yellow. Possibly Giovanni Bellosio was an obscure relative of Anselmo.

B. K.—The South offers an excellent field for young lady teachers of the violin to locate, owing to the great number of young ladies' colleges and seminaries, practically all of which support departments of music, where violin, voice and piano are taught. Almost every large city in the South has one or more music teachers' agencies, which place teachers in school positions. You could no doubt get the address of an agency of this character in any Southern city by consulting its directory, or by writing to any leading music house in the city where you would prefer to locate, asking them to supply the information.



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Department for Children

Edited by Miss Jo-Shipley Watson

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THE CHILD'S PART.

WHAT, pray, can Ethel and Rachel and Edith and John do to make a community musical! What do you suppose? Give three guesses while I count ten—oh, dear me—how slow you are—can't think of a solitary thing! Shame! Shame!

Now, first of all, they are to play and sing when asked. A child's part is to take part. Ethel and Rachel and Edith and John must simply march forward with a

"Yes,"
"I will,"
"I can" and
"I'm in practice."

When they can do that we know that they are real soldiers of progress. When they don't do it we know that they are deserters and every one knows what becomes of soldiers who run away. No! No! never run away from your duty; it's a solemn rite you must perform for the good of all, your part is to make the world more beautiful because you are here with your music.

Then another part in making your community musical is to have good music to play or sing. It must not tickle the senses so much as appeal to the heart and mind—so don't forget that dear old Beethoven and Haydn and Mozart are as much alive to-day as the writers of the tinkling dance tunes just off the press—and really, truly, my dears, people the world over love to hear Beethoven and Haydn and Mozart. They love the slow Minuets, the dainty Allegros, the stately Andantes and rollicking Rondos, for I have tried it on and I know—so don't run away from the good old classic writers, the best is always good.

Then again your part in making a community more musical is a part some of us neglect, you must not only play good music but must hear good music. Go to the best lectures and concerts that come your way; never put the best aside because it is "so expensive" or "too classic." The best will always be expensive and classic and the vulgar things will always be cheap.

Everything worth while is born of struggle, so your part is to struggle up to an understanding of the best. Stop your ears to the shouts of the Electric Theatres; remember you are soldiers of progress and soldiers on the march never turn aside.

Then another part of your duty as soldiers of musical progress is this: Know your heroes by name, and know their story, for they all have interesting stories. If there is a Bach or a Liszt or a Schubert or a Chopin wouldn't it be a good thing for the town's musical progress to inquire of the librarian for [illegible] about your own special [illegible] of. Ask for such books as *Standard* [illegible] by [illegible] F. Cooke; *The* [illegible], by William H. [illegible] *Music Study in* [illegible], or *Music Study* [illegible]. Then you know, there [illegible] of the Church [illegible] music [illegible] the [illegible] ing yellow for want of light and sunshine. Be brave and ask for them and demand others, the library committee will be glad to provide more reading matter for you and your musical club. Look over the magazine rack, do you see a musical magazine? No, but you find a dozen or more on trades, and yet the dust-begrimed farmer, mechanic or engineer loves music. Your playing or singing is perhaps the sweetest part of his day, and you should have your magazine, as he has his, at the town library. Your part in the community's growth is as great as that of the tradesman—indeed, greater. So Ethel and Rachel and Edith and John do your best. Be real soldiers. Play hard, practice hard, sing, read, get your lessons, turn your back on the cheap and vulgar, be a standard bearer for the best there is in life—the love of beautiful music.

MUSICAL GAMES.

TWO PLUS TWO ARE ONE.

PLAYERS are seated on chairs. In front is the leader and before her stands a table; behind her is a large sheet or blackboard. On the sheet are composers' pictures. These are cut in half from top to bottom, one half appears on the sheet, the other half is on the table.

The spirit of music, blindfolded, touches one of the players with a wand, saying, "Arise thou, O student,

"Complete the sum.
Two plus two are one!"

The player goes to the table, picks up half of a picture, goes to the sheet and tries to find its mate. Two minutes are allowed, and if he completes one picture in this time he may try another, and so on until the time is up. If he fails, the spirit of music says:

"The time is done.
Go, slothful one;
Thou knowest not that
Two plus two are one."

Those who fail take their place behind the first players, but the one who makes the greatest number of complete pictures receives a prize. A composer's photograph framed, or a scrapbook, make acceptable favors.

WHAT'S IN A NAME?

This game may be played by any number of players, the more the merrier. On the blackboard are a list of well-known compositions, such as *Spring Song, Wedding March, Tannhauser, Carmen, Narcissus, To a Wild Rose, Il Trovatore, Parsifal, Messiah, Creation, Ninth Symphony, The Rosary*, and so on.

Each player has a pad with pencil attached, he is to write the composer's name opposite the composition. After a certain time has elapsed the papers are exchanged and marked, those who have made mistakes rise and march around the room singing:

Shame, shame, if we do not know the name,
All these great composers will be lost to fame!

A dictionary of music or history of music may be given as a prize.

ALPHABETICAL PRACTICE RULES.

Accent prudently.
Be prompt.
Count aloud.
Don't try to deceive the clock.
Employ every minute of the hour.
Failure is temporary.
Get busy at once.
Have an idea of what you want to do before you begin.
Indolence doesn't belong here.
Judiciously plan your work.
Keep at it.
Lose no time talking.
Memorize.
Never miss an opportunity to play publicly.
Once over the hard place, push onward.
Plenty of practice plus persistence plus patience equals success.
Quit complaining.
Rise above criticism.
Select always the best to study.
True to your ideal means true to yourself.
Unquiet mind—unquiet practice.
Vacations may be too prolonged.
Waste no time on trash.
'Xamine your repertoire.
Yield not to laziness.
Zealous for the best.

FIND SOME ORCHESTRAL INSTRUMENTS.

My first is an exclamation.
My second is something to tie.
(O boe.)

My first is a little girl's name.
My second is worn in her hair.
(Clarinet.)

My first comes from Japan.
My second is a sailor's drink.
My third is to love and fondle.
(T rum pet.)

My whole is a Shakespeare heroine.
(Viola.)

My first and last
Is part of your ear.
(Drum.)

My first is a relish.
My second means "not loudly."
(Piccolo.)

My first is a fish.
My second is "in a short time."
(Bassoon.)

My first is a counterpart.
My second is the lowest part in a musical composition.
(Double bass.)

JESSICA'S PRACTICE HOUR.

(Who can translate it?)

JESSICA takes her scales *Adagio sostenuto*, and her Czerny etude *Piu animato ma non troppo*. She glances at the clock *espressivo*, and plays her pieces *molto meno mosso*. She looks out of the window *risoluto* and calls to mama, *plaintivo*, "I see Willie and Hattie and Georgie, may I join the *trio?*" "No," answers mama *con spirito*. Jessica ponts *deciso;* then *deliberato* she turns the hands of the clock forward and begins scales *con delirio*. Czerny she plays this time *Andante pesanto*, and then she takes up a *Tema con variato*, with sub themes *ben marcato, Allegro, con tutta forza*. She plays *pizzicato* with *accelerando* and *attaca subito*. *Presto*, she closes the piano. *Delicatamente* she opens the door. The clock strikes the hour, and she runs down the street in *Tempo di Polka*. She calls to the *trio, con brio*, "Now for fun, the practice is done!"

Theo. Presser Co. Publications Issued June, 1914

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts. Use the number, not the title, in ordering.

	PIANO SOLOS	Grade	Price
11648	Lange (Flower Song, Souvenir No. 3). G. L. Spaulding	2	.25
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11650	Mozart (Don Juan Minuet, Souvenir No. 5), G. L. Spaulding	2	.25
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11698	Paderewski (Minuet a l'Antique, Souvenir No. 13), G. L. Spaulding	2	.25
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11439	In Good Company, Polka, H. Engelmann	2½	.30
11440	In Good Company, Galop, H. Engelmann	2½	.30
11570	Eventide Repose. A. Sartorio	3	.25
11610	When Nature Sleeps, Nocturne .....H. Engelmann	3	.25
11690	Canzonetta ...Chas. Lindsay	3	.30
11571	La Babillarde, Danse Fantastique .....A. Sartario	3½	.40
	FOUR HANDS		
11685	Les Muscadins..Paul Wachs	4	.60
	OUR PIANO, EIGHT HANDS		
11552	Galop March.....Lavignac	3	1.00
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11660	Song. The Evening Star, "Tannhauser," Wagner-Franz	3	.60
11661	The Hour Is Late, "Faust," Gounod-Franz	3	.60
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10416	The Lord Is Great. J. Haydn	5	.05

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ES POPULAR MUSIC INJURE TONE AND TOUCH?

BY EDITH L. WINN.

vo pianists came to me for a summer ion in a hotel. I listened to each with much interest. The first had for many years a student with a good pianist and teacher. She had efinite ideas about accent. She never strict time in dance music. She so afraid of forcing tone that she no tone. You could never hear the nd or third beat in a waltz. She knew bout tone-color, pedaling and expres- but she could not play popular music. hated it, in fact.

ne other applicant sat down at the o and began to play. At once I saw she was experienced. She worked o climaxes definitely, observed repeats, cipated rests and kept strict time in dance music. Moreover, she liked to ; the waltz tempo was not only ex- nt, but she gave a short, sharp, crisp ulse to it. A well-known pianist d her and exclaimed, "That girl worth two of the other one, for mer work. She knows all the popu- operas, has a wide experience in rou- , is a good sight reader, and has an llent tone." The first girl will eclipse in solos, but knows nothing of en- ble playing. It is probable that in the ly of the Mendelssohn, Gade, Jads- and other trios, the second girl ht fail in interest and application, in r words. her taste for good literature have been somewhat perverted, but first girl also knew little of these ks. She, however, must have known to study these works.

took the second girl because she was expert "routinist."

HE LIMITATIONS OF TOUCH.

BY J. ALFRED JOHNSTONE.

LTHOUGH the mechanism of the piano he production of its tones seems simple ugh, yet it is just at this point that ny fanciful theorists invest the subject n much mysterious complexity. There- e, at this starting point the student uld try to begin his investigations in as did and matter-of-fact an attitude as if were about to examine the construc- n and use of any piece of every day chanism entirely unconnected with his a He will find that a candid, personal estigation, first, by examining the chanism of the piano; and secondly, a series of experiments probing the sibilities and the limitations of varie- of tone by varieties of touch, will ch him more clearly, more rapidly, re thoroughly and more convincingly, n the arguments of many treatises.

By greater or less strength of blow or pressure, the key may be depressed re or less rapidly, and the tone be de louder or softer; or, the key may released, thus causing the damper to l and stop the sound, after being held a longer or shorter time, according the length of the note required. Thus, note may be louder or softer; or it y be longer or shorter, according to the gth of the note required. But no de- e of touch, no curious movements of gers, hands, wrists or arms; no coax- , no bullying, no willing; no school- y, no Rubinstein, no Liszt, can produce y varieties of tone more complex than se.—*Touch, Phrasing and Interpreta- n.*

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—June, 1914.

	Regular Price	Special Offer Price
Wagner's Music Dramas (2 vols.)	7.00	3.00
L'Agilite, Op. 20—F. Lecouppey	.75	.20
Musical Poems—Carl Senour	1.00	.35
Musical Playing Cards	.50	.25
Ten Five-Note Recreations—Mrs. C. W. Krogmann	1.00	.35
Very Easiest Pieces for Four Hands	.50	.20
First Parlor Album for the Pianoforte	.50	.20
New Album for Violin and Piano	.50	.20
Chopin's Polonaises	.75	.30
New Reed Organ Volume	.50	.25
Rose Maiden, Cowen	.75	.25
Wagner-Liszt Album	1.00	.35
Education of the Music Teacher—Thos. Tapper	1.50	.60
New Anthem Collection	.25	.13

"On Sale" Returns and Settlements

Thousands of patrons of the Theo. Presser Co. are preparing for the end of their school term. The return of ON SALE music not desired and the settlement of accounts is a part of their preparation. On June 1st every account on our books will receive a complete statement of account, including items both on regular monthly account and all items that have been sent out as ON SALE music. The regular portion of the account for the music actually purchased is, of course, due and payable immediately. With regard to the return and settlement for the ON SALE we will give some simple directions here and also draw attention to the more full explanation sent with the statement.

(1) Return prepaid all ON SALE music unused and not desired; a credit memorandum for the value will be sent with a statement showing the correct balance due us. *Place the name and address of the sender on every package returned.*

(2) Small packages of ON SALE music should be returned by mail; larger packages by express or Parcel Post; still larger packages in a wooden box by freight. The mail rate on sheet music up to four lbs. is 2 oz. for one cent; the rate above four lbs. is the regular Parcel Post rate, varying from 5c to 12c for the first lb. and from 1c to 12c for each additional lb. depending on the zone. The express Prepaid Printed Matter rate is 2 oz. for 1 cent with a minimum of 15c. The Express agent or Postmaster will give you particular information as to the best and cheapest method of returning any particular weight or package to Philadelphia. Bound books should be sent by Parcel Post only; buf sheet music can be sent printed matter up to 4 lbs. and Parcel Post from 4 lbs. to 20 lbs. and the nearby zones up to 50 lbs.

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write the name and address of the sender in the space provided on that gummed label.

(4) ON SALE music received from us during the past season and of such a character as to be usable for the next season's work may be retained under conditions arranged by special correspondence. This plan is done to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. Do not return music that is soiled or used in any way whatsoever.

(6) A credit for the return of music cannot be allowed unless the name and address of the sender is on the outside of every package returned to us.

Diplomas, Medals and Program Forms

Following is a list of the blank diploma forms which we carry in stock:

	Price
Course of Study Certificate	$0.10
Course of Study Diploma, 21 x 16 inches (Parchment)	.50
Diploma Form, 21 x 16 inches (Parchment)	.25
Diploma Form, 21 x 16 inches	.15
Certificate of Award, 12 x 9 inches	.10
Certificate of Award, 12 x 9 inches	.05
Teacher's Certificate, 11 x 8½ inches	.05

In addtion to the above we have had manufactured for us for the present season, a Certificate of Merit, the reading upon which is as follows:

CERTIFICATE OF MERIT.
Awarded To
.....
who has attained a Degree of Excellence in
.....
.....
Given this ..... day of .....
..... at .....
.....
(City to be filled in.)

The size of this is 11½ x 14½, printed on excellent paper by the steel plate process, illumined with a blue and gold seal. We can sell these, engrossing included, for $1.00 each.

We can furnish the same gold or silver medal for the present season which we had during the past two years. Roman finish gold or silver, substantial weight, engraving included; $4.00 for the gold and $3.00 for the silver. We only carry in stock the one design, the best value for the amount spent that we can give.

Our two blank program forms are used extensively at small concerts, recitals, etc., title pages in two colors, one reading, "Concert Given By," the other "Recital By the Pupils Of." The inner pages are blank upon which the program list is to be inserted by the teacher or school. We do not do this inserting but sell the blank forms at a small price because they have an attractive advertisement of THE ETUDE on the fourth page, at the low price of 50c per 100. Samples on application.

Summer New Music

The sending of new music ON SALE, Piano, Voice, Organ, Violin and Octavo, goes on during the summer months but to a much smaller extent than during the winter months. Instead of sending out from four to seven packages of music, we may send out one or two depending on the demand and they are not sent to the regular list but only to those persons who make special demands for the same. A postal card will bring Summer New Music to all who apply for it and for the classification desired.

Early Supplies for the Next Teaching Season

For several years past, we have operated a plan of early distribution of teaching material through which it has been possible to place a complete fall supply in the hands of hundreds of teachers ready for use at the very beginning of their season's work. This arrangement will be in effect again this year and will mean the saving of a considerable portion of the transportation expenses as well as a source of comfort and satisfaction to every teacher who by this means escapes the annoyance and loss of time incidental to ordering at a



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The hostess is never at loss what to offer the afternoon caller if these little "disks of delight" are kept in the house.

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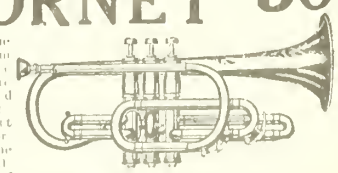
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time when the greatly increased volume of business inevitably causes still further delay.

It is hardly necessary to dwell at any length on the disadvantages of waiting until September to order supplies usually needed very early in that month; every teacher knows fairly well in advance that a certain number of former pupils will resume their studies in the fall and that there will be about so many new pupils, several of them beginners; with this knowledge it is tolerably easy to estimate the quantity of teaching pieces, studies, etc., likely to be needed during the first part of the season; if this information is transferred to us during June, July or the early part of August (the earlier the better) we will undertake to make up individual ON SALE assortments, containing the designated variety of teaching material and forward one to each customer in time for delivery on or before any specified date. In many cases we shall be able to combine several lots in one shipment to go by freight prepaid to a central and nearby distributing point, the transportation thence to be borne by the customer, but under the greatly reduced express rates, the expense for delivery will be quite nominal.

With the June statements of account our regular patrons will receive a special order form to be used for the above described plan of ordering; others desiring information or order form should not hesitate to write to us.

Parcel Post

The installation of Parcel Post has caused some little delay in the Post Office Department during the last two or three months and we believe that where a delay occurs, if the Post Office Department were complained to, the remedy would be more quickly found and applied.

One suggestion of more importance than all with regard to the Summer and coming Fall is to let us have the Fall order as early as possible. Let us have it any time—let us have it before the present season ends. Simply state a date when this order is to be delivered and it will be prepared at our convenience, at our leisure during the summer months and will reach the patrons on exactly the date when they desire it. This will be a convenience to the patron and will certainly be a great convenience to this house.

Summer Mail Order Music Buying

While thousands of our patrons end their term with May or June, there is a very large portion, perhaps not a majority, that continue their teaching during the summer and even in some communities are busier than during the winter season. To those persons and to all desiring music during the summer months we desire to say that this office is better prepared to take care of mail order music supplies, perhaps give even better service from now until the first of September, than from September until May. We are always preparing for the Fall, but our entire organization is with us all Summer; all orders of every size are taken care of on the day they reach us.

Ten Five-Note Recreations. By C. W. Krogmann

This little volume by one of the most popular composers of easy teaching music is the first of this kind that we have to present to our readers, and we are particularly favored in having one of the best works ever composed by this popular writer. The pieces are in the first grade and all have words. Therefore they are both vocal and instrumental. The pieces are written in both clefs, but are within the compass of five notes, in each hand. It is astonishing what has been done in the way of melody and harmony in such a simple form. The words also are extremely appropriate. Some of the titles of these pieces are as follows: "First Lesson," "A Hammock [illegible]," "The Volunteers," "The [illegible] Book," "Morning Song," "Autumn Song," "Evening Song."

The introductory price for this volume is 15 cents postpaid.

Enlarging the Army

Every recruit added to an army strengthens the cause. There can not possibly be too many people interested in music. THE ETUDE adds fresh force to all musical endeavor. Every new subscription sent in fortifies the great body of those who seek musical expansion in America. The distinctive mark of THE ETUDE has always been progress. It has always gone ahead, not only in its contents, but in its reaching out to help new music lovers. Its present great circulation is the result of patient regular building begun thirty years ago, long before thousands of its readers were born.

If every ETUDE reader would spare just a few minutes of his time during the coming month he could easily induce some friend who has not yet taken advantage of THE ETUDE to enroll at once. Last month we started a great campaign to reach the 300,000 mark.

Our 300,000 Introductory Offer

To make the best possible start in our campaign to reach the 300,000 mark we will accept six-month subscriptions (six splendid issues) for 50c, (the lowest ETUDE rate ever made). This is purely an introductory offer based upon our knowledge that THE ETUDE will be so good during the next six months, that every new friend you send to us through this offer will become a permanent subscriber. This special rate applies only to those not now receiving THE ETUDE regularly.

Write your names on a slip of paper, enclose fifty cents for each one. Remit in the form most convenient—stamps, cash, money order, etc. Send orders to THE ETUDE, 1712 Chestnut St., Philadelphia, Pa. Foreign addresses add 36 cents; Canadian, 10 cents.

Important Edition of Wagner's Works

In Germany they say that Wagner's works are now "free." That does not mean that anyone may have a copy of the works without paying for them, but it does mean that the copyrights upon the works have run so long that they have now run out and the great masterpieces are public property. That is, any printer may publish them in Germany without paying the Wagner publishers or the Wagner estate a royalty to the extent it was previously paid. A great German firm has taken advantage of this (Hansa-Verlag, Hamburg), and has printed an edition of the Wagner music dramas arranged for piano solo, and accompanied with the words of the original text, and issued these arrangements in two handsome cloth bound volumes. The price of both volumes bought together is $3.00 (not $3.00 for each single volume, as the volumes will not be sold separately). We can recommend these volumes enthusiastically. They are very fine indeed and include all the essential themes and passages of principal interest in the Wagner Music Dramas *Rienzi, Fliegender Holländer, Tannhäuser, Lohengrin, Tristan und Isolde, Meistersinger, Rheingold, Walküre, Siegfried, Gotterdämmerung* and *Parsival*. By a special arrangement with the publishers we shall be able to supply them to our readers who order through us in the regular way.

The Education of the Music Teacher. By Thomas Tapper

There is a great hue and cry about the teachers who are attempting to give instruction without any definite educational purpose other than that of earning money with little effort. Do you know what the "good" teacher ought to know or better still, what such a teacher should be able to accomplish? It is Mr. Tapper's purpose to outline the education of the ideal music teacher so that the student who aspires to adopt this branch as a life work may know how to proceed. The book is written along broad lines and should prove very helpful to many. It is now completely "set up" in type so that it will be but a short time that we can continue our special introductory "advance of publication" price of 60 cents.

Very Easiest Duets for Pianoforte

This new collection is well advanced in course of preparation and we advise all teachers interested in elementary work to avail themselves of a copy at the introductory rate. There are really very few such volumes to be had; volumes in which both the primo and secondo parts lie in either the first or second grades. It is a volume to be used by two students, not by teacher and pupil. The duets are all very tuneful and attractive, many of them being written or arranged specially for this work.

The special introductory price in advance of publication is 20 cents postpaid.

The Rose Maiden. By Fred H. Cowen

This most popular cantata will be issued in a short time. Of all the cantatas that have been issued in the past thirty years there is none so popular as "The Rose Maiden." It is performed more than any other cantata of medium difficulty. It has all of the attractive features that can be found in a cantata. It has been tried out most thoroughly and has become standard. Almost every Society some time in its history produces this work.

We will only allow one copy to each purchaser. It is not expected that directors will supply a choral society at this price. Our special advance price is but 25 cents postpaid, cash with the order. These advance copies are simply samples to be used for examination.

L' Agilite, Op. 20. By F. Lecouppey

This popular set of 25 Studies will be added to the Presser Collection, complete in one volume. It is one of the best [illegible] of studies devoted to the development of velocity in the intermediate stages. A third grade student can take up this volume to great advantage. It makes an excellent preparation for the more advanced velocity studies of Czerny and others.

For introductory purposes in advance of publication, we are offering copies of this volume at 20 cents postpaid.

Musical Poems. By Caro Senour

We have come into possession of [illegible] publication by this song poet for children. The volume contains one of the finest collections of children's songs we have ever yet had the pleasure of examining. They are gems, every one of them. The words and music are all by this most popular composer. The settings are unique and attractive. They are within the range of every child who is in the first grade.

The advance price of this volume will be 35 cents postpaid.

Chopin's Polonaises

This is one of the best offers we have to present to our readers this month. Chopin has put into this form some of his greatest creations. Of all the volumes of Chopin the Polonaises are the most popular. In fact, it is to Chopin that we owe the great popularity of this volume of music. Almost any pianist or any pretensions should have a volume of these polonaises for his library. It will be published in the Presser Collection in our usual style of good engraving on finest grade of paper.

Our special offer price which will not likely be withdrawn after this month is only 30 cents postpaid if cash accompanies the order.

Wagner-Liszt Album

This work will shortly be added to the Presser Collection. This volume contains all the famous transcriptions by Liszt from Wagner's Operas. There are many of these and the volume contains nearly 100 pages. The arrangements are almost too well known for us to go into detail here. They are intended of course for rather advanced pianists. They are brilliant concert compositions. The price at which we offer the entire volume is less than any of the single pieces may be purchased for in sheet form.

The special offer will most likely be withdrawn after this issue, but we will present our special offer for the present month, 35 cents postpaid, if cash accompanies the order.

Musical Playing Cards

We again draw attention to a prospective publication of a set of regular playing cards, a pack of 52 or 53 cards so manufactured that any game that can be played with hearts, diamonds, clubs and spades can be played with these cards; the only difference will be that the suits will be musical characters, rather interesting for the use of any person or group of persons musically inclined. In advance of publication these cards will be sold for 25 cents a pack.

Advance of Publication Offers Withdrawn

As mentioned last month, it sometimes happens that when we are announcing a new work at a special introductory price, the new work has not as yet received its real title. Just as soon however, as the title is supplied, it is given in our Publisher's Notes. We mention this matter for the better understanding of our patrons who occasionally receive volumes bearing titles differing slightly from the ones first announced.

We are withdrawing from special o

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

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this month, two important works, "Pleasant Hours for Four Hands" Op. 1042, by A. Sartorio, and "Italian Overtures for Four Hands."

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The Prize Contest having closed May 1st, the judges have been busy sorting and classifying the manuscripts submitted. This has been a huge task. There were in all about one thousand manuscripts submitted, representing several hundred composers. The manuscripts came from all directions. Every piece is being carefully examined and we expect to announce the awards in the July issue of THE ETUDE. After this date, all manuscripts not available will be returned to the writers as promptly as possible.

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WHEN Chopin had his apartments in the Rue de la Chaussée d'Antin in Paris, guests would drop in at the soirées musicales and take their places without a word. Here they sat for hours entranced by Chopin's wonderful playing and improvisations. Liszt has given a delightful picture of these soirées. He writes: "Chopin's apartments were dimly lighted with wax candles only, grouped around the Pleyel piano, which he particularly liked for its slightly veiled, yet silvery sonorous tone and easy action. As the corners of the room were left in obscurity all idea of limit was lost, so that there seemed to be no boundary save the darkness of space. The light concentrated around the piano glided wave-like along the floor, mingling with the red flashes of the firelight. By a strange coincidence the polished surface of the mirror reflected so as to double for our eyes the beautiful oval face with the silken curls, which has so often been copied and of which countless engravings have been produced."

HOW THEY FINANCED PARSIFAL.

THE occasional opulent performances of *Parsifal* are by no means easy to give even in these days, but one may imagine how much more difficult was the first production when it was given over thirty years ago at Bayreuth. Entirely apart from the artistic difficulties was the uninviting task of financing an undertaking which in the eyes of hundreds could prove like other Wagnerian enterprises nothing but a disastrous failure. Again, there was Wagner himself to deal with. He had his idealistic mind set upon a wonderful school he proposed to found in Bayreuth. The student-body was to be composed solely of graduates of foremost conservatoires who were to spend six years more in post graduate work in Wagner's preparatory school. The hard working Wagner Societies in all parts of Germany were importuned to forget Wagner's failures in the past and contribute toward the support of the idealistic school. A production of *Parsifal* was offered as a kind of premium for their contributions. Finally Wagner was persuaded that his school was perhaps too Utopian and consented to have all contributions received directed toward the production of his "masterpiece" *Parsifal.* In various ways a sum of about 180,000 marks was gotten together.

The writing of *Parsifal* covered a period of nearly six years. The first performance was given July 28, 1882. Up to this time the Wagner music dramas at Bayreuth had been given before very exclusive audiences of Wagner devotees who subscribed for their seats long in advance. Now it was decided to give sixteen performances open to the public after two performances especially for Wagner patrons had been given. This plan proved especially successful. Seats sold for thirty marks each ($7.50) and owing to the fact that many of the artists gave their services "for the good of the cause," there was a profit of seventy-five thousand marks which was applied to a central fund which insured the continuance of Wagnerian opera at Bayreuth. Thereafter the proprietory right in *Parsifal* remained one of the chief assets of Bayreuth and send thousands upon thousands to the quaint little Bavarian town with its pleasant surrounding, common place buildings, stuffy hotels and Elysian temple of the Music Drama. Seven months after the production of *Parsifal* Wagner's tumultuous life ended in Venice.

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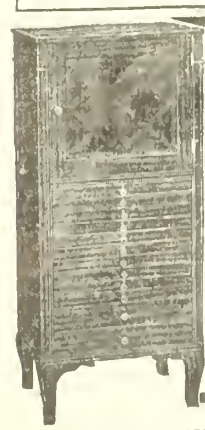
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At Home

THE tour of the Chicago Opera Company is reported to have resulted in a loss of $180,000.

PUCCINI is said to be negotiating for the operatic rights in *The Darling of the Gods*.

THE widow of Sir George Grove, the compiler of the celebrated dictionary died recently in England.

CONGRATULATIONS to Efrem Zimbalist and Alma Gluck, who are to be married this merry month of June.

CARUSO has renewed his contract with the Metropolitan for 1915. It is stated that he will receive $3,000 a performance.

PERFORMANCES of *Jongleur* and *Parsifal* given in Kansas City by the Chicago Grand Opera Company attracted audiences of 5,000.

OPERA in St. Louis has usually been a financial success, but this year, for the first time in history, it ended in a deficit. The deficit amounted to about $2,500.

THE Boston Opera Company, which is now in Paris, will open with *L'Amore dei Tre Re*, which has never yet been seen in the French capital.

ANDREAS DIPPEL has arranged for the appearance of Pavlova, the Russian dancer, with his Opera Comique company at the Century Opera House, New York, next season.

THE distinguished vocal teacher Count Gaetano Lo' Giudice Fabri, died recently at his home in New York. He was born in Naples in 1866, and has resided in this country for the past ten years.

THE sale of the right to collect the royalties on the copyrights of the late Dudley Buck's compositions, which were recently put up for auction by members of the composer's family, fetched $12,628.00.

A MONUMENT has been unveiled in the presence of fifty thousand spectators in Golden Gate Park, San Francisco, to the honor of Verdi. The monument was presented to the city by Italian residents.

THE noted Spanish 'cellist, Pablo Casals, recently arrived rather unexpectedly in America. The explanation of his presence is that he came over to marry Susan Metcalfe, the American mezzo soprano.

THE concert tour of Tetrazzini has been temporarily abandoned, owing to the fact that the singer was stricken with an attack of laryngitis in San Francisco.

THE American Music Department of the National Federation of Musical Clubs announces a prize of $10,000.00 for an American opera open to all citizens of the United States, native or foreign born.

THE famous firm of piano manufacturers of Kranich and Bach of New York have recently celebrated their fiftieth anniversary. Some of the founders are still at the head of the business and control every department.

THE enterprising librarian at the Cossett Library in Memphis, Tenn., has been delivering a series of talks on opera in which the music of the operas discussed was presented as completely as possible with the aid of the talking machine.

THE death has occurred of Edwin F. MacGonigle, a prominent organist and choir director of Philadelphia. He was for many years professor at the Overbrook Theological Seminary, where he taught Latin and ecclesiastical music, and was an authority on Gregorian chant.

THE South Atlantic States Musical Festival was held at Converse College, Spartanburg, S. C., under the direction of Edmond Morris. *Les Huguenots* given in concert form was one of the features of the festival. The festival took place in early May.

A SYMPHONY in A major, by L. Leslie Loth, a young American composer, has been given in Breslau, Germany, and was received with much favor. Mr. Loth is one of the youngest representative American composers.

TENTATIVE plans are being made in Louis for the building of an opera house that city. There will be seating accom dation for 3,350, if the present plans c to anything, and prices will range from little as twenty-five cents.

THE Boston Opera Company is givin season of opera in Paris. A crowd of thousand people gathered together on landing stage at Boston to see them off w the *Lapland* sailed. The crush was so g that several people were injured, and s of the ladies fainted.

THE production of Hamilton Harty's c tata, *The Mystic Trumpeter*, by the Col bia University Chorus, was a prominent s cess. It was given at Carnegie Hall un the direction of that able choral condn Walter Henry Hall, Professor of Choral M at Columbia University.

THE Louisiana State Music Teachers' A ciation held its Convention recently Shreveport. Among those who attended Leon Ryder Maxwell, president of the a ciation, Dr. Giuseppe Ferrata, the comp and a large number of the principal teac of the State.

A HUNEKER-CHOPIN recital was rece given at the Beethoven Saal in Vienna which the distinguished American critic biographer of Liszt and Chopin was guest of honor. Excerpts from the wo of the masters were given together w readings and recitations from some of Huneker's works.

A MEMORIAL to George Alexander Chapl was given in New York late in April. proceeds of the concert were devoted endowing the Chapman memorial on estate of the late Edward MacDowell. fine plan and a splendid purpose. Chapr was loved by many musical friends.

THE distinguished head of the New E land Conservatory, Boston, Mr. Ge W. Chadwick, has been asked to compos male chorus for the Concordia Singing ciety of Leipzig. The Concordia is celeb ing the fiftieth anniversary of its foundat and Mr. Chadwick has been a member s his student days in Leipzig.

AMONG the deaths of the month must recorded that of Mme. Gizella Remenyi, widow of the celebrated Hungarian violi Remenyi. She has been living for some t in Ohio. Many of the leading musician Akron and Cleveland as well as many H garians and the Hungarian Consul of t cities attended the funeral.

THE Orange Musical Art Society rece gave its thirty-sixth private concert. novelty of the evening was a Nocturne soprano solo, chorus of women's voices orchestra, composed by Henry Holden H and dedicated by him to the Orange Mus Art Society and to its conductor, Mr. Art Woodruff.

MUSIC lovers in Washington were m interested at a recent concert of the W ington Symphony in the first performa of a *Second Indian Rhapsody* composed the conductor of the orchestra, Mr. Hein Hammer. The themes were based on m dies collected from among the Chipp Indians by Miss Densmore of the Smith ian Institute.

THE famous Mendelssohn Choir of Toro is planning to make a tour of Engl France and Germany next year, and Toronto Municipal Board of Control has cided to vote $10,000 towards the necess funds. It is felt that the work of admirable chorus under the brilliant Vogt will be good advertising from bot commercial and artistic standpoint.

THE Twenty-first Biennial May Fest was held in Cincinnati May 5-6-7-8-9. W known soloists including Mme. Schuma Heink, Henri Scott and Florence Hin took part. This festival was founded 1873 and is in a way the precursor of great festivals given in all parts of country. The *B minor Mass*, the *N Symphony*, the *Damnation of Faust* and *Manzoni Requiem* were the features year.

An undertaking is on foot for the preservation of Old World folk-songs that have survived in America since colonial days. The United States government is aiding matters, and the search for old English, Scotch and Welsh ballads is being prosecuted by the Bureau of Education of the Department of the Interior in coöperation with Dr. C. Alphonso Smith, Professor of English in the University of Virginia and founder and president of the Virginia Folklore Society.

While the German government has refused to join in the Panama Canal Exposition at San Francisco, the German-Americans are taking matters into their own hands to see that Germany is fully represented. A committee has been appointed and is going vigorously to work to raise a fund of half a million dollars from among German-Americans. The chairman of the committee is Dr. Max Magnus. The purpose is to equip and maintain at the Exposition a "Palace of German-American History and Culture."

The New York Symphony Society has been most successful, but each year closes with a deficit of fifty or sixty thousand dollars. Hitherto this deficit has been defrayed by a group of twenty-eight subscribers. This year, however, Mr. Harry Harkness Flagler, the president of the Society, has taken the burden upon his own shoulders, and made himself personally responsible for the entire amount. Furthermore it is understood that his generosity will extend beyond his own lifetime, and that henceforth the Society will be financially independent.

The Los Angeles National Grand Opera Company, Incorporated, is now in process of formation for the purpose of giving twelve weeks of opera next season. The company has the strongest social and financial backing, five hundred of the most prominent residents of Los Angeles having signed an agreement to guarantee the season of opera. Florencio Constantino has been engaged to head the list of artists. He will give in all twenty-four performances, two each week. Previous to the opening of the season next January, Constantino will make a tour of the country.

The drawing power of good old *H. M. S. Pinafore* continues to be as great as ever. Its powers of endurance are even able to withstand a Hippodrome performance in New York in which a *Sir Joseph Porter* treads the decks of a real ship floating on real water. One wonders what W. S. Gilbert would have said to this. Simplicity of stage effects was a creed with him. He felt with justice that neither his lines nor Sullivan's music needed much in the way of scenic display.

A curious case of the pot calling the kettle black is that of Mr. Granville Bantock, who recently expressed himself as "weary of musical complexity, both choral and orchestral. Modern music," he goes on, "with its turgid harmonies, its thick and choked orchestration, its loose and undiscoverable rhythms, is sheer decadence . . . After all it is melody that matters. Nowadays we strive after stupendous effects, and have lost the art of writing tunes. We are so tremendously clever that we are unable to do what the peasant of a hundred years ago accomplished with ease." Mr. Bantock is regarded as one of the most "advanced" of modern British composers and has made all sorts of complicated musical experiments of the most cacophonous kind. Is this just an outbreak in a moment of irritation, or is it the measured utterance of a revolutionary prodigal about to return to the conservative fold?

The Aborn Brothers announce some drastic reforms in the Century Opera Company for next season. Half the present chorus will be dismissed and replaced by choristers imported from England. Most of the present principals are to go—all but eight. The orchestra is to be increased and many of the present members replaced by more efficient men at higher salaries. From $3000 to $5000 a week more is to be spent on opera next year than was spent last season, which approximated $15,000. Only popular operas, mostly of the Italian type, are to be given, and no novelty will be offered unless it is tuneful. The Aborn Brothers cheerfully admit that the past season has not been all that it should be. "We have encountered many obstacles," says Milton Aborn, "and we recognize that we have given some opera that has not been excellent. Next year there will be no excuses to offer." Good luck to them anyway! They deserve the greatest possible praise for their accomplishments in the past.

Abroad

Preparations are being made in Italy to celebrate next August the tercentenary of the birth of Palestrina.

Leoncavallo is said to be at work on a three-act opera, called *Ave Maria*.

Admirers in France of the late Raoul Pugno are raising a fund for a memorial to the distinguished pianist.

The Quinlan Opera Company is back in England after having completed a world-encircling tour of 40,000 miles.

A commemorative tablet has been placed on the house in Liége where César Franck was born, December 10, 1822.

A "film drama" by Gabriel d'Annunzio, the celebrated Italian poet, has been barred from Italian opera houses in Rome, Naples and Milan.

The great French poet Frédéric Mistral, author of the famous poem *Mireio* upon which Gounod's opera *Mireille* is founded, died recently in Paris at the age of eighty-three.

Carl Pohlig, formerly conductor of the Philadelphia Symphony Orchestra, has been appointed conductor to the Court Opera of Brunswick.

Victor Herbert was stricken with appendicitis while in London on his way to the continent. An operation was necessary but the genial composer is now well on the way to recovery. His opera *Madeleine* is to be presented in Paris.

A collection of manuscripts and autographs of Manuel Garcia have been presented to the Paris Conservatoire by Mmes. Chamerot and A. Duvernoy, daughters of Pauline Viardot. Among them is the manuscript of Mozart's *Don Juan*.

Edmond Rostand, the author of *Cyrano de Bergerac*, has commissioned Zandonai to make an operatic version of his work, as he claims that Walter Damrosch did the work into an opera without his authorization. Zandonai, it will be remembered, is a young Italian composer whose *Conchita* attracted some attention in America and in Europe a year or so ago.

The attempt of Ymelda Julienna to introduce art dancing without music did not prove satisfactory to the dwellers in Hamburg. She employed only the occasional clash of a gong to emphasize fear, joy or other emotion. The critics, however, declared that the dancing seemed like mere acrobatics.

Padua recently enjoyed a concert at which twenty-five 'cellists performed in unison. This was followed by a performance of Goldmark's 'cello concerto by twelve 'cellists, still in unison! The French *Le Ménestrel* not unnaturally asks what eccentricities of this sort have to do with music.

The death of Tito Mattei will be much deplored by singers in this country who have enjoyed singing his *Non è ver'*, *Dear Heart*, and other tuneful numbers. Mattei was born near Naples in 1841, but lived in London since 1863. He not only composed songs but also operas and ballets, and was also a pianist and conductor of great ability.

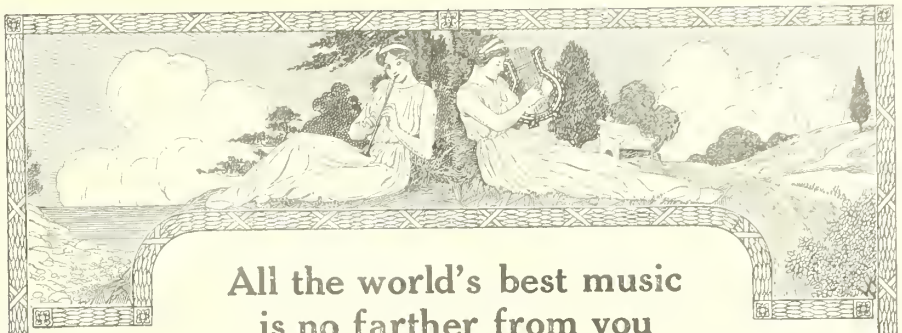
The Czar of Russia has decided to subsidize the Balalaika Orchestra out of his own private purse, and it will be henceforth known as the Imperial Orchestra. It will be remembered that this unique organization visited America a few years ago and created much interest in the strangely beautiful tone of that characteristic Russian instrument the Balalaika.

According to the London *Daily Chronicle*, wireless telephony has been successfully utilized for the transmission to the Eiffel Tower of the voice of a tenor who was singing in Brussels, 225 miles from Paris. The success of the experiment was due to the use of a microphone invented by Signor Marzi, an Italian engineer. While perfection is not yet conceded to the Marzi system, the achievement is declared by experts to constitute a tremendous advance in wireless telephony.

Hubert Bath, a well known English musician, has been appointed musical adviser to the London County Council. He will have a say in forming the programs of over fifty bands that play in the London parks. He plans to give very little space to Viennese waltzes of the kind that have been so popular of late, as he contends that there is much English dance music that can well be used to replace them. "Heavy German music" is also barred, and of course "ragtime and all that sort of thing" will be conspicuous by its absence. Thus is the public to be railroaded into listening to British music.

An estimate has been made in Berlin of the number of people who go to the Royal Opera, and it is believed that out of the four million inhabitants, only about 20,000 have entered the portals of that majestic institution. The rest find the prices prohibitive and affect the cheaper operatic resorts. Now that the copyright on the Wagner operas has expired, many hundreds of thousands of music lovers who have hitherto had no opportunity of seeing these masterworks will have an opportunity of doing so. It is said that there is a perfect craze for Wagner at the present time in Berlin.

A statue of Massenet has been erected at Monte Carlo in the garden opposite the Casino. The statue was officially unveiled in the theatre adjoining the Casino by the Prince of Monaco under somewhat distressing weather conditions. Members of the Massenet family were present and many notables were assembled on the stage. The same evening the first performance of Massenet's opera, which was completed shortly before his death, was given. *Cleopatre*, as the work is called, proved to be a success, and will doubtless soon be produced in Paris. It is one of three works which the master left unproduced.



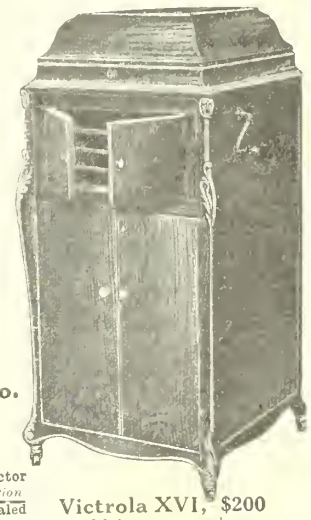
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"Maryland, My Maryland," the most melodious and inspiring of all the songs sung by the followers of the "Lost Cause," was composed by James R. Randall.

"Marching Through Georgia," which will be sung and played as long as the Republie survives, was composed by Henry Clay Work, born in Middletown, Connectieut, 1832, died at Hartford, 1884. He also eomposed "Kingdom Comin'," "Babylon Is Fallen," "Nieodemus the Slave," "My Grandfather's Cloek," "Lily Dale," and "Father, Dear Father, Come Home With Me Now." Work possessed eonsiderable mechanical as well as musieal skill, and was the inventor of a knitting machine, a walking doll, and a rotary engine.

"In Dixie's Land" was eomposed in New York in 1859 by Daniel Emmet, a principal member of Bryant's Minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Massachusetts.

Walter Kittredge, born in Merrimack, New Hampshire, 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and musie of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on beeame immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody eomposed by Henry McCarthy. It was first sung in the early sixties at a variety theater in New Orleans.

"Tramp, Tramp, Tramp," and "Battle Cry of Freedom" were eomposed by George F. Root.

"The Battle Hymn of the Republie," as is well known, was written by Julia Ward Howe under the inspiration of a visit to the Army of the Potomac while lying in winter quarters:

"I have seen Him in the watchfires of a hundred eireling camps."

"Blue and Gray" was written by F. M. Finch; "Bivouac of the Dead," by Theodore O'Hara; "Sheridan's Ride," by T. Buchanan Read; "Somebody's Darling," by C. H. Osborn, S. F. "The Conquered Banner" was eomposed by Father Ryan. "We Are Coming, Father Abraham," by S. J. Adams, and "When Johnny Comes Marching Home," by Patrick S. Gilmore.

"Who Will Care for Mother Now?" and "When This Cruel War Is Over" were written by Charles Carroll Sawyer.

"All Quiet Along the Potomac" was composed by Mrs. Ethel Lynñe Beers, a lineal deseendant of John Eliot, apostle to the Indians.—*San Francisco Call*

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Q. Why are there pedals on a harp? What do these pedals do? Is their action the same as the action of the piano?—E. L.

A. The pedals on a harp are totally different from those of a piano. They serve another purpose altogether. There is one pedal, however, which is sometimes found on the harp which is used as the soft pedal is employed on the piano. But that also works in an entirely different way. Every sound-box must have a sound-hole in order that the air within the box may vibrate freely. Cover these sound-holes and the tone is dulled and made lifeless. (Try this on a violin by covering the sound-holes.) The soft pedal closes the sound holes and dulls the tone. But it spoils the quality so much that they are beginning to drop this pedal altogether.

The other pedals change the pitch of the strings. There is a pedal for each note of the scale, a C, D, E, F, G, A and B pedal. The open strings of the harp are always tuned to a flat note. Thus if no pedal is touched the strings sound the scale of C-flat;—C flat, D flat, E flat, F flat, G flat, A flat, B flat and C flat—seven flats. But if you put down the C pedal half way, a number of wheels with two pins revolve and grip each C string shortening it somewhat and causing it to sound C natural. Now if the pedal is pressed entirely down another set of C wheels will turn, gripping the C strings further down and making them still shorter, so that each C string will now sound C sharp.

The same action takes place with very one of the remaining pedals thus making the harp a chromatic instrument. And you will notice the uniformity of the system. Any open string gives the flat of the note. With the pedal half-way down any string gives the natural of the note, and with the pedal the whole way down the string gives the sharp of the note.

There are notches attached to the pedals so that one can set the pedal half-way or entirely down and have it remain after the foot is removed. Thus we can set the harp in any desired key.

There is also another harp called the Chromatic Harp, which is made without any pedals. This has a very wide "comb" (the top piece) and the wires cross each other diagonally. The instrument has the advantage of being much more simple in its mechanism than the pedal harp and standing in tune very well. But the pedal harp is still the choice of most artists.

The wheels which I have described above are worked by means of tiny iron rods which are run through the front pole of the instrument. This mechanism makes the harp quite an expensive instrument. These pedals were the invention of Erard, the piano-maker, in 1810, from which date the concert harp, or double-action pedal-harp, had its origin.

Q. Is it known when the cadenza originated, or how it came to be admitted into the more strictly classic forms?—L. S. I.

A. In the 18th century people made a great deal of display with improvization in instrumental music. There were contests in which a theme would be given to two or more contestants who would elaborate it as best they could. At every concert the artist was expected to show his powers of improvization in one way or another. This crept into the concerto. At a certain point, in the coda of the first or third movement, either or both, the soloist would work out an improvization upon the themes of the movement. After remaining for a long time an improvization, it gradually became customary to write out the cadenza. But this was by no means always done. Ole Bull very seldom wrote out his cadenzas in violin concertos, but continued to improvize them in the old-fashioned manner. This was always a risky thing to do. I can recall an instance where the conductor, not having any definite cue as to when he was to finish the cadenza, burst in with his orchestra in the midst of Ole Bull's improvization.

In vocal works the cadenza is very much older. I have old music in my library, in the Neume notation, which dates back at least to the year A. D. 950. And even in the early Christian church it was customary at times to give all kinds of vocal embellishments upon a single word, which would today be called a cadenza.

Q. Has the oratorio any set form like the symphony or the sonata?

A. No, the form of the oratorio is not a fixed one, but it is supposed to be in the old classical style, with much counterpoint and fugue. The harmonic style is not employed in oratorio. Originally it was merely a sacred opera and was performed upon the stage in costume, just as any other opera, but, from the time of Carissimi and Scarlatti it became a concert performance, and in Germany Heinrich Schuetz and others made it a concert performance in very early days. In recent days an effort has been made to bring back the oratorio to its old operatic style by giving *Elijah*, by Mendelssohn, as an opera.

Q. Have Massenet, Saint-Saëns, and Alfred Bruneau any outstanding characteristics in their work that may be epitomized in a few words of specific musical meaning so that I may give my club something to help them place the relative importance of these masters in their minds?

A. It would be rather difficult to give especial characteristics to the works of the composers you mention. Massenet was probably the most sensuous composer of the three. He had the fatal gift of great facility, and composed an opera about every year. As a consequence there was often much in his work which was mere routine. He knew every resource of the theatre and was dramatic even when not inspired. He was melodic in a high degree. Saint-Saëns is greater in an orchestral sense, but not always so effective for the stage. He is far more symphonic in style than Massenet. Bruneau is not so important as either of the others although he is a sincere and melodic composer of the modern French school.

Q. What is meant by temperamental playing? May anyone develop it?

A. No, this is not a sense that can be educated. It is the natural endowment of romance and passion such as one often finds in a Gypsy, or a Bohemian, or a Hungarian, or a Pole. Of course temperament alone does not make a great artist, but the lack of it may prevent the most earnest student from becoming great. Hans Von Bülow, for example, just escaped being one of the greatest pianists of the world by a lack of temperament. Yet his intellectuality was above that of Rubinstein who excelled him upon the concert platform.

Q. Does the great desire of the famous composers of the present to ally music so closely with words, even in the symphony, which often has its program, indicate a deterioration from the "absolute" music of the classical composers?

A. This question would require an entire essay for its answer. The trend of the present is towards "program-music" and away from the absolute vein of the older composers. Richard Strauss once told my son, (Arthur Elson) that he believed that no one ever wrote a musical work without having a definite picture in mind, but I cannot conceive of Brahms having such pictorial ideas when composing his concertos, for example Mahler was against such a union of word-ideas with music, but for all that his music is so dramatic in effect that there must have been some mental picture here. Daniel Gregory Mason has written an essay on this subject, entitled *The Enjoyment of Music*. You might also look up Weingartner's *The Symphony since Beethoven*.

Q. Is it possible to perform a triple trill on the piano?—B. C. H.

A. Something of this kind can be done by the two hands used with wrist action. It would not properly be written as a trill, but as two chords in rapid alternation in thirty-second notes, but the result would be practically a triple trill.

Q. A violinist recently told me that his violin had a "wolf" in it, what is the meaning of this expression?—D. B.

A. It is a flaw in the instrument. Because of some malformation in the wood, or some fault in the construction, one or more notes, played in their proper positions, sound off pitch or with a bad quality of tone. Such a "wolf" is one of the mysteries of Acoustics. Its exact cause has never been fully determined, nor yet its certain remedy.

Q. Kindly give an example of ribattuta and let me know how it is employed in piano music. I heard a lecturer refer to this recently in connection with a piano sonata, but could not get his meaning.—H. T.

A. The ribattuta is the playing of two notes, that are to constitute a trill, slowly, or in some unequal rhythm, and gradually accelerating them until they form a trill. It is an old-fashioned device, but is still often used by vocalists and it has even been used by Beethoven in his *Leonora, No. 3* overture. The word means "re-striking."



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His extraordinary attempt to found a colony in Pennsylvania sounds like a dream. Early in the fifties he bought 125,000 acres of land in Potter County on the Susquehanna, on which, in his own words, "to found a New Norway, consecrated to liberty, baptized with independence, and protected by the Union's mighty flag." His object was to find a place for fellow countrymen of his who dwelt in the south, undergoing much hardship and suffering intensely from the uncongenial climate—uncongenial that is, to the hardy sons of ice and snow. About three hundred houses were built, together with a country inn, a store and a church, and hither the Norwegians flocked in hundreds. Ole Bull gave concerts with overwhelming success, the proceeds of which were all turned over to the experimental colony. Philadelphia subscrib two millions to the Sunbury and E Road; New York gave another t millions to a branch of the Erie and N York road from Elmira to Oleana, t northern line of the colony. His pla were gigantic.

Shortly after founding the colony went on tour, visiting California way of Panama. Here he contract yellow fever, and while still prostrat with sickness he learnt that the title the land he had bought in Pennsylvan was fraudulent. He hurried back Philadelphia only to find that the age to whom he had entrusted his affairs h deliberately duped him. The agent pe suaded Bull to go home with him a discuss the situation over the dinner tab Seated at the table Ole Bull felt a sudd aversion to food though he was fai from the lack of it and from fatigu Driven into a corner by the excited violi ist, the agent defiantly confessed havi cheated him, saying "I have your mone now do your worst!" Some years lat the agent confessed on his deathbed th he had put poison in the food he h offered to Ole Bull. The real owner the land was a Quaker gentleman who h done his utmost to apprise Ole Bull the real state of affairs, but in vai owing to the machinations of the pe fidious agent. The Quaker was muc interested in the experiment, and offere the land to Bull at a considerably reduc price, but Bull was not able to do mo than purchase the land on which t houses stood, and was compelled t abandon his dream-colony.

The Interpretive Power of the Accompaniment

BY MARIE M. BENEDICT

Comment on certain effects in accompaniment, which are essential to artistic ensemble in choir work, may seem a thing unnecessary. But, if he who runs may read, there are yet a few organists treading our planet, to whose mental recesses the idea of perfection of style and interpretation in rendition of accompaniments seems not to have really penetrated. Yet the realization of this ideal is vitally essential to beauty of effect, to any true interpretation of the thought of the composer, as embodied in anthem, quartet, or solo.

We shall all agree that the accompaniment is the background of any vocal number, quite as truly as are the effects in color and mood, the background of a picture. It is, in its true estate, that subtly interpretive tonal medium, against which the beauty of the different vocal parts stand out in clear relief as the beauty of the single figure, or as a group of figures stands out against the background of a picture. It is that which heightens a thousandfold the charm of melody, which ineffably illumines and intensifies the music's message, by the subtle suggestiveness of its harmonic undertone, or of its thematic counter comment. It is the instrumental comment upon the thought of the vocal score, and if it lacks sympathetic expression, the full significance of the whole will remain a thing unrealized.

To go through the organ part, with fair accuracy as to notes, well with the choir in tempo, is not to fulfill the purpose of the accompaniment. It must be studied as though it were a solo. The relation of every phrase, to the meaning of the whole, must be carefully considered. The significance of its periods o brief solo, and of its reiterative phrase The deep suggestiveness of its harmoni changes. The vividly illuminating powe of its counter-themes, all must be mad one's own; all must be deeply felt b the accompanist, if they are to be, in th slightest degree, perceived by the audi ence; if the listeners are to get even suggestion of the beauty of its inte pretive comment upon the subject of th anthem.

Not only in anthem, trio or duet ma the accompaniment be rich in sugges tive meaning. In the music of the sim plest hymn, the organ may literally trans figure every stanza. In announcement o the hymn and in its rendition with th choir, faith and vision, aspiration and en deavor, spiritual peace and spiritua power may be made real and actua through the eloquence of the organ, un der the touch of one who knows how t make the subordinate part take its vita share in expression of the meaning o composer and of author.

Why should a modern composer hesi tate to employ the far greater resource placed at his command? Why restric himself to antiquated simplicity, whe both instruments and voices are able t interpret the most abstruse conception with perfect accuracy? And yet I woul advise a composer rather to be common place than far-fetched in his ideas, o bombastic in his expression of them.—Beethoven.

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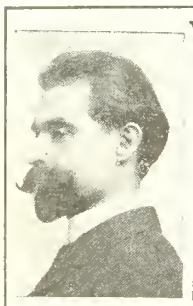


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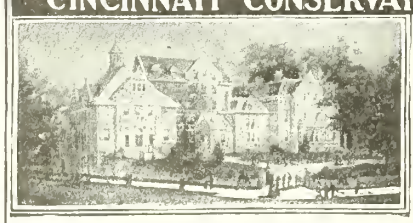
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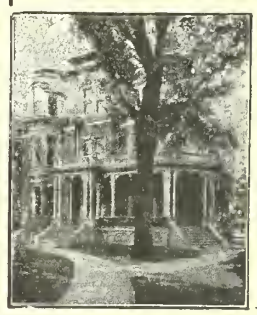
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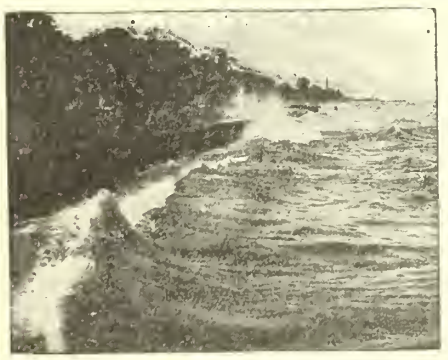
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Coming Issues of THE ETUDE

Mrs. MacDowell on Her Husband's Teaching Methods.

AFTER at least two years of waiting Mrs. MacDowell has at last found time to put on paper some of the main teaching principles employed by her husband, the most renowned of American composers, Edward MacDowell. Since Mr. MacDowell's death, his devoted wife has worked day and night to further the plan of a residence for artists at the MacDowell home at Peterborough, New Hampshire. As is well known, a great pageant is held every summer to assist in this plan. In addition to this, Mrs. MacDowell has done a great amount of lecturing to raise necessary funds. Since she was a pupil of her husband in Germany before their marriage, and since she watched his work as a teacher daily during many years, this article, which will appear shortly in THE ETUDE, is one of broad interest and great practical value.

New Phases of Piano Touch.

The distinguished composer, teacher and pianist, Henry Holden Huss, has given a considerable amount of his valuable time to the discussion of the subject of Touch for THE ETUDE. Mr. Huss is, without doubt, one of the foremost of American composers. His works have been performed by most of the big American orchestras, and he has played repeatedly with our foremost organizations such as the Boston Symphony and the Kneisel Quartet. During many years of teaching he has given a great amount of attention to the subject of touch and in the article which he has promised us for the next issue of THE ETUDE there will be much that will represent long years of study and reflection at the keyboard.

The Chief Musical Forces of the Nineteenth Century.

Prof. Frederick Niecks, professor of music at the University of Edinburgh, Scotland, is one of the most highly gifted writers upon musical subjects of the present time. For a considerable length of time he has been engaged in the preparation of an article for THE ETUDE entitled, "The Chief Musical Forces of the Nineteenth Century." Prof. Niecks possesses the advantage of an exhaustive German schooling, and long residence in Scitland, and has perhaps added a bit of the directness and open sincerity of the country of his adoption. This will be an article of practical historical value, and any ETUDE reader who desires to have the main events of the last century clearly fixed in mind will find it well worth while to secure this article in the August issue.

A Plea for More Rational Teaching.

Mr. Perlee V. Jervis is endowed with a rare faculty for saying just what he means in a way that carries conviction. Having studied for many years with Dr. William Mason and having developed Dr. Mason's ideas in his own teaching, Mr. Jervis has through knowledge and experience achieved a position which makes him peculiarly fitted to plead for a rational method involving what one may call "enlightened common sense."

The Awakening and Development of Musical Ability.

"We must Luther Burbank our pupils in order to quicken their evolution," says Miss Mary Venables in her vigorous address prepared for the New York State Teachers' Association. This address is embodied in the article which is to appear in the August ETUDE. Miss Venables has herself been "Burbanking" her young pupils in Cincinnati, and the article tells in a warm, imaginative way how this has been brought about.

NEW PUBLICATIONS

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THE ETUDE

JULY, 1914 VOL. XXXII. No. 7.

THINGS TO DO NOW.

WHAT can the teacher and the student do in the summer months that will influence the coming season? Unless you are one of those unfortunate people who call a vacation what a naturalist would call torpidity you will find as many interesting things to do in July and August as in December and January.

First of all, STORE UP SUNSHINE. Make it a daily joy to expose yourself to the air and light. Get a plentiful supply of the delicious fruits and vegetables that the summer suns and rains bring to you. Seek the refreshing companionship of friends who not only preach about the outdoor world but who make themselves a part of it.

Next make a plan of what you intend to do. If you are a pupil set a definite goal for yourself. Measure out the work you expect to accomplish and devote the summer to preparation for that work. If you plan to make the Haydn Sonatas your possession before next June spend the summer getting an idea of Haydn's work and life. Look over the sonatas themselves. Compare them with the sonatas of Haydn's pupil Mozart. Try to find out for yourself without any book or teacher's help how the two composers differ in their methods. If you lack a vocabulary of technical terms make descriptive words up for yourself. Get the general "hang" of the thing. In two months of reflection and deliberation carefully spent now, one can accomplish far more than by piling suddenly into the work in September or October and floundering about for a month or so.

If you are a teacher, there are so many necessary summer tasks that it is hardly necessary to call your attention to them. First of all you owe it to yourself to find out just how many pupils you can really count upon. If you are advertising, your "copy" and your campaign are wasted unless you can produce real results. Don't leave the matter until Labor Day. Write your letters and advertisements so that you can force a reply that will settle things. This can be done without offence if you employ a little tact. Any business man will admire your attitude if you go to the trouble of explaining that your business success depends upon promptness and that music study must be pursued regularly.

THE SPIRIT OF THE AGE.

WHEN Gounod journeyed to Rome to enjoy the privileges which he had won through the *Prix de Rome* he traveled part of the way in a "vetturino." It is most interesting to read his account of the quaint old vehicle printed in his *Reminiscences.*

"The good natured old conveyance which one stopped at will, whenever one wanted peacefully to admire those beautiful bits of scenery through or mayhap underneath which the snorting steam horse, devouring space like a meteor, now whisks you like a parcel. In those days men travelled gradually, insensibly, from one impression to another; now this railway mortar fires us from Paris, in our sleep, to wake under some Eastern sky. No imperceptible mental transition or climatic change. We are shot out roughly treated as a British merchant treats his merchandise. . . . If only progress, that remorseless conqueror, would spare its victims' lives! But no,—the vetturino has departed utterly. Yet, I bless his memory. But for his aid, I should never had the joy of seeing that wonderful Corniche, the ideal introduction to the delicious climate and picturesque charms of Italy—Monaco, Mentone, Sestri, Genoa, Spezzia, Trasimeno, Tuscany, Pisa, Lucca, Sienna, Perugia, Florence. A progressive and manysided education, Nature's explanation of the existence of the great masters, while they in turn teach man to look at Nature."

Please read that last sentence again. Gounod has expressed very pithily about all that can be said concerning the great transition in our mode of life which has come about during the last quarter of a century. When Gounod wrote his memoirs the automobile, the submarine and the flying machine were still regarded as the dreams of materialists. Civilization demanded speed. It was the spirit of the age. How little Gounod was in touch with this spirit is shown by his music. All the lovely Gounod melodies and concords are a reflection of his leisurely development under the more patient art methods of a passing age. While we deplore the conditions which are apparently substituting for the tunes of *Faust* the discords of *Elektra,* we can not modify civilization, and it is our part to become imbued with this new spirit. Our younger musicians and performers must feel within themselves the need for interpreting this new order of things in their music. Sargent, Whistler and Abbey raised the fame of American painters to new and unexpected heights. Practically all of their works show their intimacy with the classical standards of painting, but it is the vigor of Sargent, the character of Abbey and the philosophy of Whistler which reveals the new world in their work.

You, who would bring renown to American music, must remember first of all that we are living in an age of immense dynamic force,—of terrific speed. View the old in Art and Nature as you would from a delightful clattering "vetturino," but do your traveling in an aeroplane if you wish your message to travel on to the XXVIII Century.

A SEARCHING TEST.

THE ETUDE continually enjoins its teacher readers to examine themselves constantly. It is difficult to establish the attitude of mind to accomplish this successfully. It is human to be satisfied with oneself and one's own attainments. It is hard to look upon one's own conduct as though it were being viewed by the eyes of another. It is easy to neglect just those things which are most intimately connected with success or failure while one is dealing earnestly with superficial things which have only a very indefinite relation to the real essentials of one's life.

This little sermon has long since become a journalistic platitude, but it is occasioned here because the New York Bureau of Municipal Research recently published a kind of examination blank to test the efficiency of the teacher, and the blank may be used by any reader of this editorial as a kind of self-examination. Put a check under the word that suits your case and do this honestly and conscientiously, so that you may really know how you measure up. You know. Don't deceive yourself. If the record is not what you think it ought to be, commence to look around for a remedy. Ten chances to one you will find the remedy within yourself. Apply this test to your last lesson as though you were examining some other teacher in whom you had no personal interest.

Does the teacher appear to be *vigorous* or *weak? poised* or *nervous? neat* or *slovenly?* at *ease* or *embarrassed?* Is her voice *pleasing* or *harsh? clear* or *indistinct? low* or *high?* In her personal relations with her pupils, does she appear to *stimulate* or to *suppress?* to *win* cordial *coöperation* or to *antagonize?* to be *sympathetic* or to be *harsh?* to be *strict* or to be *lax?* to be *even-tempered* or to be *irritable?* to be *reasonable* or to be *unreasonable?* to be *tolerant* or to be *intolerant?* to be *dignified* or *undignified?* to be *courteous* or to be *rude?* to be *encouraging* or to be *nagging?* to be *firm* or to be *weak?* to be *tactful* or to be *blundering?* to be *enthusiastic* or to be *diffident?* to be *quick to react* or to be *slow to react?* to be *quiet* or to be *noisy?* to be *systematic* or to be *disorderly?* to be *resourceful* or to be *dependent?*

Musical Thought and Action in the Old World.

By ARTHUR ELSON

In *Die Musik*, Richard Cahn-Speyer writes somewhat lengthily on Music and Cultivation. His chief point seems to be a plea for wider acquaintance and knowledge of schools among the people who make up the musical public. This, he rightly claims, will bring people nearer together in their estimates of new composers, and will even make the progress of the latter more orderly and less sporadic.

In reality, the musical knowledge of the average amateur is still quite limited, in spite of the progress of musical history in the last half-century. It is not so many years ago that Mendelssohn practically rediscovered Bach, and brought him out of long neglect. Even at present, it takes a long time for the music of one nation to penetrate into another. Germany, in spite of having its own Schoenberg, is only now growing acquainted with the modern French movement. France, on the other hand, hears scarcely any of the new German music, though it has for a long while accepted Wagner. England is a little more fortunate, for Elgar is known on the continent, and the works of Cyril Scott are now earning a well-deserved European reputation.

As for the old music, it has taken the efforts of men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Scarlatti, a Couperin, or a Vitali. There is still a large field here for both student and performer. It happens that this department of THE ETUDE has already made some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

IS MUSIC AN AID TO PROGRESS?

Other writers have been discussing the question whether music is an aid to progress. In some ways music has been employed practically for the regulation of labor and effort. Thus it is thought that the sistrum of the old Egyptians was shaken as a signal for the workmen to pull and haul together. Though that instrument was little more than a jangle of bell-like tones, the principle is more fully illustrated in the sailor "shanteys" of the last century. These are songs, sometimes of fair length, which the "shantey-man" sings to insure a rhythmic and unified pull at the halyards, sheets or other ropes. These musical curiosities are disappearing as steam drives out the sailing ship, but they still exist, and are found all the way from the banks of Newfoundland to the coast of China.

In ancient Greece music was held in the highest esteem as an influence for good. The myth of Orpheus is but one of many evidences of the power of sound in the old days. We are not affected so strongly by music at present, but in ancient times there may have been a physical reason, as well as an intellectual or emotional one, for the striking effect of music. Ancient races may have been more keenly sensitive to actual vibration, apart from melody or harmony, just as some animals are found to be to-day. Thus the dog who howls at piano chords is not trying to criticise the music, but is merely responding to the thrill caused by the vibrations. The Greeks had their musical cultivation, also, however, and some of their festival-pieces of program music would seem quite modern in their varied effects.

Nowadays, too, many people look on music as a mere intoxicant for the emotions. Undoubtedly much music satisfies this definition, even up to the noble works of Chopin. With this idea, it is claimed that music does not cause progress, but that progress creates the demand for music. But such a claim neglects the intellectual side, which is also present in the best music, [illegible] the pure musical designs of the Bach fugues, [illegible] intensity of the Beethoven or Brahms symphonies, [illegible] the large tonal canvases of a Wagner, [illegible] between intellect and emotion. Music [illegible] more than tickle the emotions; to those [illegible] a species of soul-bath that leaves [illegible] for future efforts. In so far as it [illegible] must be an aid to progress.

THE LANGUAGE OF MODERN MUSIC.

In the *Musical Times*, Mr. E. A. Baughan writes on the language of modern music. This is rather a large subject, and can be treated in two ways. First comes the matter of tone-color, which has been developed very much in recent years; but besides that there is actual tonal structure of themes to be considered. The latter is shown best in piano arrangements, which are like black-and-white drawings without color.

With regard to modern melodic utterance (which the conservatives would call unmelodic), there are certain main characteristics that most composers show in common. These include a tendency to new scale-forms, and a somewhat fragmentary style. Thus if Debussy employs a whole-tone scale, Scriabine must adopt a system based on ascending fourths, and others will strive for still newer efforts. But it all comes down to the fact that melody is liberated from the diatonic style that was formerly its chief characteristic.

The same liberation is still more noticeable in harmony. Totally new combinations are heard. It does not follow that what is new is good, and because of this many products of modernism are heard once or twice and then laid aside. But the somewhat chaotic nature of the movement comes from the large possibilities of the new harmonic field. In sculpture, the futurists no longer make portrait busts, but produce exaggerated individual impressions. As a result, what seems good to one man may be trash to others. In music, there are so many possibilities in the new school that we seem to be lost in a series of experiments in individuality. Debussy's modernism is not that of Strauss; Scriabine and Busoni do not resemble each other, nor any of the rest; while Schoenberg goes farthest of all. Until some composer arises who can grasp the new possibilities as a whole, we shall have musical experiments rather than great art works. This is not saying that living composers have failed to produce great music. Debussy's dainty genre pictures for piano, or the broader *Death and Transfiguration* of Strauss, are accepted as masterpieces; but these composers still seem greatest when they are least radical. Such men as Holbrooke, Scriabine, Schoenberg, and at times Delius, grow completely radical without becoming highly interesting. Inspiration will still be needed in the new school, as it was in the old.

A NEW ART FORM.

Karl Pernot, writing in *Die Musik*, foresees, or at least desires, a new form of art-work, which he calls the Symphonic Tragedy. This is to be something less than opera, something more than cantata, and will show the best of poetry and music. There is no doubt of the fact that opera scarcely ever attains the standard of instrumental music. Wagner put it on an equality with the tone-poem style of Liszt, but other opera composers, on the whole, write for less discriminating audiences. The article suggests a development from the choral symphony of Beethoven towards what would be a real revival of early Grecian dignity, instead of the hybrid affair that opera became soon after its inventors tried to revive the Greek drama. Perhaps it will be in order to ask Herr Pernot to demonstrate by producing a work in the form he suggests. Meanwhile, the so-called Mysterium seems to be developing on lines somewhat similar to those here laid down. It is something like an opera in cantata shape; and Bossi's *Joan of Arc* has just won a great success in this form.

THE MONTH'S NOVELTIES.

Sinding's new opera. *The Holy Mountain*, has at last made its initial appearance, at Dessau. The mountain in question is Mount Athos, at a time when it was a locality for monasteries. A child is brought to the sacred retreat by Phokas, its father, who has stolen it from his wife, Myrrha, from whom he has become estranged. The child (a boy) is thus educated to become a monk. Grown to young manhood, he meets the beautiful Daphne in the fields, and love gradually overcomes his monastic aspirations. After a beautiful pastoral love scene, he returns for the time to the monastery. To that place comes Myrrha, also, who has sent Daphne in search of the lost son. The latter's identity is discovered, and Myrrha gives her blessing to the lovers in spite of the opposition of the more ascetic faction of the monks. The music contains many passages of lyric beauty, but even successful new operas do not always show enough dramatic vigor to survive long.

Another work on a priestly subject (and one that should please Herr Pernot) is the so-called symphonic drama *Gefrorenisse*, by Gerhard von Keussler, which was brought out at Prague. It deals with the transition from marriage to celibacy among the divines of th twelfth century. The text was censored considerably but appears to be satisfactory now. The music i broad, and even passionate, in parts, and effectively lyrical in others. The religious scenes are especially wel set. Keussler's other works include the symphoni poem *Der Einsiedler*, the oratorio *Vor der Hohen Stadt* and songs with orchestra.

Among other new operas is Karl von Kaskel' *Schmiedin von Kent*. Emilio Perotti has won a priz at Naples with his three-act *Sabha*. Franco Alfano' *Ombre de Don Juan*, brought out at Milan, proved t be radically modern in style, and received much praise.

Among the works in other forms, August de Boeck' cantata *Gloria Flori* met with a great success in Ant werp. Sung by over two hundred children, it showe great freshness and inspiration. Another successfu vocal work with orchestra is Richard Wetz's *Gesang des Lebens*, which proved very spirited and effective.

The orchestral composers seem to be resting on thei laurels—or perhaps they are buried in their studies touching up unfinished works. Beyond a few mino French novelties, there is little doing this month in th gay capital; and Germany also maintains a discree silence. Antwerp seems most active, but even there th only important new works are Gilson's *Marche Festi vale* and Victor Buffin's sketch, *Lovelace*. The season like our own, was somewhat backward, but will as suredly develop with a rush.

ELGAR'S SELF-INSTRUCTION.

SELF-TAUGHT, self-centered, self-determined, Elga may claim, more than any other English composer, tha he has been "his own ancestor." He was born a Broadheath, near Worcester, in 1857, the son of a Roman Catholic Church organist, who kept a musi shop. The father was apparently not satisfied with hi own career as a musician, for he placed his son in a lawyer's office. A year was spent there, and then th boy found his musical bent too strong to be resisted.

Practically, he taught himself, and taught himself t play six or seven instruments, too, though the violi was his chief study. From the age of fifteen he main tained himself. He played in the orchestra of the Festi val Choral Society; he sang and played at the Worceste Glee Club; he played bassoon in a wind instrumen quintet. Later, he was bandmaster at the Worceste County Asylum, where the Board asked him to writ sets of quadrilles at five shillings ($1.25) each. Abou the same time he was scoring Christy Minstrel song at eighteenpence (thirty-six cents) each!

He had no formal training; never spent any time i the "shoppy" atmosphere of Conservatoire, College, o Academy. In these respects his history is more lik that of the eighteenth-century composer than that o his colleagues and composers of to-day. It is instruc tive and encouraging, and without knowing it, it is no possible to understand the influences which hav moulded his music, or to know what manner of ma he is.—CUTHBERT HADDEN, in *Modern Musicians*.

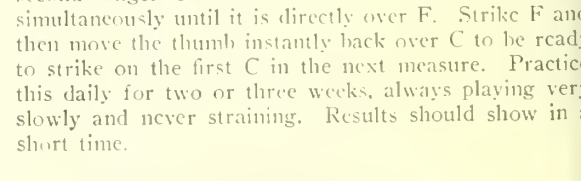
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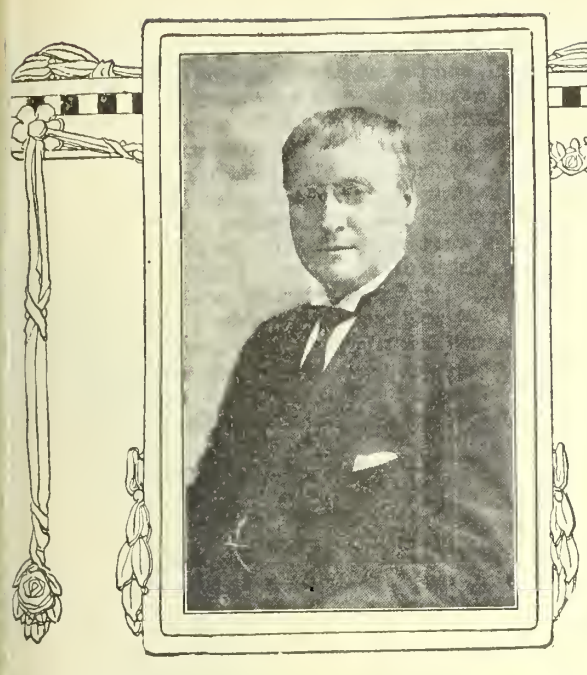
BY MRS. J. MORTON BLISSARD.

POSSIBLY the most difficult thing for the student be ginning scale study to master is the little matter o putting the thumb under the second finger. I tell m pupils that if one was born with fifteen fingers instea of five scales would be no more difficult than five-finge exercises. But lacking the additional fingers we mus make the scales sound as though they were five-finge exercises. By training the thumb to move swiftly an deftly breaks may be avoided so that the ear canno detect them.

An eminent teacher was quoted as saying, "Th motion that plays the second finger helps in turning th thumb under." This led me to invent the followin exercise, which affords splendid practice in this.

Sustain the fifth finger on G. Play C, then as th second finger strikes D move the thumb under i simultaneously until it is directly over E. Strike F an then move the thumb instantly back over C to be read to strike on the first C in the next measure. Practic this daily for two or three weeks, always playing ver slowly and never straining. Results should show in short time.





The Noble Contempt for Melody

By HENRY T. FINCK

An Address Delivered at the Annual Banquet of the Philadelphia Music Teachers' Association

[EDITOR'S NOTE: *It should be remembered that Mr. Finck has always been regarded as an ultra progressive in musical matters. His Life of Wagner was far in advance of its times and is doubtless the best life of that composer yet written. It was Mr. Finck who was among the first to champion MacDowell and Paderewski as master composers. His present attitude is wholly sincere, despite the vein of satire in his article. The article by Mr. Edward Burlingame Hill on Significant Phases of Modern French Music, which appears on the next page but one of this issue, gives our readers an opportunity to inspect some few aspects of the sedition in one European country.*]

AFTER having been a professional critic for a third of a century I am vain enough to consider myself as "wondrous wise" as the man who "jumped into a bramble bush and scratched out both his eyes." You will remember that "when he saw his eyes were out, with all his might and main, he jumped into another bush and scratched them in again."

Something like that happened to me; only, the organs involved were my ears, not my eyes. Deliberately I made myself deaf for a time—deaf to hundreds of the loveliest tunes and melodies in the world. Fortunately, I got my ears back long ago.

VIENNESE DANCE MUSIC.

In 1879-80 I had the great privilege of spending nine months in Vienna. At that time the Austrian capital was the gayest and most melodious city in the world. Johann Strauss, Suppe, and Milloecker were at the height of their creativeness and popularity, daily shaking lovely melodies from their sleeves—melodies that were at once introduced into the ballrooms, in which everybody seemed to be dancing. I, too, learned to dance—I couldn't help it, the rhythms were so enrapturing and the girls so beautiful! Yet it never occurred to me that some of the melodies which so stirred my blood were really first-class—not only of their kind but of any kind.

Nothing would do for me at that time but grand operas and symphony concerts. Operettas I scorned. I attended a performance of Strauss's *The Queen's Lace Handerchief,* just out, and done with immense *verve;* but I left before the second act was over, because it wasn't like *Götterdämmerung.* I did not know then how greatly Wagner and the antipodal Brahms admired Johann Strauss, both as a melodist and as master of orchestration. I wouldn't have cared in the least to meet Strauss—it would have seemed to me hardly worth while. In a word—to tell the plain, unvarnished truth—I was an unmitigated fool.

Many years later it was a comfort to discover that there were "others." Dr. Hanslick, in his autobiography, related how he went through an experience just like mine, looking down on simple melodies as not worthy of serious consideration. Nor was he by any means the first musician to indulge in the "noble contempt for melody."

OPERA WITHOUT MELODY.

The man who coined that phrase, Giulio Caccini, was born in 1550—two hundred and seventy-five years before Hanslick. He was one of the founders of the Italian opera; moreover, he wrote the first instruction book for singers, and was one of those who helped to establish the bel canto style of vocalism—all of which makes it the more surprising that he should have spoken boastfully of the *nobile sprezzatura del canto.* He had his reasons, however. Italian opera originated, as you all know, largely as a protest against the complicated polyphonic vocal music of that time, in which the words had become absolutely unintelligible in the network of vocal parts. In their attempt to do justice to the words, the Florentine reformers went to the opposite extreme of eliminating melody entirely, substituting for it a dry and tiresome recitative.

Extremes meet. The two composers of our day whose operas have been discussed the most—Richard Strauss and Claude Debussy—have displayed a "noble contempt for melody" reminding one of these founders of Italian opera in the dawn of the sixteenth century. In the Strauss operas there are no vocal melodies. They are made up chiefly of vocal declamation and orchestral din. In his latest work, *The Legend of Joseph,* he leaves out the voice part altogether.

The case of Debussy is equally striking. His *Pelléas et Mélisande* is, as his most devoted admirers admit, "an opera in which there is no vocal melody whatsoever." In fact, so far as opera is concerned, Debussy is no less outspoken in his noble contempt for melody than was Caccini. He admits that he deliberately kept it out of his opera because "melody is suitable only for the song." Those are his own words.

Now let me briefly indicate the results of this "noble contempt for melody" in operas, ancient and modern.

The works of the old Florentines who banished melody from their scores were swept into oblivion as soon as creators of melodies, like Monteverdi and Scarlatti, began to produce their operas; and from that time to the present day those operas have held the stage longest in which there was the most abundant melody.

CONCERNING VERDI.

Look at Verdi's *Il Trovatore,* for instance—an opera defective from several points of view, yet brimful of melody and therefore imperishable. Yes, imperishable. When properly sung it still thrills us, after all the deadly assaults of the peripatetic organ grinders.

With *Aïda* Verdi reached a higher artistic level in general style and orchestral elaboration; but it is not these things that have made *Aïda* the most beloved of all Italian operas. What endears it to music lovers is its astonishing wealth of melody. Extremely instructive, from this point of view, are the last two operas Verdi wrote—*Otello* and *Falstaff.* In matters of style and craftsmanship these two operas are as far above *Aïda* as *Aïda* is above *Il Trovatore;* yet neither of them has ever become popular anywhere. Why not? Because there is not in them the same wealth of melody as in the earlier operas. *Otello* has a few gems, but not enough of them to float the whole score; while *Falstaff,* though a masterpiece in style, polish, and details of construction, is melodically arid, and therefore does not attract the public, which prefers the melodic fleshpots of the Egyptian *Aïda.*

There is no reason whatever for assuming that Verdi, in his last period, came to share Caccini's *nobile sprezzatura del canto.* He gave no more melodies simply because he had no more to give. He was seventy-four years old when he composed *Otello* and seventy-nine when he wrote *Falstaff;* and at seventy-four and seventy-nine a composer does not beget original melodies. Wagner was only sixty-nine when he finished *Parsifal,* and even in that, original melody is much less abundant than in his earlier masterworks.

RICHARD STRAUSS AND DEBUSSY.

If Richard Strauss and Debussy possessed as rich veins of melody as Richard Wagner and Verdi had, you may be sure they would work them for all they were worth. Not having such melodic treasures, they have given their principal attention to other musical factors, trying to interest the public with harmonic subtleties and novel orchestral colors.

This is a perfectly legitimate procedure, but the fate of the works of these two composers shows once more that there can be no lasting success without plenty of melody. In Paris, in a whole decade, Debussy's *Pelléas et Mélisande* has had only a few more than a hundred performances, which, for that city, is a most disappointing number; and in the few other cities, here and abroad, where it has been tried, it was shelved after a few repetitions.

As for the operas of Richard Strauss, each one made a sensation and prospered for a year or two and then fell into neglect. I might cite figures, but much more eloquent than figures is the fact that when Strauss offered the première of his *Rosenkavalier* to the Dresden Opera on condition that his *Salome* and *Elektra* be given each four annual hearings for ten years, the management balked and refused, knowing that those operas were "played out."

In the concert halls, also, these two composers, though not neglected as they are in the opera houses, do not receive nearly as much attention as they would if they were more melodious. The fact, however, that they have achieved considerable fame and have made money by their methods has encouraged many others to follow in their footsteps.

The one thing these followers have in common is the noble contempt for melody. With ill-concealed scorn they smile at the foolish old-fogies who enjoy the simple, silly tunes of Mozart, Beethoven, Schubert, Chopin, Grieg, and other out-moded masters. The music of the future, they are convinced, will consist solely of discord, rhythm, and color.

TWO FOX STORIES.

Why this superlative scorn for melody? Two fox stories here occur to the mind. Foxes are sly. One of them seeing some bunches of grapes hanging out of his reach consoled himself with the thought that they were sour anyway. Another fox, having his beautiful tail cut off in a trap, tried to persuade all his colleagues that tails were no longer in fashion.

Are melodies out of fashion? Not with the public, which enjoys them more than ever. But the tailless foxes known as futurists or cacophonists, are doing their durndest to create the impression that they are building up a new musical art, far nobler than the music of the past, into which so puerile a thing as melody cannot be allowed to enter.

WAR ON CONCORD.

Not content with boycotting melody, these cubists also make war on concord. Not for them is what Shakespeare called the "sweet concord of sounds." Their music is an endless chain of premeditated discords—shrill, harsh, ear-piercing. Concord they tell us, in word and deed, is for the old-fogies who like melodies and other sweets. The musical dishes of the future, according to their recipes, will be made

up entirely of mustard, horseradish, vinegar, red pepper, curry, and assafoetida. *Guten Appetit, Kinder!*

In Germany the leader of these cacophonists who make cayenne the staff of life, is Arnold Schönberg. When Fritz Kreisler was asked about Schonberg's music he replied: "What I have heard of his is not music to me; that is, it has no relation to what I consider music to be." Godowsky said: "If you were to sit on the keyboard you would produce as much harmony as Schönberg's music possesses."

Similar verdicts have been spoken by most of the great musicians of the day. The distinguished conductor of the New York Philharmonic, Josef Stransky, told me that last year he went with Schonberg to a concert in Berlin to hear one of his pieces. When it was over, and the composer looked at him inquiringly, Stransky said: "I have learned a new word in America —*bluff*—You cannot bluff me!"

"*You cannot bluff me!*" That hits the nail on the head. If all musicians took that attitude, this ridiculous racket would soon cease; for a ridiculous racket it is, although, of course, it would be unjust to deny that *technically* the cacophonists have done some striking stunts. Yet a moment's thought will convince anyone that it is infinitely easier to do these tricks if you feel under no obligation to follow any rules.

INTIMIDATED CRITICS.

Unfortunately, many musicians and critics are intimidated. Remembering how their predecessors made fools of themselves in abusing Wagner and Liszt, they now give Schönberg (and his colleagues in Russia, headed by Stravinsky and Scriabine) the benefit of the doubt, hemming and hawing, and conceding that twenty years hence these men *may* be accused of being as melodious, and simple, and saccharine as Bellini!

Musical history is full of grotesque comedies, but this is the most farcical of them all. How it must amuse the cacophonists themselves, whom this meekness on the part of the critics helps to the desired notoriety!

They are far from being fools, these cacophonists are. As masters of the technique of composition—in their own way—they are diabolically clever; and as advertisers of their shows they beat Barnum by a mile.

One day, when I was talking about Richard Strauss with Rosenthal, that witty pianist remarked: "If you walk into a parlor and defy all the laws of etiquette, keeping on your hat, putting your feet on the table, and smoking your cigar you will be sure to attract attention."

Now, I do not deny that Strauss is a remarkable composer; he has done *some* things that bear the stamp of genius. But what made him so well known the world over, and so rich, was not the occasional glimpses of genius in his music but his demonstrative defiance of the laws of musical etiquette. He began as a harmless imitator of Brahms, and no one heeded him. Then he adopted the methods of Berlioz, carried them to extremes such as even that revolutionary leader never dreamt of, and lo and behold! in a short time he became the most talked about musician in the world, and the richest too.

The lesson was not lost on others. Schönberg, also, began as gently as a lamb. No one listened to his bleating. Then he put on a lion's pelt and began to roar horribly, and everybody listened and commented.

SCHÖNBERG AND THE SUFFRAGETTES.

To change the figure, Schönberg learned a lesson from the militant suffragettes. He was ignored till he began to smash the parlor furniture, throw bombs, and hitch together ten pianolas all playing different tunes, whereupon everybody began to talk about him. The publishers now bought his manuscripts, and the newspapers gave him columns of space.

It is a way the newspapers have. As long as you do something that is simply good without being sensational, you are lucky if you get brief mention in small type on an inside page. But if you become a law-breaker you are put on the front page, with circus headlines, pictures, and all.

That the cacophonists are law-breakers is their boast, since they have discovered its advertising value. In Schönberg's later works all the laws of construction observed by the masters, from Bach to Wagner, are ignored, insulted, trampled upon. The statue of Venus, the Goddess of Beauty, is knocked from its pedestal and displaced by the stone image of the Goddess of [illegible] with the hideous features of a Hottentot

[illegible] reading in this [illegible] hideous noise [illegible] on [illegible] with a scale; but this [illegible]

becoming epidemic. Scriabine, Stravinsky, Busoni, Ornstein, Satie, and a dozen others have thrown their hats in the ring, and each one tries to go the others one better in the cult of cacophony and general lawlessness. They remind one of the sportsmen who vie with each other in breeding ugliness into bulldogs.

The latest of the systematic creators of unmusical ugliness is a young Russian, Leo Ornstein, who once honored this country with a brief sojourn. He takes himself quite seriously—or, at least, he pretends to, having discovered that his militant musicality got him the advantage of an interview in one of the leading London dailies. He declared that just as Bach, Beethoven, and Wagner wrote for *their* generations, so he is writing for *ours!* He is almost nineteen years old, this modest youth is!

And *how* does he represent our generation musically? Let the London *Times* respond: Mr. Ornstein, it said, "is a trick pianist of the first order. An energetic housemaid with a duster might do some of the things he did, but not nearly all of them."

When the Theodore Thomas Orchestra in Chicago played one of Schönberg's pieces, a local critic remarked that, next time it was done, the regular subscribers would be asked to bring their instruments and play along.

NO MORE NEED OF TEACHERS.

So far Mr. Stock seems to be the only American conductor who has given a hearing to one of these "reformers" who fatten on false notes, like other counterfeiters. Mr. Parker, the excellent critic of the Boston *Transcript*, has taken Dr. Muck to task for not letting the Boston Symphony Orchestra play some of this newest music. Perhaps Dr. Muck had the teachers in mind, as well as the ears of his hearers, in refusing to do so; for evidently the music teachers will have an awful time of it when this music does come over to corrupt our youth. I infer so from what that truly great master, Moritz Moszkowski, said the other day to a correspondent of *Musical America*. He declared that *he was not going to take any more pupils in composition because they positively refuse to be taught.* They point at the works of the extremist and insist that they should be allowed the same liberty in writing. And after a few lessons their friends call them "masters."

So you see, ladies and gentlemen, what's ahead of you! In the meantime, pending this invasion of the Vandals, let us enjoy the works of the old masters, from Bach to Wagner, from Schubert to Grieg, who have given to the world ravishing melodies and thrilling harmonies instead of showing a "noble contempt" for melody and concord.

CAN THERE BE ANY REALLY NEW MUSIC?

When we were children, fifteen or fifty years ago, as you please—our geographies mapped out large portions of the earth and then marked them "unexplored." To-day locomotives chug swiftly past the lion's lair and the giraffe scurries off to find some new but ever decreasing bit of the "unexplored." For eight hundred years music-workers have been delving into their vast unknown and hundreds of people are asking each other, "Can there really be anything new in music?" Of course they all know that there is something new, because Messrs. Strauss, Debussy, Puccini et Cie., see to it that they are reminded very constantly. But, is it really new or simply a rehash of the 28,000 operas which John Towers records in his book of operas which have been performed. How can musicians take thirteen notes and turn them in so many different ways that something new is developed.

As a matter of fact, a great deal of what is considered new is really very old. Opera itself is now aged three centuries. Long before Paris began to think of sanitary plumbing, when the Louvre and the salons of the "city of light" reeked with disgusting odors, there were performances of opera, which from the spectacular standpoint would compare quite favorably with some of our modern productions. Any musician who chooses to set himself to the task can take the scores of operas of that period and find in the works of some of the present day writers occasional snatches of themes which are unquestionably reminiscent. Handel, Rossini and others thought little of "plagiarizing" from themselves. Even where the accusation of deliberate stealing of tunes is unfounded it is not surprising that many tunes bear a close resemblance.

How can composers avoid these resemblances? In the first place the field for discovery is really far larger than it appears and through numberless twists and turns an almost unlimited number of tunes can be devised. In addition to this, the art of weaving melodies (counterpoint), the art of making chords (harmony), and the art of mixing tone qualities (orchestration) extends the field enormously. Richard Strauss, for instance, is wonderfully adept in building harmonies in a somewhat different manner from that in which Wagner worked, although both men are Cyclopian in their ideals and methods. Debussy, by the use of the whole tone scale, evolves a harmonic treatment that is singularly delightful to many. What is the much discussed whole tone scale? Go to the piano and play a series of notes up or down, always seeing to it that one piano key (white or black) comes between each step. Ah! Something new at last. But by no means—the whole toned scale was in use in Japan long before Nero Claudius Cæsar Drusus Germanicus played his famous Pyrotechnical Concerto in Rome.

"CONCERT PITCH."

BY BEN VENUTO.

For more than a generation, musicians throughout the world have been endeavoring to establish a *standard pitch*, and to make its use universal. Without wishing to go minutely into the history of this movement, I would merely recall the fact that in February, 1859, a commission appointed by the French government, consisting of eminent musicians and scientists, reported as their opinion that the true standard pitch was A-435, and this was adopted by law in that country. A pitch supposed to be the same, and differing from it only by a few beats more a second (practically the same to an ordinary ear), was adopted in Germany, and is still in universal use there. All the best musical organizations in America, except brass bands, have used the pitch A-435 for the last twenty years, and within the last five years the best bands have also fallen into line and adopted standard pitch, although to do so meant a heavy expense for new instruments. What is known as "concert pitch"—really a fictitiously sharp pitch, about A-450 to 457, is now confined to England (where it is rapidly being superseded) and to the rural districts of our own country. The change in America has been largely due to the firm stand taken by the International Federation of Musicians (commonly known as the Musicians' Union"), as well as several State Music Teachers' Associations, and other similar bodies. The advantages of having a uniform pitch are so obvious to all practical musicians that it hardly seems necessary to dwell on them here, yet tuners, intelligent enough in other ways, speak of "concert pitch" as if it were still an up-to-date reality, and cautiously discuss the question of whether to tune a piano low or high, according as they find it too low or too high already. Granted that it will not stay in tune so well after a marked change of pitch, and that it is more work to change the pitch, still I maintain that there is only one right way to tune an instrument, and that is TO THE RIGHT PITCH, let the consequences be what they may. A tuner who knows about the standard pitch (and surely it would argue ignorance of his calling, not to know)—and still, to save time and trouble, tunes to any other pitch, is on a par with a milkman who thins his milk with water, or a clothing dealer who sells shoddy for wool. Suppose even the case of a very old piano, a tone or so below standard pitch tuners have a favorite superstition that to tune it up will break a lot of strings. Once I was obliged to get along with such a piano for a few weeks, in Wooster, Ohio, and the tuner refusing to tune it up to pitch, I sent him away, borrowed a tuning-hammer and somewhat angrily yanked every string up fully a minor third, until the whole scale stood somewhat above standard pitch. Then I sent for him again, and told him that as he objected to tuning it up, he might now tune it *down* to standard pitch, which he did. In all this rather rough treatment, *not a single string broke*, and if there had, strings are not enormously expensive. The only way seems to be for a musician to know what he wants, and then stand over the tuner with an axe (figuratively), until he gets it.

Teachers, too, should insist on their pupils' instruments being tuned to standard pitch, and refuse to recommend any tuner who tries to evade doing the task properly, or who endeavors to persuade his patrons to be satisfied with any other pitch.

The only case I can imagine, where a tuner would be really justified in using the old "concert pitch" in these days, would be where some one in the household was the unfortunate owner of a high-pitch clarinet or oboe, and wished to have the piano in condition for his accompaniments.

Significant Phases of Modern French Music

By EDWARD BURLINGAME HILL

This article is a sequel to Mr. Hill's important article in the "Musical France" issue of THE ETUDE for April of this year. The articles follow the lines of Mr. Hill's course in French Music at Harvard University.

[In the first article of this series Mr. Hill gives historial id biographical data pertaining to the lives and work of e most noted of French composers. In this article he ggests the nature of their methods of composition. EDITOR THE ETUDE.]

II.

TECHNICAL AND EXPRESSIVE ADVANCES.

WHILE the conservative group, comprising Lalo, odard and Saint-Säens, did much to foster interest instrumental music, the sentiment of their music too often insipid, and their harmony, while piquant, conventional. Ex. 1, 2.

IAZURKA - Godard.
X. 1 Un poco vivace



'RELUDE,"THE DELUGE" - Saint Saens.
X. 2 Andantino

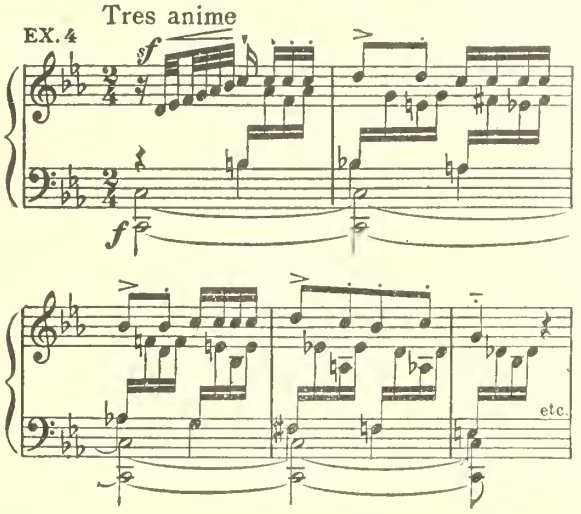


ESPAÑA - Chabrier.
Allegro
EX. 3

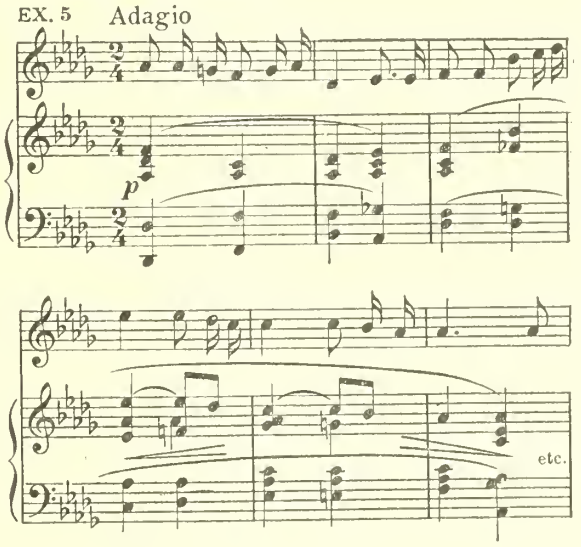


With Chabrier, impetuous expression and bold harmony went hand in hand, with an immediate change of standpoint. Ex. 4, 5.

BOUREE FANTASQUE - Chabrier.
Tres anime
EX. 4



LE SECRET - Faure.
EX. 5 Adagio



It is difficult to analyze the effect of Fauré's personality within a small compass. It is due to the charm and elegance of his melodies, and also to an original harmonic scheme, varying from simplicity to more complicated style. At times he suggests faintly modal harmony, at others his original use of seventh chords is most striking. His chief service to French music comes from the expansion of *expression*, of which his harmonic scheme is a natural consequent. Ex. 5, 6.

AURORE - Faure.
EX. 6 Andante





If Bruneau and Charpentier have enlarged the scope of modern French music by their realistic and socialistic operas, respectively, it is impossible to suggest their individuality within a short space. Neither is especially significant or novel harmonically, it is through the frank assertion of a dramatic personality that they have benefited French music.

On the other hand, César Franck possessed a harmonic idiom of his own, the natural complement of his native and expressive mysticism, colored by modulations at once free and logical. It is difficult to overemphasize the loftiness and purity of his musical thought; the profundity and depth of his style are in marked contrast to that of his conservative contemporaries. Ex. 7, 8, 9.

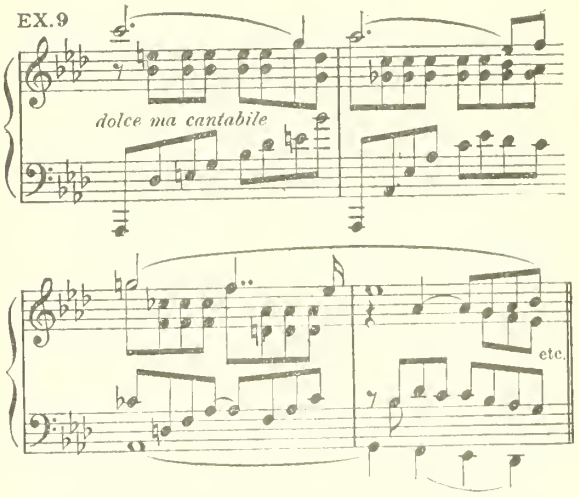
ARIA - Cesar Franck.
EX. 7 Lento



EX. 8



EX. 9



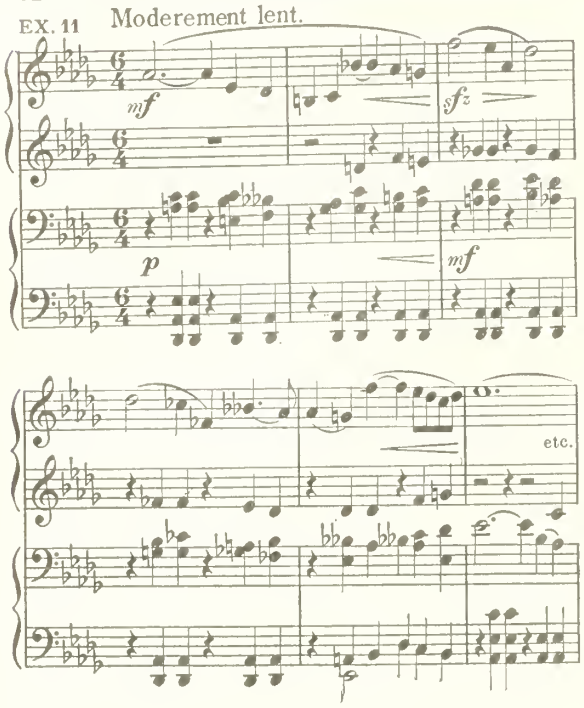
While d'Indy owes much to Franck structurally, and in a few details of style, he differs from him in the substance of his music, and especially in his harmonic idiom. D'Indy is not a mystic, though he possesses an austere poetry and moments of great emotional vitality. His most characteristic qualities are: strong part writing, an extension of harmonic freedom, which, however, is always controlled by coherence and logic, fondness for passing modulations, suggestion of modal harmony and a use of augmented chords suggesting the whole-tone scale. Ex. 10, 11.

FERVAAL, Act II - d' Indy.
Très lent.
EX. 10



SLOW MOVEMENT, SYMPHONY IN B♭ - d' Indy.

EX. 11 Moderement lent.



Debussy's style and type of expression developed spontaneously with no artificial attempts at originality. Beginning with a simple harmonic idiom and easily comprehensive, though often poetic moods, he became more complex and subtle in the *Afternoon of a Faun* when he had a more delicate and fanciful subject to depict. His later style is the logical outcome of an extended and varied scope of expression. Debussy is not monotonous harmonically. He still uses simple harmony where it suits his purpose (and he knows how to use it most effectively); he also employs modal harmony upon occasion with dignified and striking effect. To produce vivid effects he uses chords (often with added dissonant notes) as impressionist painters use dabs of color with seeming disregard of "drawing," without thought of conventional "voice-leading." He is perhaps generally associated with the whole-tone scale and its chords. But Debussy did not invent the whole-tone scale. It forms a progressive evolution from the use of the augmented triad. The path may be traced along such works as Liszt's *Faust Symphony* (opening of first movement), occasionally in the Nibelung tetratogy, Dargomischky's *Stone Guest* (Act III), in works by Neo-Russians, and in various works by Chabrier. It now appears that Fanelli employed the whole-tone scale in his Symphonic Poem *Thebes* in 1883, before Debussy, but his work was not known or performed until 1913. The whole-tone scale was a composite development in the minds of many. Debussy enlarged its scope, and systematized its use. If one uses whole-tones entirely there will be six notes within the octave instead of seven, *i. e.*, C, D, E, F♯, G♯, A♯. Triads formed from this scale are all augmented, sevenths and ninths are mostly altered. Extraordinary and radical developments of harmony have resulted from the use of this scale. But its prolonged use becomes monotonous. Debussy is too great an artist not to diversify his method. His harmonic vocabulary (so to speak) is adjusted to his expressive problem. But striking as Debussy's harmonic contributions are, they are secondary in importance to his mastery delineation of a great variety of words of destructive finesse and subtlety, true additions to the development of characteristically French expression. Ex. 12, 13, 14, 15, 16.

CLAIR DE LUNE - Debussy.

Andante tres expressif

EX. 12



LA SOIREE DANS GRENADE - Debussy.

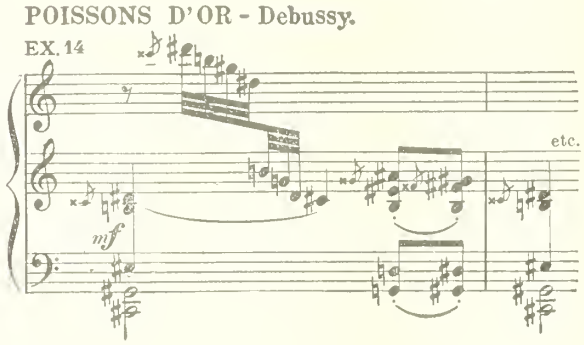
Tempo rubato

EX. 13



POISSONS D'OR - Debussy.

EX. 14



IBERIA - Debussy.

Sans rigeur

EX. 15



PELLEAS ET MELISANDE, Act I, Sc. II - Debussy.

EX. 16



Maurice Ravel is indebted to Faure and Debussy for harmonic and expressive material, but like any successful composer, he has developed his own style. Ex. 20 shows affiliation with Fauré, Ex. 17, 18 his more personal style with true obligation to Debussy.

DAPHNIS AND CHLOE - Ravel.

EX. 17



ARIANE ET BARBE BLEUE, Act II - Dukas.

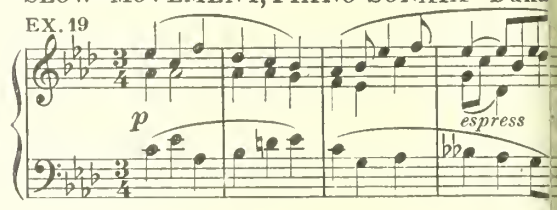
EX. 20 Lent.



Dukas, an assimilative type of composer, is at c reactionary and modern in his harmonic taste and style. Ex. 20.

SLOW MOVEMENT, PIANO SONATA - Duka

EX. 19



ALBORADA DEL GRACIOSO - Ravel.

EX. 18



From the general standpoint of substance, it n be noted that the evolution of modern French m has been due to the combined exertions of a group fearless characters whose compelling purpose was arrive at truth of expression. It was not a campa guided by theorist experts counselling revolution. was a spontaneous and gradual revealing of mate and ideal. Incidentally, new departures in expres uncovered a fresh field of harmonic idiom, wh significance is best attested by a world-wide imitat Through the mingled impetuosity of Chabrier, glamor of Fauré's atmospheric songs, the sera moods of Franck's music, the glittering splendor d'Indy's second symphony and *Fervaal*, in *Lou Pelleas and Melisande*, *Daphnis and Chloé*, *The S cerer's Apprentice*, and a dozen other works, is fo the most comprehensive answer to the question as what the world has gained through the rise of a school of French music.

CHARACTERISTIC WORKS.

CHABRIER: *Habanera* (transcription) *Bourrée f tasque.*

FAURE: *Twenty Songs* (Second Collection), *S ning Song* (Transcribed by Corlat) from Incide Music to *Pelleas and Melisande.*

FRANCK: *Prelude, Aria and Finale.*

D'INDY: *Poem of the Mountains.*

DEBUSSY: *Suite Bergamasque, Estampes, Prelu* (First Book).

RAVEL: *Pavane for a Dead Child, Sentimental Noble Waltzes, Mother Goose* (Four-hand Pieces)

DUKAS: *The Sorcerer's Apprentice* (Four-hand rangement of Orchestral Scherzo).

Pianoforte Technic of the Past, Present and Future

By OSCAR BERINGER

Professor of Pianoforte at the Royal Academy of Music, London, England

EDITOR'S NOTE.—Oscar Beringer was born at Furt-gen, Germany, in 1844. Owing to political difficulties his ier was obliged to escape to England with his family n the child was five years old. The little pianist was ght at first by an elder sister and made such unusual gress that he was enabled to give recitals at the Crystal ace when he was fifteen years of age. Then he went to pzig where he studied under Plaidy, Reinecke, Richter Moscheles. Later he went to Berlin to receive lessons a Tausig, Ehlert and Weitzmann. When he was twenty-years of age he became an assistant to Tausig in the *ule des Höhern Clavierspiels* in Berlin. In 1873 he nded the Academy for the Higher Development of Piano-e Playing in London. Later he was appointed a Pro-or and then one of the managers of the Royal Academy Music. He has written many noteworthy compositions pianoforte and also has attained wide renown in Eng-l and on the contient for his playing. It is as a teacher, ever, that Mr. Beringer is most distinguished and we e no hesitancy in terming the following article one of very best THE ETUDE has ever had the privilege of ting. Among his pupils who have won fame may be tioned the noted English pianist virtuoso, Miss Katharine dson.]

THE extraordinary improvement in pianforte playing ie during the last fifty or sixty years is to a great ent attributable to the more scientific and physi-gical treatment in the teaching of technique; that o say, the rational development of the muscles of fingers, hands and arms, to make them respond to the necessary movements required for pianoforte ying, not only as regards velocity of movement but in regard to quality of tone, in other words—touch. Louis Plaidy we are indebted for the first compre-sive work on this subject on more modern lines. it was who insisted on absolute looseness of wrist arm. Clementi, Kalkbrenner, Cramer and Mos-les, the great pianists of their day, all insisted on ds and arms being held in an iron-bound rigid con-on. I have a vivid recollection of Moscheles' criti-n of my playing of the last movement of Men-sohn's D Minor Concerto as being spoilt by playing n loose wrists and arms.

HOW PLAIDY TAUGHT.

the Conservatorium at Leipzig, in the sixties of last century, the teaching of technique, except ough the medium of études, was "non est." Plaidy left the Conservatorium. I felt that something wrong "in the state of Denmark" and in conse-nce made up my mind to take private lessons from . I feel grateful to him, even now, for the new l to which he opened the gate for me. The main rovements in his teaching consisted of the follow-points:

Absolute looseness of arms and hands, with the sion of the fingers well bent.

The centre of gravity leaning towards the thumb, ecially in five finger exercises, thus initiating what tthay calls rotation movement.

That in legato playing the keys should not be hit, pressure should be used. Curiously, however, he sted that the full pressure should be retained until next key was depressed, not realizing that the con-nance of this pressure after tone production was a waste of energy and led also to the contraction of muscles.

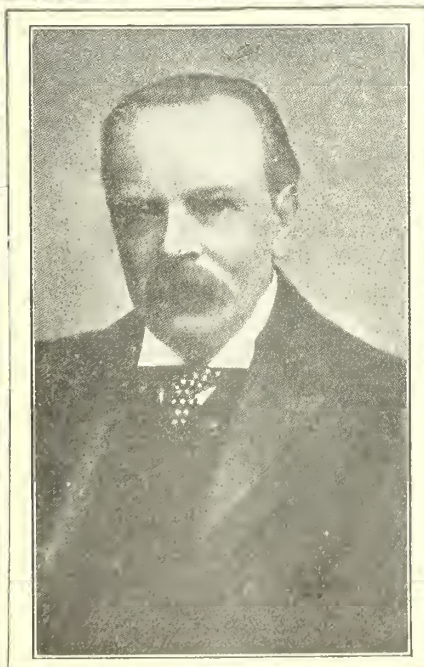
He advocated the transposition, especially of five er exercises and arpeggi, into all keys, using the major fingering throughout. He thus initiated the lern fingering which Tausig so strongly advocated amplified later on.

work which appeared about this time, Thalberg's, *Art of Singing Applied to the Pianoforte,* had also siderable influence in the improvement of tone pro-tion, especially in regard to cantabile playing. Thal-g's compositions are now almost forgotten, and ervedly so, as they were not of much real artistic ue, but the impression of his playing can never be gotten by those who had the good luck to hear his nderful touch and brilliant technique. In the pre-face of his work on *The Art of Singing Applied to the Pianoforte,* he says—"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the forearm, the wrist and the fingers, as the skilful singer possesses in his voice. In broad, noble and dramatic songs we must sing from the chest, similarly we must require a great deal from the piano and draw from it all the sound it can emit, not by striking the keys but by playing on them from a very short distance, by pushing them down, by pressing them with vigor, energy and warmth. In simple, sweet and graceful melodies, we must, so to speak, knead the piano, tread it with a hand without bones and fingers of velvet. In this case the keys ought to be felt rather than struck." This extract, copied from a work written close upon seventy years ago, shows how advanced were Thalberg's ideas upon this most essential feature of pianoforte playing.

Having heard most enthusiastic accounts of the marvellous technique and almost diabolic accuracy of Carl Tausig's pianoforte playing, I hied me to Berlin in 1869.

TAUSIG'S REMARKABLE ACCOMPLISHMENTS.

Remembering Hans Von Bülow's definition of pianism as consisting of three attributes, firstly, technique, secondly, technique, thirdly, technique—amplified with a small amount of brain power, I naturally felt drawn to imbibe the three principles of pianism at the very fountain head, flattering myself that I possessed the necessarily small amount of brains required to complete the bargain. I found my informants had certainly not exaggerated Tausig's capabilities in the slightest degree. His stupendous technique and his unfailing accuracy were quite uncanny. Liszt, in speaking of him, said—"Briareus himself, had it occurred to him to play the piano, could never, with all his hundred hands have equalled this Tausig of the ten brazen fingers." Weitzman says of him—"Tausig is the Mephistopheles of pianoforte virtuosi, with a power which is little short of demoniacal. He can in turn freeze the blood in one's veins as he performs the most amazingly daring feats of virtuosity, and again, by his stormy outbursts of uncontrolled passion, send it coursing along like molten fire. The strength and unfailing quality of his performances borders on the incredible."



OSCAR BERINGER.

RUBINSTEIN AND VON BÜLOW.

Bülow, on the last occasion when he heard Tausig play, said to him: "You have become unapproachably great, my dear friend. Unfailing as my admiration of your gigantic talent has always been, I never believed it possible that I should one day esteem you as highly as I did Joachim, when I heard him play the Beethoven Concerto. Every note you play is golden, the quintessence of musical feeling."

The testimony of such eminent authorities and my own personal observations undoubtedly prove to me that technically Tausig stood head and shoulders above any of his contemporaries. I had the great good fortune often to hear Rubinstein and Bülow, during my stay in Berlin, and thus was able to compare the performances of the three great giants of pianism at that time. While Rubinstein with his *elan* and often barbaric fire would sweep you clean off your legs during his performances, yet when one began to analyze his playing in cooler blood, one could not forget the many wrong notes that had crept in to mar his playing, and the headlong passion which often led to savagery. Bülow, with his keen metaphysical intellect, always analyzing and working out every composition he played down to the most minute details, went into the opposite extreme, and marred the effect of the whole often by this minute detailing.

Tausig neither went to the one extreme nor the other; while his playing was full of fire, he never kicked over the traces, never forgot the effect of the whole in working out details. In public he sometimes effaced his individuality too much in the effort to realize nothing but the composer's ideas, but in private —ye gods, how he did play! On the last day of my stay in Berlin I marveled as much at his playing as I did on the first. Surely an absolute proof of his greatness! All this is rather a digression from the object of my article, but I want to draw a moral from this side walk which may be of benefit to youthful aspirants.

Now, although I knew all three of these giants pretty intimately, and learned no end from them, it was more from listening to their performances or their exposition of the æsthetic qualities of the works we were learning than from any actual or technical teaching. Artists of the calibre of those three are neither meant for, nor are they capable of, going through the drudgery of teaching the more technical requirements of pianoforte playing. A striking example of this is that, after Tausig's decease, an enormous amount of purely technical material was found among his papers, yet, during the more than three years I was studying with him, he never showed me a single technical exercise. A selection of his technical exercises was published and edited by Ehrlich and are now very widely used.

STUDY AT HOME WITH A PRACTICAL TEACHER.

I should like to warn young students, unless they are technically already very far advanced, not to come to Europe to study with one of the giants of the day, as they certainly will not gain Bulow's three requirements. Much better to study with some lesser star who has made pianoforte teaching his sole *métier.* There are plenty of excellent men and women of this calibre to be found nowadays in all important centers.

Tausig said himself, "I am not here to teach five-finger exercises and scales. If you want that, go to some conservatorium, do not come to me." Another reason for my warning lies in the fact that a stupendous technique like Tausig's must, to a great extent, have been inborn. In asking him one day how he had acquired his marvelous octave playing, he said, "I do not know. I have always been able to play octaves. I have never made a special study of them." Now, it is manifestly impossible to teach anything really well unless one has gone through the mill oneself, and they have not not, at least, in the way that ordinary mortals must if they want to become efficient.

PRODUCING VARIED TONE QUALITY.

But, *"Revenons à nos moutons."* The greatest achievement in regard to technique in the seventies was the gradual perception that it was possible not only to produce a loud and a soft, or a long and a short tone, but also different timbres of tone, in the ever-improving pianofortes of those days. Teachers sprang up in all quarters of the globe, who wrote, lectured and fought each other in private and in public, each one trying to prove his pet theory and annihilate those of his adversaries. The fight is going on merrily still. In a book published only a few years ago, the author maintains that you can only produce soft and loud and short and long tones, while another one asserts that it is possible to produce 42 different qualities of touch or tone.

Space will only allow me to name a few of the most prominent men who took up the cudgels. I will take them more or less in chronological order.

Dr. Adolph Kullak, in his "Aesthetic of Pianoforte Playing," published in 1876, was the first to speak of the "fall of the finger," which phrase inevitably implies that the weight comes from the hand or arm; for otherwise the uncontrolled fall of the fingers would not be heavy enough to produce a tone. Kullak further insists upon looseness of wrist, and finger-pressure in cantabile playing. Germer, in his book on Tone-Production, holds to the old system of finger-work, or rather over-work, but, with it, he advocates a loose arm. To Deppe is due great credit for being the first to go in systematically for the loosely-supported arm in tone-production, but he was not sufficiently far advanced to realize the proper use of arm-weight in playing. Caland, a pupil of Deppe, went further than her master. She fully recognized the necessity of using the upper arm, shoulder and back. I will quote a few sentences from her book, which is called *Artistic Piano-playing:* "The hand must first of all be emancipated—must be quite free from the hampering weight of the arm. The hand must be light as a feather. The hand will be light only when it is carried, instead of carrying itself, over the keyboard. The lightness and freedom thus imparted to the hand is effected through the agency of the shoulder and arm muscles." In 1881 Du Bois Raymond, in the epoch-making lectures he gave in Berlin upon the physiology of the muscles and their relation to the movements of the body, gave a fresh and well-directed impulse to this quest for the best means, scientifically, of tone-production.

Since that date book after book has appeared on the subject. Their authors include Marie Jaell, many of whose conclusions are, to my mind, quite erroneous; Söchting, whose system is an amplification of Deppe's, and a host of others.

LESCHETIZKY ON TOUCH.

The soundness of Leschetizky upon the touch question, although he himself has not written any book upon the subject, is exemplified not only by the admirable playing of his pupils, whose touch and tone-production are unexceptionable, but also by the writings of two of his disciples, Marie Unschuld and Malvine Bree, who, in her book on the Leschetizky method, has a chapter on Cantabile playing, in which she strongly urges that the weight should be released, and the pressure on the key relaxed, immediately after tone-production; a point upon which Leschetizky himself lays stress.

Two foreign works by English authors have recently appeared, both of which are Tapper's *Balance of Arm Piano Technic*, published in 1903, and *The Art of Pianoforte Touch and Mastery*

[illegible] upon the subject from German publications; Breithaupt's [illegible] all that has been [illegible] and *The Act of Touch in All Its Diversity*, and *Die Natürliche Klaviertechnik*, an [illegible] Germany.

surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present date.

The gist of these successive efforts to systematize and elevate touch and tone-production, seems to me to be contained in the following rules:

1. Avoid all stiffness in the joints, fingers, wrists, elbows and shoulders.

2. Avoid the over-practice of any one particular movement, especially those affecting the weak finger muscles. (It was the neglect of this precaution that led to the injuring, and in some cases, the permanent laming of the hand, which was so prevalent among pianists a few years ago.)

3. Discontinue pressure immediately after tone-production. Continued pressure means unnecessary fatigue.

4. Use arm weight and finger pressure for cantabile-playing, the fingers remaining on the surface of the keys during inaction. Use the weight of the whole arm, regulate the amount of weight according to the quantity of tone required.

5. In octave work, hold the arm higher than the hand, to allow the hand to fall from the wrist on to the keys. Do not throw the hand back above the level of the arm after tone-production.

These, I think, are the most essential points in the pianoforte technique of the present day.

A great saving of time has been effected by the elimination of the unnecessary quantity of études the unfortunate young student had to plough through formerly.

We now use technical exercises instead, and études are, or ought to be, used only as a means of testing the technique already acquired, not as the one and only means of acquiring it.

One hour's conscientious practice of purely technical exercises is worth any amount of étude work.

So much for the technique of to-day, but what of the future? I do not much like the role of a prophet, but the reader must take my remarks for what she or he thinks them worth.

ADVANCES IN THE ART.

On looking back once more, I find that Tausig in his few compositions certainly initiated a new kind of pianoforte technique. In his studies Op. 1, in his transcriptions, notably in the Arabesques in Weber's *Invitation to Dance* he invented quite new and very beautiful decorations. In the Strauss *Valses Capriccs* he intertwines his decorations with the melody, and makes use of all sorts of polyphonic devices, such as canonic imitations, etc.

Godowsky, who stepped into his footsteps, becomes still more complicated in his arrangements. I need only call attention to the over-clever arrangement of Chopin's Etudes, where he plays two, and even three, studies together. Max Reger, another of the moderns of the modern, also follows in the same direction. The conclusion that I draw from the tendencies of the present day compositions, which lean again towards what Parry calls the horizontal (polyphonic) in contradistinction to the perpendicular (homophonic) is, as regards pianoforte-technique, that Bach, the fountain head of this school, will, at long last, come into his own, and his immense worth and importance, even from a purely technical point of view, will be fully recognized. Better late than never. Technical exercises and Bach will, and ought to be, the daily bread of the pianoforte student of the near future. I wonder if this will eventually lead to the appearance of another genius like Bach? A Bach who will make use of all modern harmonic progressions and devices. May kind Heaven grant it!

One word more in regard to the modern French School, the chief requirements of which, from a technical point of view, seem to me to be a plentiful use of the so-called soft pedal (una corda) and a soft duster to wipe the keys with, alternately the white and black ones. This would be found of great use in producing "atmosphere." Oh! for another Schubert! Let us hope we shall not only have another Bach, but also another Schubert, and then music, the heavenly maid, will throw off her present hampering hobble skirt and will again appear in her perfect form and beauty, natural and unadorned, and will fulfil her glorious mission of leading mankind to ever higher and higher ideals.

Do not seek for mere dexterity in playing. Do not make your quest solely for bravoura. Rather, seek to bring out the impression which the composer had in mind. Anything over and above this is a caricature.—ROBERT SCHUMANN.

EAR-TRAINING FOR YOUNG PIANISTS.

BY S. HARRISON LOVEWELL.

A WELL-KNOWN psychologist has said, "As in the case of the eye, so with the ear—the proper use of it must be learned. . . . . The child has everything to learn that pertains to the vast world of sounds. The adult ear also has much to learn, for it is true of most of us that 'having ears we hear not.'" This statement applies less, of course, to musicians than to the ordinary run of humanity, but even among musical people good ear-training is far from common. And of all musicians, pianists are probably the worst equipped.

The reason for this is very simple. The violinist, the flute-player, the cornettist—each of these artists has to *make his own tones.* Each is obliged to tune his instrument to a given pitch before beginning to play. In the case of the violinist, especially, is the ear trained to perfection, for the violinist has to "make" every tone he produces, and the slightest deviation of the left-hand fingers from the proper place will throw him off pitch. His only way of telling whether his fingers are on the right spot is by means of his ear.

The pianist has no such difficulty to contend with. His tones are ready-made for him. All he has to do is to train his fingers to hit the right notes, and it would not make the slightest difference, so far as playing in tune is concerned, if he were absolutely tone-deaf. The consequence is that many pianists have very little sense of pitch, or even of tonal beauty. Nothing else can explain the amazing worship of mere digital dexterity which is characteristic of many modern piano enthusiasts.

The first thing in piano playing is the training of the eye. The beginner must learn the name and position of each key on the piano. As a rule the beginner is taught the white keys only. This is wholly insufficient. Inasmuch as the groups of two and three black keys are landmarks to guide the eye and the finger in finding the white keys, their properties as regards raising and lowering the tones of the white keys must be learned at once.

The keyboard is composed of semitones throughout; therefore, the next key to the right of C is C-sharp (D-flat). The next to D is D-sharp (E-flat), then F, F-sharp (G-flat); G G-sharp (A-flat), and finally A, A-sharp (B-flat). The youngest child quickly learns the modification of the names and pitch of the white keys by using the black keys. This extra trouble is taken simply in order that the pupil may be drilled upon the exact intervals and the differences of pitch they are expressed in the terms, tones and semitones.

The eye having been trained, we may next turn our attention to the ear. It is obviously unnecessary for children to tune the piano every time they play—even if they could do it—but a good substitute which would afford excellent training could be found in a cheap mandolin. This instrument, like the piano, has two wire strings tuned to unison. The teacher could put one of these strings out of unison and then invite the pupil to restore it to the pitch of its fellow. Not only would the child learn something from this experience but the teacher also would gain a new insight into the pupil's possibilities. If the tone has been flatted—which is better for the instrument—the chances are the pupil will pass beyond the proper pitch without realizing that unison has been reached. The teacher must watch in this emergency so that the wire does not snap. It is not likely that the child will learn to get unison at the very first attempt unless he has a naturally accurate sense of pitch. He must be taught to listen for the "beats" which occur when two strings are tuned near alike but not quite. After the student has been taught to tune unison tones other intervals can be tried—the octave, fifths, fourths, etc., for all of which purposes the humble mandolin is well suited.

When the student has carried his ear-training to the extent of being able to tune any required interval other tests can be provided. Many studios are provided with two pianos. Let the teacher be seated at one instrument and play a certain key. Then let him ask the pupil to name the tone, or else play it on the other piano. At first embarrassment or diffidence will hinder the student's precision, but after a moment or so he will become accustomed to the novel procedure and be able to name the notes with comparatively few mistakes. When a single tone can be named, the teacher can pass on to the naming of two tones played simultaneously. By this time also the student has become familiar with notation and can write out the tones played on the piano. He should also be taught to write little melodies from dictation.

Getting a Start in the Concert Field

BY JAMES FRANCIS COOKE

FTER the years of study, the "ages" of practice and "ions" of hope, the student finds that if he wishes ecome a touring artist the hardest part of the work till ahead of him. An organization, backed by a aber of the wealthy and influential people of New k City, known as the Music League of America th headquarters in Æolian Hall), proposes to step ere and help the struggling young artist in securengagements if he proves worthy of having enements. The league "seeks no financial support," "is satisfied to become ultimately self-supporting." secondary aim is that of helping concert-giving mmunities in securing worthy artists without being ortuned by what some feel to be aggressive agents a pecuniary interest in selling talent—and in many es talent with merely a "printer's ink" reputation. need for reliable agents is obvious to all, and many nts have won honorable names for themselves.

The Music League of America is evidently a semilanthropic enterprise, a kind of idealized concert eau. The success of the undertaking will not deupon the funds furnished by well-meaning rich ple with fine motives, but upon the men and women ected to carry out the plan. Business acumen is ething for which even the generous motives of s. Havermeyer and her associates cannot be subuted. A fortunate outcome of the project will deupon whether there is another Pond, Redpath or lfsohn at the helm.

MARKETING MUSICAL TALENT.

Selling musical talent to the public is, considered m a business standpoint, not so very different from selling of shoes or baking powder. Only the comdity and the customers are different. This may m a hard statement for a musical paper of the type THE ETUDE. The musical public of the world buys y a small proportion of the talent for sale. The t is bought by the general public, which must be t in touch with the artist's accomplishments. In er words, it must know the artist by reputation, as is no more likely to buy tickets for his concert if is unknown than it would patronize an unknown nufactured article. The names of Melba, Padwski and Ysaye are, considered from the commerl viewpoint, just as much trade names as Baker's colate, the Waltham watch, the Ford automobile. e concert manager, therefore, tries at the outstart create a trade name, something he can sell, because knows that those who have in turn to sell tickets the local concerts can attract crowds through that ne trade name. Let us step up a little higher and l our trade name by the high sounding title "reption."

Reputations in music are now reached through four annels:

I. WORTH (talent, ability, genius).
II. TIME (patience, practice, initiative, industry).
III. MONEY (working capital, required in any business).
IV. PRINTER'S INK (rightful publicity).

Reputations are no cheaper to-day than they have r been. In fact, they cost a very great deal more more artistic worth, more time, more money, more inter's ink. There are, for instance, one hundred piring, capable pianists to-day, where there was one 1860. The number of opportunities for these pians has increased, but by no means in proportion to e supply. Youths and maidens of to-day think thing of technical skill that would have crowned any a pianist of the sixties as a virtuoso. None but e artist with talents and ability of towering eminence n hope for real success in these days.

The astute manager knows all these things. He akes his living by selling talent. Indeed, many maners will not consider the case of the young aspirant all unless he is paid a large retaining fee, and this e he expends to what extent his integrity may prompt in building up a reputation. This reputation is supposed to come through printer's ink. No one denies that advertising will help the worthy. But at the same time we have the somewhat pessimistic and disgraceful spectacle of seeing thousands of young artists forced to wait while some less worthy performer with money compels attention in the press through advertising. This is most unfortunate. If the Music League can only do a little to help the struggling artist without funds it will accomplish much. However, if it undertakes to finance the making of reputations for all the deserving artists of the country it will have need for the resources of the Standard Oil Company.

The writer often wonders whether our artists are not too impatient. Do not many of them expect their returns from the public before they are really entitled to them? Should they not work longer and harder before they foist themselves upon the critics and the audiences? Unless the artist is really worthy, advertising is a frightful waste. The performer must, in all cases, be ready to "make good." I know of a violinist of talent and some skill who has been advertised far beyond his talent as an artist. Wealthy people interested in him, literally threw away fortunes to make him popular. Yet he was received everywhere as the immature artist he really was. His "printer's ink" reputation was built upon the quicksand of mediocrity.

Another case is that of Carl Flesch who, with very little newspaper heralding, came to America last year and leaped into fame in a night. Violinists said to each other, "Here is a man who is really and truly a master of his instrument." That kind of advertising does more ticket-selling, even in our much-abused "dollarland," than all the newspaper puffs ever printed. Flesch was a mature artist who had earned his reputation with his fiddle instead of his check book. Advertising money spent on Flesch, backed up by his manifest ability in pleasing audiences, would be well invested. In the other case we have in mind, it might have been better if the young artist had done his advertising after he had secured his experience rather than before.

The Music League can do much to assist deserving young students by giving them a chance to gain experience and a livelihood. According to the plan announced, "Save in instances where the capacity of a musician shall be generally admitted, none will be accepted as a candidate for engagements until he or she has been passed on as by a judging committee of impartial experts." The Music League has an enormous task ahead. We await the outcome with much hope. If the league is able to do nothing more than furnish private engagements at musical affairs in homes of the wealthy it will help many. If, however, this is to result in placing these young artists in positions where they are to be patronized as unfortunates it might be better to see them in some other occupation where they could work honestly and take their hire on Saturday nights without any loss of personal dignity.

A CONDITION TO BE AVOIDED.

There are good reasons why many of the musicians who furnish music at the homes of the rich do not fit in with the luxurious life of their patrons so that they can themselves feel comfortable under the different conditions and in such different surroundings. Some of the most gifted of musicians have, through their struggles for success in music, neglected their general education in such a way that they are ignorant of the social and intellectual niceties demanded in homes where a more formal mode of living prevails. That a social gulf exists between such an artist and the members of many such households is unfortunately true. To send a performer to such a home and then have him patronized or snubbed by members of the household who are so narrow in their human experiences that they conceive of no other form of social existence than that which surrounds them would hurt the artist rather than help him. We mention this only because we actually know of a great many cases where performers of intelligence and talent, but without the *savoir faire* of society, have been brutally snubbed in the homes of some people of means, who should have known better. If the Music League does not exercise a great deal of caution in such cases it will find itself sending sensitive young artists to the homes of some *parvenues* who might in the short space of a few minutes alter the entire attitude of the youthful musician in regard to music. Again, we have known musicians of positive genius, but with the manners of slovenly peasants, to go to the homes of cultured people and leave the impression that all musicians were little better than gypsies, bummers, or low-minded tramps. Such occurrences are unfortunate for music, and for musicians who hold their art in real reverence.

LYCEUMS AND CHAUTAUQUA.

What can the young artist, who wants to make a start in the concert field, do? He has listened to the flattery of his friends and neighbors, and then ventures to inquire the address of a manager. Up to this time he has probably not learned that the managers of musical entertainments of the higher class are wholly apart from the managers of general entertainments. One large Western agency has managed both lectures and musical artists of note, but as a rule the man who manages Busoni is a wholly different person, in a very different business, from the man who manages William Jennings Bryan. In the entertainment and Chautauqua field there are almost innumerable agencies. They usually deal with artists and entertainers of less prominence, musically, than those in the more or less restricted musical field. Each agency has a different way of conducting its business. As many readers of THE ETUDE have asked for the names of representative lyceum, entertainment or Chautauqua managers and agencies, we give a few herewith:

The Coit Lyceum Bureau, Cleveland.
The White Entertainment Bureau, Boston.
The Mutual Lyceum Bureau, Chicago.
The Alkahest Lyceum Bureau, Atlanta.
The Dixie Lyceum Bureau, Dallas.
The Ellison-White Bureau, Boise and Portland, O.
J. B. Pond Lyceum Bureau, New York.
Porter Lyceum Association, Minneapolis.
Redpath Lyceum Bureau, Chicago. (This bureau was founded in 1868, and has managed celebrated musical artists.)
Midland Lyceum Bureau, Des Moines, Ia.
Century Lyceum Bureau, Chicago.

The musical concert bureaus, as I have intimated, deal only with artists of renown. In the case of some bureaus new artists are accepted on their lists only when the newcomer sees fit to pay down a substantial advance fee to cover the cost of exploitation and the agents time and services. Knowing as much as I do of the difficulty in putting an artist before the public I see some justice in this fee, although in many cases it may range from $1,000 to $2,000 for the first year, depending upon the salability of the young artist's talent. This fee may, in many instances, be regarded as money thrown upon a gaming table. Even the manager, filled with enthusiasm about the artist, cannot be sure that he is right. Most managers are anxious to do the right thing, because if the artist is successful, the manager will be accordingly rewarded by future engagements.

CONCERT BUREAUS.

Among the best known concert bureaus in New York are the following:

Loudon C. Charlton, Carnegie Hall, New York.
M. H. Hanson, 437 Fifth Avenue, New York.
R. J. Johnston, Broadway and Forty-first Street, New York.

Hänsel & Jones, Æolian Hall, New York.

Wolfsohn Concert Bureau, 1 West Thirty-fourth Street, New York.

Walter Anderson, 5 West Fifty-seventh Street, New York.

Marc Lagen, 500 Fifth Avenue, New York.

G. D. Richardson, Arbuckle Building, Brooklyn.

Antonia Sawyer, 1425 Broadway, New York.

Many of these managers lay great stress upon the importance of a European reputation, but this is becoming less and less important as our American musical public becomes better informed and less willing to be deceived by inferior artists from abroad in the place of able artists from our own country.

The other alternatives for the young artist are the Music League, which may be addressed through H. E. Potter, Business Representative, Æolian Hall, Forty-second Street, New York; and the young artist's own initiative in making a beginning for himself. This, according to one of the most candid New York managers, can be done now by playing at any and every engagement obtainable, regardless of price until the nucleus of a local reputation brings enough returns to broaden the artist's area of opportunity. This way is long and slow, but it was the way in which Bach, Beethoven, Haydn and Mozart proceeded. It belonged to an older and slower civilization, but even now it may be tried by the musician who has no other course. Some famous artists have been their own managers, as in the case of Yvonne de Tréville.

[A detailed *resumé* of other phases of the question of making a start as a concert artist is given in the introductory chapters of *Great Pianists on Piano Playing* by James Francis Cooke.]

CORRECTING THE STIFF WRIST.

BY HAZEL VICTORIA GOODWIN.

Tell the pupil who has a stiff wrist to "relax the muscles" and note what difficult work he will make of it. Tell him to make his stroke more easily and more and more speedily and you will observe a marked difference. The effects of the quick stroke are quite different from those of the slow stroke.

It is difficult to conceive of the manner in which a short, quick action differs from the slow ponderous action. But there is a difference, nevertheless. Hang a bag of some size filled with iron filings upon a string just strong enough to bear its weight. Underneath the bag depend a string of the same size. If the experiment is properly performed a short, sharp, quick tug on the lower string will snap it underneath the bag, whereas a long, slow, heavy pull is likely to snap it above the bag.

In piano-playing all the effects of a *quick* stroke are on the object struck, the key. All the energy given for the stroke is used to advantage. Practically every bit of it goes toward sending the key downward to produce the tone.

Such is not the case, though, with the energy of the sluggish stroke. Only *part* of *its* energy goes toward depressing the key, while the rest of it acts back upon the hand. *This reaction is what causes the trouble, the tightening. Because of it, one of two things must happen. Either the hand, wrist and arm are jolted out of place, or the muscles tighten in an endeavor to counteract this displacement;* they become rigid in order to hold the hand and arm quiet in spite of the reaction. And thus is caused the world-renowned stiff wrist.

The cure is by no means easily effected. We are not endowed with so discriminating a volition or sense of sight as to know whether a stroke (of a finger, for instance) is made at the rate of four inches per second or sixteen inches per second. We cannot judge, but we can educate the fingers to judge. A sense of volition and appropriation may be stimulated in the fingers themselves.

One way of doing this is to allow the fingers to become conscious of themselves, of their weight (avoirdupois), etc. Place all five in a position over and just clearing five keys. Allow them to remain thus while each one becomes conscious, not only of its own weight but also of the nearness of its respective key, till the desire to effect, economically, a depression of that key [illegible]. At first, it will be noticed, the finger will [illegible] upwards preparatory to striking, but this up[illegible] will decrease as experience increases. As [illegible] stiff wrist, there will be no need for a decreas[illegible] of time fosters the above described digital [illegible] will never make its appearance.

SELECTING THE RIGHT INSTRUCTION BOOK.

BY T. L. RICKABY.

During a recent journey which carried me into three States, I had some opportunities of studying musical conditions in a large number of small towns, villages and country communities. The number of teachers was amazing, but the results were not calculated to create optimism to any great degree, although I saw many copies of The Etude, some as far as ten miles from the postoffice—which was a good omen, to say the least. The one thing, however, that forced itself onto my attention more than anything else was the almost slavish reliance of so many teachers on instruction books—and ancient ones at that. This feature was so marked that I thought a few paragraphs relative to it might not be inopportune.

The instruction book, as it was generally known, is passing. Older teachers will remember the large four-hundred-page, three-dollar, "complete" methods, full of a heterogeneous mass of exercises, scales, studies and original pieces. In these days elementary books are gradually decreasing in size and price, and at the same time are much in evidence and more effective than the "complete" books of two generations ago. There is one kind of book which piano and organ agents give away with the instruments they sell. These books usually contain a mass of ill-assorted pieces, exercises, songs, chords and "what not"—all inserted without any attempt at gradation order or usefulness. Such books are to be severely let alone, even if nothing else can be had—an utterly improbable alternative.

In fact, the majority of instruction books are useless, and the very best are not indispensable. From its nature and the circumstances of its creation an instruction book can only possess a limited utility. It is usually compiled by one man, who, from such material as he knows, selects what he himself has found useful in a comparatively limited circle, and under conditions which may be utterly different from those elsewhere.

Where the author of a book attempts to compose everything in it, as in one or two books on the market, whatever usefulness it might have possessed is reduced to its lowest degree.

Scales and arpeggios appear in some form in every instruction book that I have seen. The structure of scales and chords should be taught in special classes (or where this is not practicable, then incidentally during the piano lesson). When this is done right scales and arpeggios can easily be played from memory. With regard to five-finger exercises, I know of one book which contains hundreds of them, and in another one of quite recent date there is not one single exercise of this kind, while another one still more recent gives but one single solitary finger exercise! I mention these facts to point out the discrepancy that exists between books which certainly ought to possess much in common. Such diversity cannot fail to be a source of trouble to young and inexperienced teachers—such of them, at least, who may think for themselves.

FIVE-FINGER EXERCISES.

Whatever five-finger exercises are given at first should be played from memory. Should the teacher deem it necessary to give many five-finger exercises let him use Schmidt's preliminary exercises, which will give all that are required. The Mason two-finger exercises, published separately, are definitely superior, however, and are worth the consideration of any teacher. Again, there is little excuse for the original studies and pieces—even the best—found in the majority of instruction books. They are usually very poor from a musical standpoint, and scores of them would probably never have been printed at all except through the avenue offered by the instruction book. It is, of course, intended that these pieces shall break the monotony of the purely mechanical work. This consideration loses all weight, however, when it is remembered that there is so much incomparably better music composed by writers of eminence and published especially for the learner's instruction and development, musically and technically. Songs, vocal duets and quartettes have certainly no place in a book of instruction for the piano; they merely serve as filling and have no other purpose.

The chief point to emphasize with respect to a [illegible] of elementary work for the piano is that it mus[illegible] brief, requiring very little time to finish. Because [illegible] merely a series of experiments with the pupil for [illegible] purpose of gauging the extent of such talent as he [illegible] sesses, and must be laid aside for better material a[illegible] early a stage as possible. The first lessons should [illegible] nay, *must* be—given without music of any kind. [illegible] learner should have some keyboard skill before [illegible] reading is attempted. This is logical and reason[illegible] A child cannot think of the progression of keys, [illegible] fingering, and the names and the values of notes, a[illegible] the same time. Hence let him, by simple basic t[illegible] nical exercises, attain some skill—enough that his ha[illegible] feel at home to some extent at least on the k[illegible] While this is being accomplished, a pencil and m[illegible] pad should enter largely into the pupil's work, [illegible] gradually educating the eye to recognize notes by n[illegible] and location. In the course of time when the pri[illegible] page is placed before him, he can give proper at[illegible] tion to it, as he will be able to find his way round [illegible] some degree of freedom.

FIRST LESSONS.

The first lessons—and they count most for good [illegible] ill—must be devoted to the fingers and the ear ra[illegible] than the eye. Let the child be taught to play so[illegible] thing, practicing from memory. With this must be[illegible] gun the development of the inner musical sense—[illegible] ear, in other words. *Music is essentially a matter [illegible] hearing, and it is an unfathomable mystery that [illegible] training of this faculty should be practically ignored [illegible] the great majority of instructors.* Books and ma[illegible] zines are numerous and cheap, and teachers can h[illegible] no excuse for ignorance even if *their* teachers w[illegible] remiss. To "read, mark, learn and inwardly digest" [illegible] things concerning the best and newest and most ef[illegible] tive ways and means of beginning a child's mus[illegible] education is the teacher's bounden duty and ought to [illegible] a pleasure.

It will readily be seen that if the initial lessons [illegible] given as suggested, the necessity for an instruc[illegible] book grows less imperative. They have their pl[illegible] however, and will continue to be used doubtless [illegible] some time to come. I know of no better ones than [illegible] two issued by the publisher of The Etude, nam[illegible] "The Beginner's Book" and the "First Steps in Pi[illegible] Playing."

The first volume of the "graded" sets of studies t[illegible] all the leading publishers issue makes a very satis[illegible] tory instruction book for pupils of maturer years. T[illegible] is especially true of Volume I of the "Standard Gra[illegible] Course," compiled by W. S. B. Mathews. Ca[illegible] "Music Education" is another valuable addition to [illegible] rapidly growing stock of pedagogical works writ[illegible] specially with reference to the beginner in mus[illegible] studies, and the theories of this justly celebra[illegible] teacher are worth serious consideration. In fact, th[illegible] can be no justification for the kind of music teach[illegible] that really predominates at this time. But so long [illegible] even the better class of teachers devote their en[illegible] energies to teaching a few pieces and nothing else, [illegible] forms will come about slowly. The teacher who p[illegible] sistently clings to the old instruction book will, i[illegible] few years, be like Iago—he will find his occupat[illegible] gone. To be efficient, progressive and aggressive, [illegible] musician of the present day, besides whatever equ[illegible] ment he may be able to obtain from teachers a[illegible] schools must make himself acquainted by all the me[illegible] at his command with the best that has been said a[illegible] done during the last fifteen or twenty years along pe[illegible] gogical lines. These years have certainly seen [illegible] awakening in all matters relating to music teaching [illegible] all its phases, but especially in regard to the eleme[illegible] ary part of it.

While it can hardly be said to belong to the subj[illegible] of this article, yet it is so closely allied to it that [illegible] seems quite appropriate to say that many teachers [illegible] entirely or consume too much time in accomplish[illegible] anything like satisfactory results because they often [illegible] quire too much of an immature intelligence. T[illegible] young teacher especially with misdirected zeal attem[illegible] to teach too much. The human mind—and especia[illegible] the child mind—can only assimilate a limited amou[illegible] Cramming can only end disastrously. One fact at [illegible] time thoroughly understood, one feature at a time co[illegible] pletely mastered, will in due time educate, while sco[illegible] of facts, unassimilated, undigested, will serve mer[illegible] to confuse the intellect, will bring on mental dyspeps[illegible] and leave a pupil with hazy ideas of what he ought [illegible] know clearly.

Constant Growth in Music Study

From an interview with

MISS KATHARINE GOODSON

the distinguished English Pianist

Secured Especially for THE ETUDE by G. Mark Wilson

[EDITOR'S NOTE.—Biographical sketches of Miss Goodson have frequently appeared in THE ETUDE, which has also from time to time been honored with contributions from this noted pianist from the "mother country." Miss Goodson is not only the most distinguished British pianist of the day but is possibly the most eminent artist of the keyboard England has yet produced. Those who are interested in Miss Goodson's work are referred to her article in the issue of January, 1911, in which she describes the progress of piano playing in England and her Lesson Analysis of the Mendelssohn *Rondo Capriccioso* (December, 1913) as well as a previous interview which appeared in June and July, 1912.

As is well known Miss Goodson is a pupil of Mr. Oscar Beringer, Professor of Piano at the Royal Academy in London, and Theodore Leschetizky. Miss Goodson's husband, Mr. Arthur Hinton, is one of the foremost English composers of the day.]

NEVER STAND STILL.

EVER since my childhood I have had one purpose, and that is the acquisition of more and more knowledge in the art to which I have devoted myself. Every year must mean to me more understanding, more technical ability. Students make such a serious mistake in thinking that they can complete a course in this or that institution, or with this or that teacher, and then congratulate themselves upon the acquisition of a musical education. The student who fails to go on acquiring more and more proficiency cannot hope to rise very much above mediocrity.

Piano students are inclined to depend upon almost everything else except themselves. It is not infrequent that we encounter students who sit snugly back and imagine that a musical ancestry may at some future time and in some magical way bring them to fame without any effort. Of course, there are many cases where musicians are able to trace their music to some ancestor who has shown a liking for the art if not a technical proficiency. But in the majority of cases ancestry has little to do with the matter. My parents were not musically inclined, nor were those of Mr. Hinton, my husband. Musical environment is far more important than ancestry, but most of all the pupil's own determination to use every rightful means to get ahead through work and thought is the thing which insures progress to the talented in music.

SYSTEM IN PRACTICE

There are those who contend against system in practice. Practice is the business of acquiring a technic, and any business, in order to bring good results, must be systematic. After the technic is acquired the more artistic task of thinking or determining the interpretative points is in line for study. First of all, however, one must make the fingers, arms and hands capable. As in all forms of physical labor, regularity means much in this connection. I customarily divide my practice time into one or more periods, usually two. The first, let us say, may be given to technic, and here subdivisions are desirable. There is no hard and fast rule that one may follow, but common sense would suggest light exercise at first until the muscles become more and more elastic with use. Violent exercise at the start of practice may be advisable for the virtuoso, but hardly for the novice. In the division devoted to interpretation one section may be devoted to pieces that have been previously studied, and the other subdivision to sections of a new piece demanding special study.

DIVISION OF THE PRACTICE PERIOD.

It is perhaps better to work in this way, with one's time divided and apportioned to different phases of the technical work each day, than to attempt to study technic one day, interpretation the next, pedaling the next, velocity the next, etc. No matter how long the time I have for practice each day, I invariably divide it into different periods, varying the work to avoid monotony.

Daily practice long since became a habit with me. Now, when a day passes without my regular practice, without some recognizable advance in my professional work, I feel as though I was guilty of a kind of misdemeanor—or perhaps I ought to say, as though I had lost something. We are all creatures of habit, and



when the practice habit is fastened upon anyone it is usually a custom that goes on to the end.

EARLY DEVELOPMENT OF TONE QUALITY.

The study of the art of producing beautiful tones at the piano is one which is postponed entirely too long. With the earliest work at the keyboard the teacher can at least suggest to the pupil the desirability for listening to every tone—the need to avoid harsh, uneven, jarring tones. For this reason artistic little pieces in which tonal effects are required seem very desirable. Teachers should make an effort to keep a list of pieces of all kinds, so that just the right piece to awaken the proper musical spirit may be given at the right time.

After tone study the study of control of the arm and fingers may come, if indeed these two subjects are not so intimately connected that one may not possess one without the other. Control means first of all mental grasp, a clear, kind picture of what is to be done, and then the long, patient rehearsal of each passage with the mind intensely fixed upon it until an ideal performance is realized. Even after this ideal is attained much more repetition may be necessary in order to fix it, as it were, so that the interpreter can be sure that his fingers will be ready at all times to obey his brain without any of the unfortunate slips which make the careless performer. After all, technic is nothing more than a very susceptible mechanism under the control of the mind, so that the least mental suggestion will be obeyed at once. A defective machine may have ever so good an operator, but unless it is repaired the operator is more or less helpless. The pianist, young or old, should take a reasonable pride in possessing the finest technical machine he can possibly procure, precisely as the skilled mechanic will spare no expense to secure a machine of the highest possible finish. But the technical machine is at best nothing more than a machine, and without the broader study of artistic interpretation is more or less worthless.

CULTIVATING EXPRESSION IN PLAYING.

The term "expression in playing" is frequently employed, and students of limited experience are always clamoring for some means of studying "expression." After one has mastered all the higher technical details pertaining to dynamics, pedaling, phrasing, etc., is there anything which can properly be set apart and labeled as the study of expression? If the pianist—student—means that he must first of all have something to express, then the word takes on a new definition. Rich life experience, acquaintance with beautiful pictures, travel, wide reading of the great books of all countries, and most of all for the musician, attendance at a vast number of concerts and recitals by leading artists—all these things give the music student a wholly different and very lofty outlook upon his art, so that his playing cannot fail to have more meaning. The pianist becomes a more intelligent, more highly emotionalized being and everything he has to say through his music takes on a new and broader interest to more and more people.

STARTING PRACTICE RIGHT.

A great deal depends upon how you approach your practice period. If you are in the least vacillating, or if you are indeterminate, make up your mind that you are going to waste your time. Make a little plan of what you propose doing and then follow it out. Practice with assurance—do all your work confidently. Think of no standard less than real mastery. Don't practice with ultimate mastery in view—make yourself a master of what you are doing to-day. If you cannot do that you are practicing upon some passage too far beyond your ability. Whether it be a simple scale or a complicated Brahms Concerto, much depends upon your own common sense and judgment in treating it.

Everything you do, do confidently. Timidity and nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit. If you have been guilty of that atrocious custom of keeping down the low pedal (damper pedal) in order to conceal inaccuracies, cease at once, and use the pedal only as it should be used to produce artistic effects. Some pupils, however, have temperamental characteristics—or rather life habits, if you wish—that make anything like systematic progress impossible. Such people would find themselves unable to do very much in any branch of artistic work. Unfortunately great talent is often accompanied by slip-shod life habits.

Again, many are guilty of these habits which are such enemies to progress and are not conscious of their shortcomings. How can they be detected? Uneasiness in position at the piano means lack of repose. A wandering gaze signifies lack of concentration. More than one or two mistakes or slips in accuracy indicate wrong mind control. Try as one may, nothing really worth while can be accomplished if these symptoms of carelessness are permitted to go on.

THE TEACHER'S IDEA ON PRACTICE.

Many enthusiastic students, particularly among advanced students, do not endeavor to follow the teacher's directions faithfully enough. It is difficult for even the best teacher to express everything that should be said in words. But as long as the pupil is studying with a teacher the advice given at the lesson should be most faithfully followed during the practice periods. Try to get the teacher's idea even in the smallest detail. The instructor may be the best that can possibly be obtained, but if his directions are not carefully followed good results are unthinkable.

THE STANDARDIZATION OF MUSIC TEACHING.

Charlatanism probably exists in music teaching more than in any other profession. No matter how slight one's proficiency may be, one may assert that one is a teacher of music, and the uninformed public seems perfectly willing to be taken in by the most extravagant claims made by those least capable of sustaining them. In medicine, law, engineering, architecture, etc., the public is protected because custom makes it necessary for one to be able to point to a diploma certifying to a special amount of study before one may gain employment. All serious-minded educators are realizing the necessity for some such credentials in music. The difficulties which stand in the way of the preparation of a system of examinations and government certification, so that the public may be protected and injustice may be done to none of those who desire to teach, are, of course, very many, but such a certification is surely coming. The public has the right to secure competent instruction when it pays for it, just as it has the right to demand competency in medicine or law. This is the only way in which fraud may be suppressed in music teaching, as the task of informing the public as to which teacher was entitled to teach and which was not would be insurmountable in any other way.

ON MARKING THE PUPIL'S MUSIC.

BY MARY COLES CARRINGTON

The practice, prevalent among some piano teachers, of marking a pupil's music with comments on its rendition cannot be too harshly condemned. I have seen a piece marked in blue-penciled letters, which are practically indelible, "Terrible!" "Very bad!" etc. Would it not be human nature, or child nature, whichever you choose, to cease any further attempt to master a piece so branded? The conscious or unconscious reasoning would be, since it is marked terrible, let it remain terrible, as the stigma will remain always, no matter how well the piece be played in the future—and I think we should all feel the same way if so treated.

It is really a mistake to deface music at any time. Light-penciled remarks which, when they have served their purpose, may be erased are permissible; but harsh strictures, however well deserved at the time, should never be perpetuated, and should *never* be seen by others than the child and its parents. A child's self-respect is always injured by a public scolding.

A small note book or blank book is useful for comments of this sort, as well as for directions as to practicing. It is well to insist that the pupil's mother read the teacher's directions and comments occasionally, if not regularly, as every child works twice as well with the understanding that an intelligent and genuine interest is taken at home in its progress. Since the teacher's comments are to be read by the mother, the child will usually make an effort to improve, that the notes may consist of praise and not blame.

[illegible] instruction in art, and to this belongs that of [illegible] the art of music, form one of the noblest [illegible] that can profit, because in such spiritual [illegible] of music to [illegible] touch the borders [illegible] the teacher must however make a [illegible] is communi[illegible] merely outlining to

MAKING THE STUDY OF PIECES ATTRACTIVE.

BY ORRILL V. STAPP.

How to Find Stories That Excite the Imagination of Little Folks Regarding Pieces Which Otherwise Might Seem Ordinary and Unattractive.

Long before you were able to read you delighted to have your mother or your elder sister "show you the pictures in a book." There was something that excited your imagination through the immediate impression upon the brain through the eye. If there was a story that went with the picture it was that much more interesting. When you teach your little pupils remember that a story with each piece will do more to stimulate interest in the piece than hours of "Now you really must practice," or, "I insist upon two hours a day practice," or, "If you don't practice this week, I shall have to tell your mother."

In my own instruction I use stories similar to the following when teaching special pieces. It has also proved a good plan to open my recitals with a short introduction like the one given below and then present each piece with an attempt to make it more interesting to many of the unmusical people who are naturally drawn to a pupils' recital through friendship for some of the little performers. I call the introductory address, "The Language of Music."

Sidney Lanier in *Music and Poetry*, pleading that music has no language, says, musical tones have in themselves no meaning appreciable to the human intellect, and we agree with him that the language of music in the last analysis is not subject to mind or reason, but to soul and emotion. People of a past age asserted that the Egyptian hieroglyphics had no language; but we of a later day know that they held such an opinion merely because the Rosetta stone which has revealed that which was hidden, had not yet been discovered. The following descriptive notes cannot reveal the "meaning" of the music—which can be trusted to take care of itself. They only suggest ideas which help to give an added interest to their study of performance.

ROUGH RIDERS .....Engelmann

The bare suggestion of the title, *Rough Riders*, calls up a vision of open prairie, and a scattered group of stern men galloping on some heroic purpose. The clanking of spurs and sabres, and the rattling hoofs, are all suggested by the bright harmonies and quick movement of this piece.

THE HUNTER .....Bohm

The hunters are assembling for the chase. We hear on one side of the valley the blasts of a horn, which are at once answered from one in another direction, then a number of bugles in chorus—the approach of another party of hunters, and then a movement, the marked rhythm of which suggests the beating hoofs of the horses as they gallop away down the valley. At intervals we again hear the horns calling and answering.

BEDOUIN SERENADE .....Kern

The Bedouins are the most musical of the desert tribes. They often sit playing on their strange instruments before the tents of those Arabians who are less nomadic than their fellows. The music suggests as nearly as possible in a composition so limited in form the thrumming of the stringed instruments of the Bedouins, and the serenades they sing.

SPANISH DANCE .....Merz

The music of Spain may not be of great depth, but it suggests in part the vivacity of the Spanish women, the natural grace of the dancers, and to some extent their turbulence of passion.

SONATA, OP. 27, NO. 2, ADAGIO—
ALLEGRETTO .....Beethoven

Those acquainted with the life of Beethoven will know that before writing this piece he had met with a very great disappointment in life which, perhaps, clouded all the years after. In this sonata we find an infinite longing, a hope never to be realized. You will hear in the Adagio, a song, one of the world's most beautiful melodies, occasionally broken into by a cry of the deepest anguish. This song will be repeated after a few measures of interlude and will end with a coda evidently intended to express resignation, but showing in its last minor chord that the sorro[illegible] is still there, the prayer unanswered. The title, *Moo[illegible] light Sonata,* was not given it by Beethoven, and is n[illegible] specially appropriate.

The Allegretto movement which follows the Adag[illegible] has been termed by Franz Liszt "A flower betwixt tw[illegible] abysses." Those who have heard the whole sona[illegible] will understand this. In the Adagio we have a gre[illegible] depth of feeling, dark and unexplored, and in t[illegible] Presto, the final movement, there is even more [illegible] this intense feeling welling up from the chasm of t[illegible] soul. But in this little Allegretto movement, like t[illegible] beautiful Edelweiss which clings to the edge of t[illegible] overhanging precipice in the mountains, we have on[illegible] a pretty, fragrant flower, all tints and no dark shade

LA CINQUANTAINE .....Gabriel-Mar[illegible]

In *La Cinquantaine* we have a dance similar to t[illegible] old court dances of the French. Or we may shift ou[illegible] eyes across the water to the thirteen original colonie[illegible] and see our great-great-grandmothers in their yout[illegible] Their dance was demure and dainty, partaking of son[illegible] of the modesty and sweetness of the colonial days, an[illegible] yet retaining some of the stateliness and glory of t[illegible] European courts, under whose shadows their ancesto[illegible] had lived. The name signifies a *Golden Wedding.*

DOLLY'S FUNERAL .....Tchaikovsk[illegible]

Tchaikovsky evidently intended the next piece to ce[illegible] ebrate the demise of one of those beings we may s[illegible] in any well regulated home where there are girls. H[illegible] does not tell us the name of the fatal malady, but w[illegible] suppose she, or it, died from lack of sawdust. How[illegible] ever, I think our little musician will make us forget a[illegible] about dolls and sawdust. She sees in it no joke, bu[illegible] a serious matter, and it behooves us to respect he[illegible] sorrow.

POLISH DANCE .....Scharwenk[illegible]

In this piece we have the peculiar accent and abrup[illegible] chords which are characteristic of the national danc[illegible] forms of Poland, which are full of fire and dash. W[illegible] have heard that one desiring truly to interpret Polis[illegible] music should if possible fall in love with a Polis[illegible] woman, and so, perhaps, in this piece we may under[illegible] stand the principal subject as representing the famou[illegible] war spirit of the Polish men and the intervening part[illegible] typical of the witchery and grace of the women of thi[illegible] much troubled country.

BAVARIAN DANCE .....Dra[illegible]

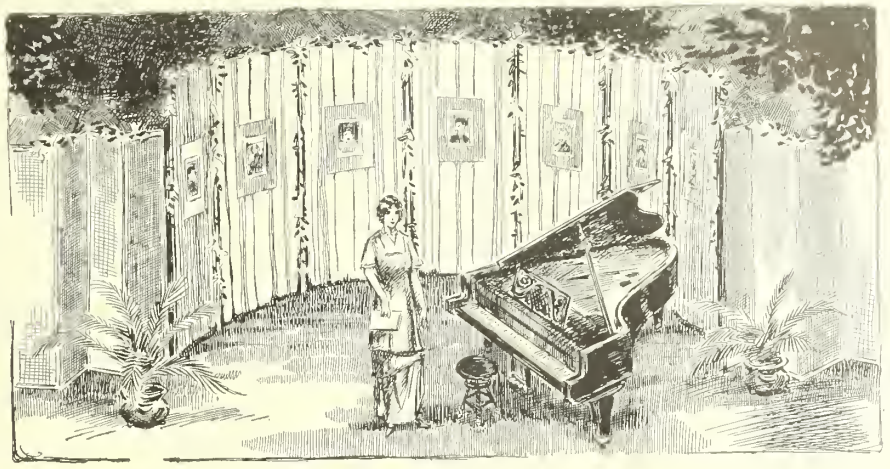
I am inclined to think that the *Bavarian Dance* [illegible] though copied after some dance popular in that coun[illegible] try, does not represent any national characteristic, bu[illegible] has on the contrary been adopted through the mediun[illegible] of Austria from French and Italian forms.

TARANTELLA .....Helle[illegible]

There exists in Italy a large spider whose bite was a[illegible] one time believed to be fatal. To overcome the effect[illegible] of the bite the victim was compelled to execute a rapi[illegible] dance until dizziness and exhaustion brought him t[illegible] the ground. The modern name of tarantella is de[illegible] rived from the name of the spider, and represents th[illegible] music played for these dances by wandering tribes o[illegible] gypsies. According to Lombroso, the bite of the tar[illegible] antula, while poisonous, is not fatal, and any death[illegible] that may have occurred from it may be regarded a[illegible] the outcome of mental suggestion. It must be remem[illegible] bered that the Italian peasant of the sixteenth century[illegible] and even of more modern times, was exceedingly su[illegible] perstitious. The dance possibly helped to stimulate[illegible] the flow of blood and to clear the system of the poison

TURKISH MARCH FROM "RUINS OF ATHENS" .....Beethoven

If you will transport yourself to Cairo, Egypt, and look down that street to your left, at some distance—past those camels on their way to join the caravan and that group of Mohammedans standing in front of their mosque—you will faintly discern the banners and flags which announce the approach of a procession. It is a Turkish parade and they are celebrating the arrival of a prince from Constantinople. As you look you hear faintly the strains of a march played on their peculiar oriental instruments. They come nearer and nearer, till at last, as they pass directly in front of you, you want to put your fingers in your ears to keep out some of the bang and twang of their monotonous melody. But almost before you have had time to turn your thought into action, they go by, and in another minute you are straining your ears to catch the last faint notes, as they vanish around a distant corner, still playing their crazy march.



A Garden of Composers

HOW TO GIVE AN OUT-DOOR RECITAL

Practical Suggestions for an Effective Entertainment Which Any Club Leader or Teacher May Adapt with Slight Expense

THE Summer Time Recital idea has become more and more popular in recent years. Doubtless the Summer Music School and the Pageant spirit have done much to encourage the development of this branch of musical endeavor. Not every teacher can conduct a Summer School and not one in ten thousand can give a pageant, but any one may arrange for an out-of-doors recital which may be made the event of the summer. It would indeed be a pity to let the days of flowers, foliage and feathered songsters pass by without some celebration of the wonderful summer. The purpose of this article is to suggest a plan to busy teachers and make that plan so simple that anyone with a little ingenuity can execute it and at the same time reduce the expense to a minimum. Of course in counting the expense we are supposing that the teacher can secure foliage and flowers without running up a bill at Thorley's or some Fifth Avenue orchid shop. Again we are supposing that the teacher has a little plat of greensward large enough for the stage and the audience. We have tried to make the Garden of Composers idea so elastic that it will fit the spacious lawn of a country home or a city back yard. The teacher whose lawn is confined to a window box need not despair because there is almost always some friend who is willing to help and who can provide a suitable place.

If you were to ask any serious-minded person what was the thing of first importance at a musical recital they would answer you at once, "Why the music, of course." Certainly it is the music which really counts and counts most, but in many cases the general public is greatly attracted by some special setting or unique idea which gives a new character to the perfunctory recital.

CONSIDER THE PUBLIC TASTE.

It is no more than right that the teacher should consider the tastes, the natural appetites of the audience which she must reach. There is nothing so foolish as the attitude some teachers take in assuming a very superior position in their work. The old idea of "Bach, Brahms, Beethoven or nothing," is all very well for the teacher who is located in a highly cultured section, where every resident is an accomplished musician, if indeed such a district exists. The audience which attends the average pupils' recital is composed largely of the parents and friends of some particular pupil, who are there for the purpose of hearing that pupil play and applauding and beflowering that pupil, even though the young person does not cover himself with any very great musical distinction. When other pupils play they are more or less luke-warm in their interest unless some one performer has that inimitable gift of compelling attention through his personality or his excellent work.

The remainder of the audience is usually composed of a small number who really love music and who are glad to attend anything musical; others who are curious, or who are investigating with the view of studying or having some friend study, and still others who come as the escorts of those who are more directly interested. It should be very obvious to the one who arranges a recital that the whole body of the audience should be considered from the standpoint of holding the interest of every one throughout the entire program. This is extremely hard to do and unless the teacher makes every number one of great interest it cannot be accomplished. The desirability of a central idea or a special setting was ridiculed only a few years ago, but teachers now realize that there are so many recitals given, and there is so much similarity, resulting in tedium for all who are not especially interested in music, that it really is worth while to introduce novel settings, where those settings contribute to the dignity and interest of the event rather than detracting from the real purpose of the recital or musicale.

AN ATTRACTIVE SETTING.

Of course, the teacher may adopt any setting that suits his fancy. The one given here is merely suggestive of the possibilities of an out-door recital. The present plan provides for a semi-circular stage. Secure eight ordinary wooden clothes props about seven feet long. These may be bought at any house-furnishing store and cost from five to ten cents apiece. Be sure to obtain straight ones, as some are badly warped. Sink these posts about fourteen inches in the ground so that they form a semi-circle with a distance of about two feet between the posts. Next, run fine picture wire at the top of the posts so that each post is connected to the next one in this way. Then purchase cambric, preferably dark green, and make curtains by looping this over the wire at the top and letting it fall to the ground. The cost of the cambric should not exceed one dollar at the outside. You will now have a semi-circular back-ground big enough for a stage. If you wish to make the effect more finished the props may be painted the color of the cambric.

ATTRACTIVE PICTURES.

On the day of the recital, place in the centre of each curtain or panel a portrait of the composer you select. They need not necessarily be the composers whose names are on your program, as this might not be possible in all cases, but very excellent photogravures can be secured for this purpose at a cost of five cents apiece. The next step is to trim the props with any fresh flowers you may be able to secure or any foliage that may be at hand. This suggests that the stage should be set so as to avoid the direct rays of the sun and thus prevent wilting the flowers. We knew of one elocution teacher who had her own garden and who arranged an out-door recital similar to the one we have indicated. Every year she trained morning glories, madeira vines and balloon vines, so that they would grow on the props. By the time the recital was ready in August she had pillars of natural green foliage for her stage.

COSTUME RECITALS.

By screening the sides of the stage, the pupils may make their entrance through the different curtains and give additional novelty to the recital. Some teachers might even carry the recital to a more elaborate stage and have each pupil costumed in the fashion of the epoch represented by the composer. All sorts of ideas crop up when once this plan of getting away from the conventional is adopted.

Unless the teacher has difficulty in having her piano moved, the cost of this recital over the ordinary recital may be summed up thus:

Posts	$0.40
Curtains	1.00
Wire	.10
Pictures	.35
	$1.85

or, roundly speaking, $2.00. One teacher went to the extreme of having her programs printed upon the back of flowered wall paper of different designs, a cheap way of securing unique effects. Potted plants set around the base of the posts or props add greatly to the general appearance of the setting.

OUT-OF-DOORS PIECES.

While the teacher need not necessarily confine herself to out-of-door music this is desirable when it may be introduced. Any good recital music may be used but out-of-doors music gives an additional zest to the program. Of course, there are an almost limitless number of pieces of out-door music and we give only a very few here. First let us take up the most noted composers, and give their pieces suggesting the out-of-door world.

BEETHOVEN—*Moonlight Sonata; Pastoral Sonata; Worship of God in Nature* (Chorus).

BRAHMS—*Feldeinsamkeit; Sapphic Ode.*

CHOPIN—*Butterfly Etude; Maiden's Wish.*

GRIEG—*Papillons; Dance of the Elves; To Spring; Morning Mood* (*Peer Gynt*).

HANDEL—*Harmonious Blacksmith; O! Ruddier than a Cherry; Water Music.*

HAYDN—*Gypsy Rondo; With Verdure Clad.* (From *"The Creation."*)

HENSELT—*If I were a Bird; Spring Song.*

GOUNOD—*Flower Song; Printemps.*

GODARD—*Berceuse; The Swallows; The Postillion; En Courante; En Route; The Wood Choppers and the Linnet.*

HELLER—*Brook Song; Barcarolle; Hunting Song.*

JENSEN—*The Elves' Dance; The Mill; Murmuring Zephyrs; Will o' the Wisp; Happy Wanderer.*

CHAMINADE—*Dragon Flies; Ritournelle; Madrigal; Summer; Water Sprites; Autumn.*

LISZT—*Forest Murmurings; Regatta Veniziana; Hark, Hark, the Lark* (SCHUBERT-LISZT); *Frühlingsnacht* (SCHUMANN-LISZT).

MASON—*Rustic Dance; Silver Spring; Spring Dawn.*

MENDELSSOHN—*Nocturne from Midsummer Night's Dream; March from Midsummer Night's Dream; Spring Song; Hunting Song.*

MOSZKOWSKI—*Shepherd's Dance; Serenata; Autumn.*

MOZART—*Pastoral with Variations; The Violet* (Song).

PADEREWSKI—*At evening.*

RUBINSTEIN—*Kamenoi Ostrowe; Wanderer's Night Song* (Duet); *Thou Art so Like a Flower* (Song).

SAINT-SAËNS—*The Swan.*

SCHUMANN—*At Evening; Bird as Prophet; Flower Piece; Entrance to the Forest; Farewell to the Forest; Humming Song; Happy Farmer; Soaring; Song of the Reaper; Wayside Inn.*

SINDING—*Rustle of Spring.*

TCHAIKOWSKY—*April; June; September; The Skylark.*

WAGNER—*Siegmund's Love Song; Magic Fire Music; Sailors' Chorus from The Flying Dutchman; Swan Song from Lohengrin; Evening Star from Tannhäuser.*

WEBER—*Arrangements of Der Freyschütz.*

A number of the above pieces are arranged for violin and some for duet.

VIRTUOSITY of itself has great claim to its existence. It is in no sense the cancer of art as some Philistines would have us believe. Virtuosity is an integral part of art. Only degenerates can fail to see this connection. It is only through the inspiration of the virtuoso that the concert is raised to the mountain peaks of artistic accomplishment.—FRANZ BENDEL.

LIGHTER MUSIC SUITABLE FOR OUT-OF-DOORS.

ATHERTON—*Sun Shower; Morris Dance.*
BENDEL—*By Moonlight; In the Gondola.*
BOROWSKI—*Danse Rustique.*
BRACKETT—*Come Where the Blue Bells Ring* (Two-Part Chorus).
CADMAN—*Lilacs* (Song).
DECEVEE—*How Sweet the Moonlight Sleeps.*
ENGELMANN—*Apple Blossoms; Over Hill and Dale.*
FORMAN—*Pond Lilies* (Two-Part Chorus).
HOLLAENDER—*Spring Song.*
KOELLING—*The Fountain.*
LAVALLEE—*The Butterfly.*
MARTIN—*Wood Nymphs.*
MORRISON—*Golden Meadows.*
PARKER—*Rowing* (Song); *Spirit of Spring* (Song); *What the Nightingale Sang* (Song).
REINECKE—*Rustic Dance.*
REINHOLD—*In the Rose Garden.*
RENARD—*Iris.*
RHEINBERGER—*The Chase.*
ROGERS—*Elves; Giants.*
ROTHLEDER—*Summer Idyl.*
SCHNECKER—*Twilight Idyls; On the Hillside.*
SCHYTTE—*Masked Garden Festival* (Suite for Four Hands).
SMITH, W. L.—*Babbling Brook; Laughing Waters; Pattering Raindrops.*
SPAULDING—*June Roses.*
SPINDLER—*Bubbling Spring.*
STARLEY—*Magnolia.*
STEELE—*To a Rosebud.*
STINE—*Under the Leaves.*
WACHS—*March of the Flower Girls; Myrtles; Shower of Stars.*
WENZEL—*Softly Sings the Brooklet.*
WILLIAMS, F. A.—*On the Lake.*
WOLLENHAUPT—*Whispering Wind.*

THE JOY OF BEING SYSTEMATIC.

BY THOMAS TAPPER.

THE unsystematic pupil is an irritation to the teacher, but not more so than is the unsystematic teacher an irritation to herself. Example being a worthy precept, let us study an instance of system to ascertain if it contains anything worth while for us.

We will refer to him as Mr. Jepson, piano teacher, well-prepared, fully alive, not in any sense a bore; in short, a gentleman, a good citizen and a credit to his profession.

After a number of years of piano teaching, Mr. Jepson began to suspect that, as he expressed it, "good things were getting away from him." He referred to the fact that a large amount of new teaching material was difficult to keep track of, and yet much of it is so excellent that he could not afford to risk overlooking it. So he devised a catalogue system, on cards, one card to a title. On these he entered composer, title, grade, and in music notation the characteristic rhythm of the work. Below these items he added in a line or two the essentially practical teaching purpose to which the composition could be put. For instance:

Passage work.
Scales.
Arpeggios.
Melody (right or left hand, or both).
Short chords.
Octaves, and so on.

Then he brought together all cards of one grade, so that he had a practical and tried-out list of pieces for all grades from the first. While published lists of pieces by grades are valuable, the skillful teacher soon comes to appreciate the practicability of his own list because its worth has been tested in the hands of several pupils, and thus each piece gains an individual estimate that it could not possess otherwise.

From this list, which is constantly increasing, Mr. Jepson makes his assignment of work to his pupils. Of every piece listed he keeps one copy (of the music [illegible]). It is his custom when assigning a piece to a pupil to show him the copy of the edition he is to [illegible]. This, in the case of specially edited works, [illegible]. If, after considerable test of a piece—[illegible] grade—it does not prove as valuable in practice as [illegible] promised, it is eliminated and a new work [illegible] to replace it.

GOOD BUSINESS JUDGMENT.

All this may strike the average teacher as finicky and old-maidish. As a matter of fact, it is just ordinary good business judgment; the very thing that is done in offices and business houses. It may, of course, seem horrible to associate the art of music teaching with the practices of commercial activities. Art is so beautiful, and business so crude! To which we have only the reply that if more, not less, ordinary good business system were introduced into all music activities, things would be far better than they are.

So our friend Jepson, being under no delusions about art, is even further than I have indicated, systematic. He keeps his appointments punctually, demands the same courtesy from his pupils. He pays his bills promptly; he votes; takes an interest in his community; gives, as he is able, to worthy charities; respects money, but does not make it the chief end of life.

He has many pupils. On his desk, if you were privileged to see it, you would find a set of sheets, about eight by twelve inches. On the top of each sheet is the name of a pupil, with the following details:

1. When lessons were begun.
2. What teaching material is assigned (studies, pieces, etc.).
3. The record of the pupil's attendance.
4. And all bookkeeping necessary with that one pupil.

If Mr. Jepson gives fifteen lessons to-day, he will sit down to-night and fill up the fifteen reports. It takes a few minutes and is forever available for reference. There are no end of teachers who boast that they can do all this "in their heads." Perhaps they can. But long experience among people has taught the writer of this article that heads differ, to say the least.

Some day, let us hope, the music teaching profession will be purged of all kinds, classes and varieties of freaks. Its representatives will be musical to begin with, well trained, systematic and sane. They will give up the pitiful practice of spending their time in a perpetual effort to excuse their irregularities on the basis of being "an artist." This has been so overworked that the comic papers have given it a place beside the mother-in-law joke. Such musicians should not fail to read the comics, and wake up.

They do not, however, hurt the feelings of Mr. Jepson. He sees the point instantly, smiles at the truth of it and goes on his way, useful member of society, an artist true to the *dignity* of his calling, and a gentleman.

PRACTICAL CONCENTRATION IN PIANO STUDY.

BY C. F. S. KOEHLER.

DEDICATE your practice hour to study and nothing but study.

It is human to let one's mind wander. It is only a vigorous mentality that can fix itself on one thing only until a purpose is accomplished.

Empty your mind of all distracting thoughts. The young man who sits at the keyboard with his fingers aimed at a Beethoven Sonata and his mind's eye fixed on the last pretty face he chanced to see is never likely to accomplish much at music.

When you find your attention escaping lead it back time and time again. Every time you succeed you make way for a better and easier practice period on the morrow.

You can not concentrate your mind on a whole ocean but you can see a small part of an ocean. The microscopist will find a world of interest in a drop of water. Most music students fail at concentration because they try to cover too much ground in a given time. Take a small passage and give it the best intellectual scrutiny you are capable of developing. See "right clean through it." Grasp every particular. Master it. Make it your own. Don't miss a single aspect. Keep at it until you are sure that nothing more can be done with it. Do this with one measure to-day, another to-morrow. You may wake up some time to find that you are a master because you have followed the same plan that every one who ever became a master followed. That is what is meant by practical concentration.

GETTING THROUGH.

BY ARTHUR SCHUCKAI.

"O, I WISH I were through with this book!" exclaime the pupil with great impatience.

"How so?" I asked, quite calmly.

"So I could have a new book," replied the "student with a frown.

"Why do you want a new book?" I asked, still calmly But that was so eccentric a question that no answe was made and the pupil eyed me suspiciously, fearin my calmness might be the calm which precedes the lec ture (which was indeed the case).

Students wish to learn to play. They realize tha books are graded. Their aim in life at once become the "getting through" the book upon which they ar working. They are pleased when they have "finished a page and most displeased when it is given them t take over again. This would all be well if it wer mathematically true (like 2 + 2 = 4) that he wh works through six books plays twice as well as he wh works through three. If that were true, music stud would resolve itself into the simple matter of "gettin through." But such simple guarantees are not to b had.

GET VALUE FROM EVERY STUDY.

A student says: "I am pleased with myself that have learned this etude. My teacher says I play i well."

I reply: "The learning of this particular study mean nothing unless you have learned therein somethin which will help you learn the next etude."

The student, much surprised that I should mentio such a thing, assures me that that is understood.

But I reply: "That is just where you are wrong You place the emphasis on the wrong thing. You con gratulate yourself on having finished the etude. Th etude was designed for a certain purpose, was planne to give you a certain ability. Your teacher gave it t you because you were weak in a certain point. If th purpose of this etude has been accomplished, *that* is th thing upon which you should felicitate yourself."

If the student had said: "One of my weak point in piano playing is my stiff wrist, but I have beer studying an etude which has helped me greatly," I'd have replied: "That is well. I strongly advise you t continue the study of that etude, for result-getting studies are precious."

That students should be so taken with the external lies, I suppose, in the nature of things, but teachers should not tire of pointing out the *principles* of music study. Studies are designed to give us ease at the keyboard, to meet special problems of execution. For this lack of ease there is always a reason. This reason must be known and understood. Does the clumsiness arise from a stiff muscle or a heavy mind? Is the stiff muscle in the finger or the forearm? Does the mental heaviness come from careless mental habits or a sluggish disposition? Analyze constantly.

The road to technical proficiency does not run through a shelf of books but through a small world of difficulties, which one must meet and conquer. Etudes are the weapons we use in this conquest. One does not get through with a sword until it is broken or dulled, or the enemy is vanquished.

To a certain common sense extent we all must think of "getting through," because all things have an end But he has a sorry ideal who works through the day with the night on his mind, or who works through the conservatory because he wishes to graduate. Graduation is an incidental, a natural consequence of work well done, but not a good reason for doing the work. The reason is the same as that which applied in the case of the etude. We learn this study that we may the better play that; we study here that we may the better study there. The best teachers are not those who *have* been the best students but who *are* the best students.

Progress in music study lies along two lines—the technical and the mental. The absurdity of the "getting through" ideal is clearly seen when one realizes that there is no limit to mind-development. The mind grows stronger and stronger, and constantly with this new strength becomes capable of larger and larger flights of the imagination, of keener and clearer vision, of richer and riper enjoyments.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

MECHANICS IN MUSIC.

Their Effect Upon the Art.

So many inquiries and letters have been received by this department concerning the effect of mechanical players upon teachers and students of the piano that it seems practical and necessary to consider the subject in gross.

In the first place, it is well to note that progress is change, and that the first impression produced by change upon the human mind is one of depression. The most optimistic mentality is subject to this sense of futility, of possible loss, of vague apprehension—yet from the beginning of time, change has been proven to have been a self-existent factor in evolution, the very concomitant of life itself, and of the continuance of life, although under another form. As such, it must take its place. The point to consider is, what relation the mind should take to it in order to attain a perfect readjustment, which will produce harmony between the event and the individual. The overruling mind thinks, apparently, in masses. No one subject seems to receive consideration singly and apart—yet the whole is made to comprise all.

The production of a device for enabling multitudes to create beautiful sound who would otherwise be unable to secure this enjoyment, must be, *per se*, a beneficent thing. Beautiful sound is not merely a *sine qua non* in music, but it is the first and most essential element, because, without it, there can only be an imperfect conveyance of a beautiful *idea*. It is just here, in the matter of conveyance of ideas, that we touch the crux of the situation. The marvelous transcriptions of a Wehlte, for example, are supposed not only to give the *idea* of the composer, but the *interpretation of this idea* by each and every individual player, and the accomplishment is really wonderful.

There is, however, one factor in the matter which can never be eliminated, and that is, the factor of a *present personality*. No suggestion of a great pianist, and no reproduction of the work of that pianist, can ever become the perfect equivalent of the living, breathing *presence* and *personality* of the pianist, creating for our ears, before our very eyes. *Personality*, that is the one dominant and eternal thing which no change can really affect. It does not matter in what form it finds its expression, personality rules, and will rule, and it can afford to be sublimely careless of any apparently disastrous evolution. We shall always prefer greatness itself, if we can command it, to any likeness of it; and the likeness will undoubtedly serve to heighten our interest and increase our desire to come in contact with the actuality. So much for the singing record and the piano player as regards the artist. Both will serve to incite a wider, and larger, and more intelligent, and appreciative audience.

But the players, who simply love to play, and are not greatly gifted, what of them? Here again personality counts. The love which prompted us to action will not cease because such action can be mechanically produced, nor will the interest of those who are interested in *us* and in what *we* do, be diverted to an abstract gratification. The first uncertain step of a child is a source of much greater interest to a parent than the free strides of a winner of a Marathon. The hesitant fingering of John and Maria has a thrilling effect upon those who love them, which the most wonderful music, exclusive of John and Maria, will never produce; and if John and Maria love their instrument and love the results that can be obtained upon it, it will not lose its personal meaning for them, which is most interesting when they can make it a part of themselves. The primary need of children is not to listen, but to *do*. The creature is forced by its very being to gain its highest and most enduring satisfaction from the act of creating. Later in life we call this childish tendency the need for self-expression, and we find it in some one form or another of conseerated effort, which we term our life work, or our business. As time goes on and the race develops, we are beginning to take into account more and more natural impulsion toward some form of effort as exhibited in the child. Capacity is apt to declare itself early, though it may, in some instances, remain latent. Perhaps one great accomplishment of the mechanical reproduction may be that of inducing the education and encouragement of only such persons as show a natural aptitude for music. Think of the weary hours spared to pupil and teacher! The "grind" for both would be practically eliminated! Suppose the *quantity* of pupils and teachers diminished, what about the *quality* and the consequent achievement? Taking into account the enormous and steady increase in population, and the leisure and means available for æsthetics which are the result of our growing material prosperity, even the numerical proportions might balance, to the tremendous increase, in general, of the joy of life! So much for the mechanical device from the point of deterrence or interference.

On the other hand, what of its tremendous influence for good in the constant presentation of the best and highest models? What of the consequent cultivation of taste? What of a formation of a more or less unconscious basis of a standard of attainment? This standard will never be high enough to daunt the enthusiasm of those who are really called. It will only serve to stimulate it. It has been said that a perfected mechanism will throw one back more and more upon individual interpretation. Be this as it may, a perfect technique should be aimed at in *order to express individual interpretation more and more clearly and beautifully*.

There seems, then, upon analysis, no reason to suppose that the introduction of mechanics in the transcription of musical sound will constitute any interference with the schooling, the development, of the individual musician, save as it eliminates the unwilling, who are always, ultimately, the unfit; and that, on the contrary, it will serve a wide purpose of dissemination of cultivation in repertoire, and training in the demand of the ear. It will also undoubtedly furnish an enormous increase in the pleasure to be derived from an abstract æsthetic element, and so tend to the establishment of a higher degree of civilization. It should not be regarded as a rival, but as a substitute, which, while not an actual equivalent, is of the nature of a forerunner, preparing the ground for the planting of the seed of musical art.

This opinion is the result of long and continued reasoning and of practical observation upon the part of the writer who has not felt that he could definitely range himself upon it before.

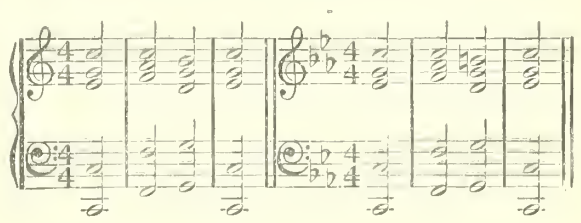
MAJOR AND MINOR.

"I have a pupil of sixteen, whom I cannot seem to make understand the difference between major and minor. I have had her study the catechism on this subject, and she says she fully understands all the questions and answers. But at the piano she cannot tell whether a key is in major or minor. How can she be made to realize this?" F. R. E.

No amount of *book* study will teach anyone the difference in sound between a major and minor chord. This is a matter of ear, and only by careful listening and training the ear will a person who is at all doubtful of the two chords learn to distinguish them. Phillips Brooks, happening to be at choir practice one day, asked the director the difference between major and minor, the question having come up in connection with a hymn. "Well," said the director, one of the most distinguished musicians in Boston, "I don't know of any way to tell you except to play the two chords." He played the chord of G major, and then G minor, and the distinguished clergyman, listening closely, said, "The second chord sounds as if the first had been sat on."

Demonstration by chords is what you need for your pupil, not by scales, nor by theoretical definitions, important though these may be. Train the ear to discriminate the two chords for a few minutes at every lesson, playing them in all keys. Teach her the ordinary three chord cadence, and make her practice it, without notes in every key, daily, first as major, then as minor. It is simply the chords founded on the tonic, sub-dominant and dominant of a key, and closing with the tonic. She must learn to construct it in each key.

It may be formed as follows:



Her ear will gradually come to recognize these instantly, and then you can go on to pieces. Let her also write these cadences in every key, thus learning to recognize their appearance on paper. The pieces will thus gradually begin to clear up, and after a time both eye and ear will work together when she takes up a piece of music. She should know signatures thoroughly, and gradually learn to tell by her eye whether or not the opening chords are constructed in the major key. A really good musician can tell exactly how a composition will sound, simply by reading the notes, even though a piano may not be within miles. To the thoroughly practiced musician the spectacle of a player being obliged to "try" a piece on the piano, in order to find out how it sounds, is an amusing one. Therefore all pupils should have a good deal of practice, such as I have suggested in connection with the major and minor chords, with various harmonic forms, in order to cultivate both eye and ear to work conjointly.

SEVERAL POINTS.

1. In 6/8 time marked ♩. = 108, should three-eighth notes be played to each tick or beat?
2. In 3/2 time, marked 𝅗𝅥 = 108, would the result be the same if it were marked ♩ = 54 counting three beats to a measure?
3. Will you please explain how down and up arm touch are produced?
4. Are hand and wrist touch the same?
5. Should staccato octaves always be played with wrist as hinge, and legato octaves with arm touch using elbow as hinge?
6. Please give a list of good technical exercises to be used with grades 1 to 5. I am using Cooke's *Scales and Arpeggios*.
7. What is meant by "rotary arm motion?"

X. Z.

1. Your own answer to your question is correct.

2. So far as the act of counting is concerned the result would be the same. In two given pieces with 3/2 time signature, and the two metronome markings indicated in question 2, the tempo of the one with the second marking would be much faster than the other.

3. I have answered this question during the last couple of months, so that before this letter is printed

you will have gained the information you desire in another issue of THE ETUDE.

4. Hand and wrist touch have been much used interchangeably. Very often when wrist touch is spoken of, hand motion is really what is meant, or in other words, raising the hand up and down upon the wrist as a hinge. In later years there has been a growing tendency to speak of so-called wrist touch as hand touch, and much more accurately.

5. If you will make a thorough study of some book on octaves, such as Mason's *Touch and Technic*, for example, you will find that correct octave playing means an intelligent handling of the entire playing machinery. Modern piano touch is a combination of many motions, especially in octave and chord work. Detailed consideration of this question is impossible in the limited space that is available on this page. Legato octaves are a combination of arm and finger motions.

6. Cooke's *Scales and Arpeggios* should be used throughout the grades you mention, and will form the basis of scale and arpeggio practice indefinitely. For special technical exercises you will find *Five Finger Exercises and Chords*, by Sabathil, very useful. Also for more advanced work Philipp's *Complete School of Technic*.

7. It is an application of the principle of the rotation of the forearm upon its axis. Much attention is being given to it by some educators. Others do not regard it so highly. It would be difficult to give an idea of it in a few words.

STUDY FROM AN AMATEUR STANDPOINT.

"A married woman expects to begin lessons with me, but says she does not wish to study from a professional standpoint, but simply to become able to take up easy music and play it in the home. Her teacher has given her Clementi Sonatinas. What studies can I give her so that she can accomplish her end?" R. E. F.

MANY good teachers dread being threatened with a student of this kind. Others look upon them with disdain. Still others decline to teach them, these being confined to those who have reached a position where they can decline all but advanced pupils who are studying with a serious purpose. The aims of the amateur worker are perfectly legitimate, however, and her desire to make music a part of the home life is deserving of praise and encouragement. If music study were confined to professional workers, where would the music teacher find occupation; also, where would be the field for a growing interest in music on the part of the public? Teachers sometimes fail, in trying to be too professional with pupils of the order mentioned in the foregoing letter.

Of course, the more seriously you can induce them to work in building up their technique the better. Technique is simply the ability to play, the power to control the fingers and hands on the keyboard. For a simple class of music technique does not need to be great, but it should be facile so far as it goes. Some of the popular music makes considerable demand upon the player technically, particularly if the player wishes to be able to take it up at sight, as is usually the case. This class of amateurs has little patience with slowly working up a piece after leaving the teacher. They will generally be willing to do this when preparing their lessons for the teacher, but their aim is to play simple music at sight.

For the development of technique, even though to be a limited one, it is not necessary to vary your usual routine of teaching. There is nothing special in the way of etudes for this purpose. Music of the order of the Clementi Sonatines, however, is not likely to interest them. Selected pieces of a semi-classic character will enable them to advance much faster. There is usually a superficial vein in this class of students, which it is well to take account of, and which can rarely be overcome. Therefore lead them by stages that will seem more comfortable to them. Music that they enjoy will enable them to play with freedom much more quickly.

Studies will help develop finger facility, along with the usual scales, etc. What your student wants, however, is the ability to apply this facility at once, when first taking up a piece within her range. Make a special point, therefore, of sight-reading with her. Begin this with music so simple as to make no demand upon her technique. Train her to take it up at once in proper tempo. Do not allow her to go over a given piece more than twice at a sitting. Pass on to others, forcing her to take them up in the same manner. These same pieces may be taken up again, however, in a day or two, but not after she has learned them. For this practice keep her to new things. Procure the fifty cent albums, of which there are now so many, and of every grade of difficulty so that it is easy to select suitable music.

This matter of sight-reading in piano playing should be made a far more universal factor in teaching than it has been in the past. It is sight-reading that opens up the enormous field of enjoyment in playing. Suppose you were obliged to spell out every word when you picked up the morning paper, and very slowly at that. Because obliged to spell out every phrase, even in the simplest music, is the reason why thousands give up their playing, and abandon forever any practical interest in music. There is nothing like doing, yourself, to keep the interest alive. Doing is being, for only then is one alive.

PERFORMING A MIRACLE.

"I have a pupil whose fifth finger is unusually short in comparison with the other fingers, which are exceedingly short and pliable. Is there anything that can be done to lengthen the short finger and strengthen the others?

"In what grade is Czerny's 'School of Velocity,' Opus 299?" F. T.

WHEN science can tell us how to create a man it may also tell us how to add to the size of those already existing. "Which of you by taking thought can add one cubit unto his stature?" asks Holy Writ, and you might as well call it to mind in this instance. Constant exercise in the way of practice will strengthen the other fingers. Czerny's Opus 299 begins in the third grade, and leads into the fourth.

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and songs represents a gleaning from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten: from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

OLIVER DITSON CO., Boston, Mass.

	Grade	Price
Harthan, H. Op. 103. Dance of the		
Huerter, C. Berceuse, in E-flat. Lullaby	4	.50
Ladies of Yesteryear	3	.40
Boat Ride, The	4	.30
Jesters, The	4	.50
Snow Birds	3	.40
Two Brown Eyes	4	.60
Kern, Carl W. Op. 278. Spring Dance	4	.60
Op. 284. Tarantella, in D minor	5	.60
Op. 258. Valse Lyrique	5	.60
Manney, C. F. Op. 24, No. 2. Chansonette	4	.50
Op. 24, No. 3. Scherzo-Minuet	5	.75
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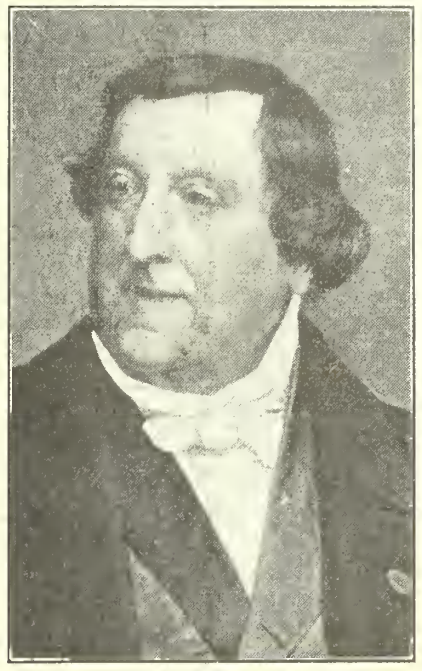
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The Etude Master Study Page



1792—THE REAL ROSSINI—1868

"Everything Ought to Sound Melodious."

ROSSINI'S PERIOD.

Gioachino Antonio Rossini was born a score of years before Verdi and died some thirty years before the later Italian master. The periods of these masters is therefore quite different, because Rossini retired from active musical composition some years before Verdi began to produce his better work.

It was Napoleon Bonaparte, the brilliant and terrible, who caused an awakening in Italy during the last ten years of the eighteenth century. The Italians saw the necessity for uniting against a common enemy, and the much-divided country commenced one of those wonderful processes of coalescence which mark the power of a race to make national boundaries of its own. Italy now had a flag to fight for and fierce were the battles that ensued before complete political unification was possible. Napoleon's influence should not be regarded as a baneful one. In order to hold sway over the Italian peninsula he instituted many reforms that had been long awaited. There was also a revival in the arts and in literature. These innovations, however, although considerable, could hardly repair the pillage of art works which the all-consuming Bonaparte transferred to his own French capital.

With the fall of the Napoleonic reign, Italy entered what has since become known as the Italian Resurrection (1815-1914); at first political, then economical and educational. Rossini's period of greatest productivity came at the beginning of this Renaissance, as his wholly delightful and masterly *Barber of Seville* was first produced in 1816.

ROSSINI'S ANCESTRY AND BIRTH.

Like so many of the Italian composers who have reached great musical heights, Rossini came from a family in very humble circumstances. His mother was the daughter of a baker, and his father an inspector of slaughter houses, who, in addition to this revolting occupation, had the more lofty position of town trumpeter. Both were people with light sunny hearts, and the boy's youth was one of merriment, which he carried with him through life. For a time the father was confined in jail for political reasons, but this was to the boy's advantage, since the mother was thrown upon her own resources and was successful in securing a position as a kind of female comedian (*prima donna buffa*) in some of the smaller opera houses.

Rossini, "the Swan of Pesaro," was born, February 29, 1792, at Pesaro, Italy. When his mother was singing in opera the famous composer was little more than a child. When the father was liberated from prison, he undertook to play the French horn and succeeded in getting positions in the opera houses where his wife sang. Unfortunately, however, the boy was left at home in Pesaro in the care of a pork butcher. The child's meagre musical education came from a liquor dealer named Prinetti, who attempted to teach the boy the harpsichord. Prinetti knew but little of his subject, and in fact played the scales with two fingers only. The little Rossini made so much fun of him that he was abandoned by his teacher as hopeless and was apprenticed to a blacksmith.

The anvil and the forge were too much for an indolent nature like that of the future composer and he once more decided to take up music, this time under a teacher named Angelo Tesi. Before long he was able to sing in church for pay, although he was only ten years of age. A little later he sang in Paer's opera, *Camilla,* but not caring to become a dramatic singer, he soon gave up this work. In addition to being a singer he was a capable player of the French horn, as well as a good piano accompanist, and in this way managed to eke out a fairly good living when he was only thirteen years of age. He toured with his father in itinerant opera companies. The combined salary of both was about one dollar a day.

AT THE BOLOGNA CONSERVATORY.

Through the influence of friends he was able to enter the Conservatorio of Bologna in 1807. There he became the pupil of Padre Mattei, and Cavadagni. The former was one of the most noted of Italian teachers of counterpoint and the latter was a famous 'cellist. Rossini had already composed some juvenile works, including an opera *(Demetrio).* Mattei was a hard, pedantic teacher. Rossini was a temperamental, impulsive boy. Imagine the inevitable conflict! It came one day when Mattei told his pupil that while he knew enough to write for the stage he must know far more if he wished to write for the church. "What," said Rossini, "do you mean to say that I know enough to write operas? Then I shall study no more, for my only desire is to write operas."

Necessity forced the talented boy to teach, play accompaniments, in fact to do anything to eke out a living for himself and his parents. For a time he conducted the "Accademia dei Concordi" of Bologna. After he had been at the Conservatorio one year he was awarded the first prize for his cantata, *Il Pianto d'armonia per la morte d'Orfeo.* He was devoted to the works of the German masters, Haydn, Mozart, etc., to such an extent, indeed, that he was dubbed "Il Tedeschino" (the little German). Those who are familiar with *William Tell* will see at once what his long drilling with the German craftsmanship did for him. This work, full of Italian fervor, has a kind of musical finish unmistakably Teutonic.

ROSSINI'S FIRST SUCCESS.

Through the good offices of his friend the Marquis Cavalli, Rossini was commissioned to write an opera for the San Mosé Theatre at Venice. This opera was *La Cambiale di Matrimonio* (Matrimonial Market) and was produced in 1810 when Rossini was eighteen. The reception was altogether flattering and helped Rossini to dwell upon his career. This work was the beginning of a long series of operatic compositions which unfortunately are of very uneven merit. Some are genuinely great masterpieces, others sink to the level of mediocrity. Here and there through all his works one may find passages of great beauty, although he did not hesitate to follow in the footsteps of Handel by enriching later works with the best passages from earlier works so little changed that the resemblance is easily seen.

Rossini was always lying in wait for an opportunity to joke. His wit was proverbial. Once he was commissioned to write an opera for the manager of the San Mosé Theatre in Venice, merely because that manager wanted to prevent him from taking a commission of five hundred francs from another manager. Rossini was bound by contract to the San Mosé manager and completed the work, but was none the less mad. When the opera was produced it was found that he had introduced so many musical jokes, such as hitting on the lamp shades, repeating certain phrases until they became ridiculous, introducing a funeral march in a comic scene, forcing the singers to sing at pitches that made their work so absurd that the performance ended in an uproar and was never repeated.

Rossini's next opera made a monumental hit and set all Italy singing. This was *Tancredi,* a really very effective work, but rarely performed at this time. Some of the melodies are very contagious, although the work as a whole is not of the altitude of *William Tell.*

After producing many other fairly successful works Rossini was invited to Naples by Barbaja, the leading impresario of the city. The rising composer was glad to get a position which insured him an income of something over $175.00 a month. His first opera produced in Naples, *Elizabeth, Queen of England,* was especially successful and did away with the jealousy of other older Neapolitan composers such as Zingarelli and Paisiello, who at first looked upon the coming of the young composer as an intrusion.

Paisiello's best known work was *Almaviva, ossia l'inutile precauzione* (Almaviva, or The Fruitless Precaution). The libretto of this work was taken from Beaumarchais' *Barbier de Seville* and Rossini desired to set the same text and asked Paisiello for his permission in taking the same libretto. The older composer gave it with some reluctance, but when the opera was produced for the first time at the Argentina Theatre in Rome (February 5, 1816), Paisiello had reason to believe that the young composer would be punished for his presumption. The public was attached to the works of Paisiello and *Almaviva* had been a public favorite for years. Naturally it resented a young composer taking a famous libretto, and when the work was first produced the audience hissed it fiercely. However, it was received with less disfavor on the second night, and it eventually became the most liked opera of the times, under the title, *The Barber of Seville.* Of all Rossini's works this opera is given more frequently than any other. The opera was completed and produced in one month. The composer received $400.00 for the work, not a bad figure for the time.

ROSSINI AS A REFORMER.

In December Rossini's *Otello* was produced at the Teatro del Fondo in Naples. The master's tendencies toward German musical art were quite evident in this work and may be regarded as a reform. The Italian public of that day, like our theatre-going public of the present, demanded a happy ending, and the plot of Shakespeare's masterpiece was actually changed to curry public favor.

1817 saw the production of *Cenerentola,* and this opera also became very popular, although it is rarely heard now. The work represents Rossini's fatal habit of borrowing from himself. No doubt it is thoroughly ethical for a composer to repeat passages from earlier operas that have proved failures, but it is hardly an artistic course, since the result is likely to be lacking in unity.

Works now followed in rapid succession. In 1818 Rossini's *Mosé in Egitto* was given at the San Carlo at Naples. This oratorio *(Moses in Egypt)* was in the more or less florid style of the day and only portions of it remain popular at this time. Detailed description



ISABELLA COLBRAN, ROSSINI'S FIRST WIFE.

of the lesser known operas of Rossini is hardly in place here, as in many cases they have passed so completely out of use that it is difficult to obtain full copies of some of them.

In 1821 Rossini married a famous singer, Isabella Colbran, who was seven years his senior and possessed an income of $2500.00 a year. It is hinted that Rossini was enticed by this promise of financial ease, but it is known that it was this singer who had done great things in inducing the composer to produce some of his best serious works. In 1822 Rossini made his *dèbut* in Vienna, where he visited Beethoven, whom he found a decrepit, broken down man. In 1823 *Semiramide* was performed in Venice. This was an altogether unusual operatic work for the time and Rossini knew it. The subject, however, was not cheerful enough to suit the care-free Venetian taste. Rossini was sorely disappointed and when he received an offer to write an opera for London for the sum of $1200 he jumped at the chance. In London he immediately became the lion of the hour. His *Zelmira* was produced with success and in addition to this he gave concerts of his works at which he sang accompanying himself at the piano. The King took an immense interest in him and often went far out of his way to indicate this. Rossini's original operatic project in London brought him no returns, but his London visit brought him the sum of $35,000.00, while his own countrymen had let him struggle along on trifling fees.

ROSSINI IN PARIS.

In the Fall of 1824 Rossini became director of the Théâtre Italien in Paris and commenced that part of his career which proved most delightful to him. Indeed, he became so popular in Paris that when his contract with the Théâtre expired he was appointed Composer to the King and Inspector General of Song in France with an income of about $4000.00 a year.

In 1829 Rossini brought out his opera *William Tell*, which was at once recognized as his masterpiece. Here we find a workmanship and originality which indicates that Rossini must have had a particularly industrious and conscientious spell, for many of his works exhibited both a slip-shod lack of attention to details and a tendency not to be particularly careful about originality. Indeed many of Rossini's themes have been traced to sources other than his own brain.

Rossini returned to Italy to visit his father, carrying with him the assurance of a pension from the French government. Later he learned that King Charles had abdicated and his connections with the court of France were therefore estranged. This and other disappointments so discouraged the temperamental composer that he resolved to write no more. His *Stabat Mater* was given in Paris in 1841 with huge success. Although he lived until November 13, 1868, he ceased to produce works of real musical consequence nearly thirty years before his death. Indeed he took a pride in being an epicure and liked nothing better than attempting to cook choice viands and then regaling his friends with them. His first wife died in 1845 and two years later he married Olympe Pelissier. His later years were spent in Paris. During this time he composed a great many pieces for the pianoforte, all of which have since sunk into oblivion, although his widow sold the right of them to one Baron Grant for no less than $20,000.00. A large part of his fortune went toward the foundation of a conservatory in Pesaro, his native city, although there were some bequests of a charitable nature.

ROSSINI'S STANDING AS A COMPOSER.

The [illegible] character of Rossini's music led many to condemn his good works because of the weakness of his works of less consequence. Berlioz was particularly outspoken in condemning it, while Schubert, Weber and Mendelssohn admired his best works [illegible] Some of the effects in orchestration he [illegible] fine and even in this day of [illegible] and exceptionally effective. [illegible] exceedingly rich, and any one who [illegible] delicious *Largo al Factotem* from [illegible] individual he may become. Following is a list of his best known works in alphabetical order: *Adelaide* (1818), *Adina* (1818), *Armida* (1817), *Assedio* (1828), *Aureliano* (1813), *Barber of Seville* (1816), *Bianca e Faliero* (1819), *I due Bruschino* (1857), *La Cambiale di matrimonio* (1812), *Cambio della valigia* (1812), *La Cenerentola* (1817), *Le Comte Ory* (1828), *La Dame du Lac* (1825), *Demetrio e Polibio* (1812), *Eduardo e Christina* (1819), *Elisabetta* (1815), *Equivoco stravagante* (1811), *Ermoine* (1819), *La Ladra Gazza* (1817), *Guillaume Tell* (1829), *L'Ingano felice* (1812), *Italiano in Algeri* (1813), *Maometto Secundo* (1820), *Matilda di Shabran* (1857), *Moise* (1827), *Mosè in Egitto* (original Italian version, 1818), *Occasione fa il Ladro* (1816), *Otello* (1816), *La Pietra del Parangone* (1812), *La pie Voleuse* (1822), *Ricciardo e Zoraide* (1818), *Robert Bruce* (1846), *La Scala di seta* (1812), *Semiramide* (1823), *Le Siège de Corinthe* (1826), *Sigismondo* (1815), *Tancredi* (1813), *Torvaldo e Dorliska* (1815), *Il Turco in Italia* (1814), *Il Viggio a Riems* (1825), *Zelmira* (1824), *Stabat Mater* (1832).

A ROSSINI RECITAL.

In this series it has been possible to make up programs from the works of most all the composers represented, but most of the works of Rossini are little more than arrangements from his larger works. His piano pieces are practically extinct. The following, however, is offered as a representative selection rather for a club meeting than for a recital program:



ROSSINI'S FAVORITE ATTIRE.

1. PIANO DUET—*Fanfare from "William Tell" Overture* .....Grade 4
2. VOCAL SOLO—*Largo et Factotem* (Barber of Seville) .....Grade 10
3. VIOLIN SOLO—*Cujus Animam* (May be played from vocal copy)..Grade 5
4. PIANO SOLO—*Inflammatus* (Transcribed by Engelmann) .....Grade 4
5. DUET—*Barber of Seville*.....Grade 3
6. VOCAL SOLO—*Una Voce poco fa*.....Grade 8
7. CHORUS—*Carnovale* .....Grade 3

Also Arrangements from the Rossini Operas.

SAINT-SAENS' RECOLLECTIONS OF ROSSINI.

The following extract is from a book of memory pictures by the great French composer Saint-Saens:

"It is difficult in our day and generation to form an estimate of the position occupied for nearly a half century by Rossini in our good city of Paris. Long retired from active work, he nevertheless maintained in his splendid idleness a stronger hold on the popular imagination than all the others in full activity. All Paris courted the honor of admission to the magnificent apartment with the high windows looking out upon the corner of the Boulevarde and the corner of the *chaussée d'Antin*. Since the demi-god never went out o' nights, his familiars were always sure of finding him at home; and at one time or another the most diverse circles of society rubbed elbows at his magnificent gatherings, where the most brilliant singers and the most illustrious virtuosos were to be heard.

"The lowest kind of sycophantry surrounded the master without besmirching him, for he knew its exact value, and dominated his ordinary environment with all the hauteur of a superior intelligence which does not care to reveal itself to the first comer.

ROSSINI'S PARISIAN PUBLIC.

"Whence did he get so much glory? His works, apart from the *Barber*, *William Tell*, and occasional representations of *Moïse*, appear to have lost their hold. One still goes to see *Othello* at the Théâtre Italien, but that is in order to hear the "high C" of Tamberlick! . . . . Rossini entertained so little illusion that he attempted to oppose the effort to install *Semiramis* in the repertoire of the Opera. Nevertheless, the Parisian public made a veritable cult of him!

"The public—I am speaking of the would-be musical public—was at that time divided into two warring factions: the lovers of *melody*, who former the great majority, and included the critics; and the subscribers to the Conservatory and the quartet concerts of Maurin, Alard, Armingaud, devoted to music considered "learned"—"*poseurs*"—as the others called them, who pretended to admire works which they could not in the least understand.

"The popular cult saw no melody in Beethoven; a few even refused it to Mozart, and the doors of the Opera Comique were closed to me for daring to undertake the defense of *The Marriage of Figaro* before its director. No such objection was raised against the Italian School, of which Rossini was the leader, nor to the school of Hérold and Auber, which it had engendered. To the melodists, Rossini was a palladium, a symbol around which they gathered themselves together in serried ranks, making a rallying-ground of works of his which they should have allowed to fall into oblivion.

ROSSINI AND BEETHOVEN.

"From a few words allowed to fall in moments of intimacy, I have gathered that this was a source of trouble to him. It was a curious turn of Fate that should have made Rossini, in spite of himself without doubt, serve as an engine of war against Beethoven in Vienna, where the success of *Tancredi* ended forever the theatrical aspirations of the composer of *Fidelio*, and then in Paris should have used *William Tell* to avert the encroachment of the Symphony and Chamber music.

"I was twenty years old when M. and Mme. Viardot presented me to Rossini. He invited me to his little evening receptions, where he welcomed me with the bland amiability of which he was past-master. About a month later, when he found I did not want him to give me a private hearing either as a composer or as a pianist, he changed his attitude towards me.

"'Come and see me in the morning,' he said, 'and we'll have a little chat.'

"I hastened to accept this flattering invitation, and found a Rossini totally different from that of the evening before, interesting to the highest degree, open-minded, with ideas which, if not advanced, were at least large and lofty in spirit."

ROSSINI, WIT AND EPICURE.

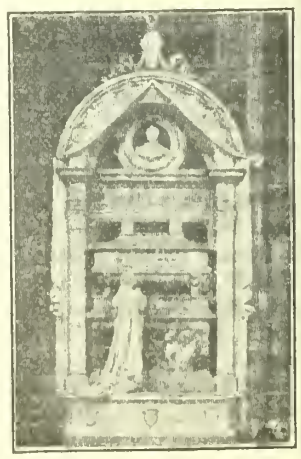
Rossini was an epicure and several of the stories connected with his name bear on the pleasures of the table. He had a fastidious palate and declared that he could cook rice and macaroni better than any one he knew.

"Maestra," said some one to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you."

"Indeed!" replied Rossini; "I remember the macaroni, but I fail to recognize you."

On another occasion, at a dinner in Paris at which he was observed to remain silent and absorbed, a banker who was on anything but friendly terms with him passed savories to the lady on his right, saying: "I have already eaten as many of these as Samson slew Philistines."

"Yes, and with the same weapon," retorted Rossini.



MONUMENT TO ROSSINI IN THE LICEO AT PESSARO.

A Home Music Culture Hour

A New Opportunity for the Teacher to Increase her usefulness and enlarge her income

By CLARA A. KORN

[EDITOR'S NOTE.—What are you going to do about the advent of the piano-player? This is a question that teachers have been asking each other for nearly ten years. At first the advent of the piano-player was taken by the short-sighted as the doom of piano teaching. When the piano could be played by a machine,—why spend years in learning it? A few inexperienced advertisers among the piano dealers intimated in their advertising that the piano-playing machines might ultimately do away with the need for the piano teacher and before long the conflagration was in full force. Teachers were opposing the piano-playing machines just as the operatives of other machinery in the olden days burned the buildings containing the innovations which were to take away their livelihoods. However, the teacher did not see that the piano-playing machines would really take music to the homes of thousands who might not otherwise have it, nor did he see that the parents would by means of the machines develop a love for music, and not knowing its mysteries would want their children to become all the better acquainted with the art of music. In any event Miss Korn is right in calling the attention of the teacher to the fact that people's desires and appetites are controlled by their natural inclinations and that if a man wants a thing and is determined to have it no amount of preaching will make him alter his opinion. Piano-playing machines are being introduced in thousands of homes and if the teacher is awake to the situation she will master it and utilize the piano-player to her own advantage. The Home Music Culture Hour is only one of the many ways in which the teacher may bring herself in touch with those who own piano-players, benefit them, and at the same time pave the way for individual pupils in piano study.]

"MOTHER, may I play the piano?"

Little Archie's blue eyes looked appealingly toward the new piano-player and then into his mother's, which mirrored negation.

"No, darling," replied Mrs. Smithson discontinuing her embroidery for a moment, "not now."

"Oh mother, why not?" insisted the seven year old, "may I."

"No, ehild, not now."

"Why not?"

"You don't do it well enough."

"Will father teaeh me to work the machine?"

"Perhaps, but you know what your father has always said about it, Archie. When he was a little boy his parents gave him an opportunity to study the piano and instead of taking it as he would have taken a big piece of cake if it had been offered to him he neglected it. Now he often wishes that he might have had the lessons instead of the cake and the play. That is the reason why he bought the piano-playing machine or rather the piano with the player inside of it. He tells me that he often longs to be able to make the keys go with his own fingers and feel that he is thinking the music in his own brain. But he is too busy a man now and has no time for the necessary praetice. If you are a good boy and praetice your lesson on the piano, I will ask father to work the player for you to-night. But I am sure that he will not let you work it, as if he did, you might be tempted to neglect your practice and find yourself in the same position as your father is in now."

"All right, mother, dear. I'll fetch Muriel to practice the duet with me."

Soon the two children were diligently employed rehearsing one of the many effective, though simple, duets, which form the stock in trade of the efficient music teacher in preparing her little disciples for the classics. As they were playing, the door bell rang announcing the advent of a neighbor.

"How splendidly your children play!" she exclaimed to Mrs. Smithson.

"Yes, their advancement is very satisfaetory."

"The piano-playing machine does not seem to have hindered their progress?"

"Quite the reverse; it has assisted them."

"Is that so?" exclaimed the visitor. "My daughter's teacher does not seem to take kindly to it and I have an idea that she is afraid that if people buy player-pianos it may hurt her business."

"If it does, it is the teacher's own fault. If she were wide awake she would see a great opportunity at once. My husband was foolish enough not to take advantage of his opportunities in his childhood and now employs the player-piano to make up for his omissions, or shall we eall it boyish laziness. It has, however, shown him the great value of a musical training and he longs to know more about it every day. As a result he is more insistent than ever upon having the children study music thoroughly. He works the player for them every night and it seems to make them ambitious to acquire a technie of their own. At the same time it acquaints them with a vast amount of good music they never could hear otherwise."

"I must tell this to our teacher."

"By all means do. Our own teacher has a splendid project which I would like to see her push through as it is a wonderful idea, musically and commercially. I am arranging a social gathering for next week to help her introduce it among my own friends. Miss Lee will give a talk outlining her plan of a weekly 'Music Culture Hour.' There are at least twenty or thirty homes right in this neighborhood where there are player-pianos. We are inviting the parents in these homes to come here and find out what Miss Lee proposes to do."

"I received your invitation last night and wondered what a 'Music Culture Hour' could be. But let me warn you. I'm going to retaliate with a concert by famous singers with our new sound-reproducing machine."

"Good, the great performers in the big eities are 'sealed books' to most of the folks in small towns. Miss Lee's plan is to form a class, with the complexion of a club. Each member will be expected to pay a weekly fee of twenty-five cents. We shall meet at the houses of members who own player-pianos. Many of the members have agreed to furnish light refreshments. Miss Lee will give systematic talks upon the theory of music and the history of music. We shall have a simple book on theory and a good history for beginners as text-books. Miss Lee will play some solos and give explanatory notes. Then she will operate some of the rolls of the player-piano and have the members operate similar rolls. Then Miss Lee will criticise both performances and make remarks leading to better understanding and better playing. Very frequently one hears some novice operating a player-piano in a way that makes the musician's hair stand on end. If Miss Lee does no more than teach some of the ladies how to operate their machines right she will do well. Whenever possible Miss Lee will give talks upon the best records for the sound-reproducing machine."

"Do you mean to say that she will not lose piano pupils by a eourse like this?"

HOW THE PIANO-PLAYER HELPS THE TEACHER.

"Why should she?—the player-pianos are already here. There are prospective pupils in the homes of nearly every piano-player owner. What should Miss Lee do? Take an antagonistie attitude and try to convince her patrons that something they have paid $600.00 to purchase is worthless musically, as some teachers very foolishly do,—or should she see the really valuable points in the piano-player and then use these as a basis for advancing her private work? The demand for good music teaching will never cease. When photography was invented there were those who claimed that the day of the art of painting and drawing was at an end. Never in the history of the world has there been so much painting and drawing as now."

"How will Miss Lee divide the work?"

"She thinks that the best method will be that of forming two classes or two divisions. The first will be composed of members who know nothing at all about music. The second will be made up of those who know something about music but who want to know more. In the first class the subject of musical theory, that is, the simple laws of notation, intervals, etc., will be discussed during the first fifteen minutes of the lesson. Then one half hour of music will follow. The remaining fifteen minutes will be devoted to the study of musical history, using a very elementary book for the purpose. In the other class the first fifteen minutes will be devoted to the study of harmony and the last fifteen minutes to the more advanced study of musical history. In so far as possible the records played will illustrate the work in theory and in musical history. Miss Lee feels that she may even get some pupils from the members of the class and that by means of showing them the great delight in being able to play with the hands she will surely convince them all that one of the first duties of the parent is to attend to the musical education of the child by having him well schooled in the performance of some instrument. She can also show why it is that modern psychologists who give special attention to musical education believe that the mind is developed enormously through the development of the hand. Here is one of Miss Lee's circulars. Perhaps your daughter's teacher might like to look into the matter for herself."

30 MUSICAL CULTURE HOURS.

IN CHARGE OF

MISS MILDRED LEE,

TEACHER OF PIANO AND MUSICAL THEORY.

ANNOUNCEMENT.

As it is impossible for the music lovers of this section to attend concerts given by the world's noted artists, owing to our distance from the great music centres, Miss Lee will endeavor to bring the highest and best music within reach of every one by means of the various mechanical instruments which are at our disposal among our residents. The numbers which will thus be introduced will be carefully selected from a point of artistie value, and will be preceded by a short talk in explanation of the works, and by a free discussion and expression of opinion after they have been performed. Occasionally some of these pieces will be played on the piano, by way of contrasting the digital rendition with that of the mechanical device and comparative remarks, for and against both modes of performance, are requested.

These "Musical Culture Hours" are instituted with a view to stimulating an interest in the higher forms of music, which to many people are at present prohibited owing to their tremendous technical difficulty, which is rarely mastered by any one excepting those executants who make music their distinctive profession and their lifework.

In addition to the regular program, Miss Lee will outline the fundamental principles of Harmony in the first ten hours; Musical Analysis in the next ten hours; and History of Music in the final ten hours.

RATES:—25 eents an hour for each scholar, in elasses of not less than 10 members.

FINDING PROFIT IN SCALE PRACTICE.

BY J. M. BALDWIN.

BECAUSE scales have been used as the basis of all sound technical work sinee the beginning of pianoforte study is no reason why we should study them at this day but since nothing has been evolved to take their place and sinee our own practical experience shows us that when they are properly studied results come "right before our eyes" with amazing swiftness and directness, we may conclude that they are far too important to be omitted from the regular daily work of the pupil. Just as the lofty skyscraper depends upon the steel skeleton to keep it erect and not upon its veneer of bricks or stone so the playing of the pianist must always depend upon his real technical skill and not upon the beautifying elements which clothe his technic. To omit them means to have a tottering structure.

In practicing scales, deliberation in the early work is very important. Take the scale of C ascending with both hands (two octaves). Play this at first very slowly, counting eight to each note. What is the particular advantage of this extremely slow speed? Principally that it gives the player time to criticise his own tone-producing mechanism, to determine whether he can strike the ensuing notes to better effect and also to insure perfect repose between the strokes. Merely playing the scales at a laboriously slow rate without thinking about it would be valueless. Gradually increase the speed by counting four to each note, then two, then one, then two notes for each beat, then four notes for each beat and finally eight notes for each beat. Unless your scale fingering and your method of touch has become second nature to you, you will find far more profit in slow playing than in fast playing. My motto is, practice all scales slowly until they are mastered absolutely.

Study Notes on Etude Music

By PRESTON WARE OREM

"THE ETUDE" PRIZE CONTEST.

PRIZE WINNERS.

We take pleasure in announcing that final decisions have been reached in The Etude Prize Contest which closed May 1st.

In the former contest, a final announcement concerning which was made in The Etude of March, 1911, there were submitted some 1500 separate compositions, representing about 1200 composers from practically all countries. In this present contest the numbers were slightly larger, and, as a whole, the class of work submitted was decidedly of a higher calibre. Every manuscript submitted was given due consideration, and the compositions were all gone over many times, especially those which survived the first two or three sortings. There was considerable difficulty in reaching the final awards in each class owing to the general excellence of the pieces which were reserved for final decision.

We wish to take this opportunity of thanking all the contributors for their interest in the contest, and we extend our hearty congratulations to the prize winners.

The awards are as follows:

For the best two Concert Pieces for

CLASS I. Piano solo.

First Prize.....Albert W. Ketèlbey. (London, England)
Second Prize..E. R. Kroeger .....(St. Louis, Mo.)

CLASS II. For the three best Parlor Pieces for piano.

First Prize.....Reinhard W. Gebhardt..(Paris, Texas)
Second Prize..Henri Weil .....(New York City)
Third Prize....Nicolo S. Calamara (W. Somerville, Mass.)
Fourth Prize..Helen L. Cramm....(Haverhill, Mass.)

For the four best Piano Pieces in Dance Form.

CLASS III. (Waltz, march, tarantelle, mazurka, polka, etc.)

First Prize.....James H. Rogers.....(Cleveland, Ohio)
Second Prize..Archie A. Mumma .....(Dayton, Ohio)
Third Prize....Nicolo S. Calamara (W. Somerville, Mass.)
Fourth Prize..Helen L. Cramm....(Haverhill, Mass.)

CLASS IV. For the best four Easy Teaching Pieces in any style, for piano.

First Prize.....Hubbard W. Harris.....(Chicago, Ill.)
Second Prize..Richard Ferber...(San Francisco, Cal.)
Third Prize....J. W. Lerman .....(New York City)
Fourth Prize..J. Lawrence Erb.....(Brooklyn, N. Y.)

It will be noted that with one exception all the prize winners are Americans. This is a larger portion than in the previous contest. It will also be noted that in this contest two women composers are among the winners. This was not the case in the former contest.

It will also be of interest to note that three of the winners in this contest were also winners in the previous one. Three of the above composers are represented in this issue of The Etude by their respective prize winning compositions.

THREE ORIGINAL THEMES FROM BEETHOVEN.

These three beautiful melodies by Beethoven are used by him respectivley as the bases for three sets of variations. The themes are so good that it seems as though they ought to be well known apart from the variations with which they are connected. In this present form they are made available for many players who would not care to cope with the difficulties of some of the variations. Themes One and Three are expressive slow movements. Theme Number Two is also to be found in Beethoven's *Ruins of Athens* under the title, *Turkish March*. Grade III.

CONCERT POLKA—A. W. LANSING.

This is a type of composition for which there is much demand. An idealized dance form other than a waltz in which there is considerable display without too many difficulties. Such pieces are especially good for recital and exhibition purposes. Mr. Lansing's *Polka* will require a clear and easy style or execution. The octave passages must be played with light staccato touch, and the passages in thirds must come out clearly and delicately. Grade IV.

MAZURKA IMPROMPTU—E. F. CHRISTIANI.

This is an excellent example of an idealized mazurka rhythm. It should be played with much fire and vim, well accented throughout. Grade IV.

HOPES AND FEARS—CHARLES LINDSAY.

A very good example of the easier type of drawing-room pieces. An expressive nocturne movement. In such pieces as this the player is enabled to devote most of his attention to the cultivation of a smooth and expressive style of rendition, as the technical demands are comparatively slight. Grade III.

TO A STAR—N. S. CALAMARA.

A quick and lively waltz movement, lying right under the fingers, easy to play but brilliant in effect. Grade III. As will be noted above, Mr. Calamara was one of the successful competitors in The Etude Prize Contest, his prize winning composition will appear in a later issue.

THE HAY RIDE—R. BARRETT.

A charming little descriptive piece with a very seasonable title. Apart from its attractive musical qualities this will make a very good teaching number. The middle section is particularly good. Grade II½.

ON THE PARADE GROUND—M. LOEB-EVANS.

A sprightly little march movement in the *grand march* style, very easy to play but with just the right rhythmic swing. Grade II.

GONDOLIER'S SERENADE—H. ENGELMANN.

A very pretty, easy teaching piece by a well-know writer. We had the pleasure of hearing this piec played recently very successfully in an elementary re cital, by a very young pupil. Grade II.

INDEPENDENCE DAY—G. L. SPAULDING.

A very seasonable teaching piece which will appe to young players. In this number some appropriat patriotic melodies are happily introduced. Grade II.

LITTLE MISS MOFFAT—J. H. ROGERS.

Mr. James H. Rogers, one of the best of America composers, is chiefly known through his larger work for piano, organ, voice, etc., but he has recently writte a very easy set of teaching pieces suggested by familia *Mother Goose* verses. *Little Miss Moffat* is one o them. Grade I. Mr. Roger's prize winning composi tion, as noted above, will appear in a later issue.

THE FOUR-HAND PIECES.

Mr. F. P. Atherton's *Benedict March* is a stirrin march or two step full of rhythm and go. The part for the two players are well balanced, and all th themes and counterthemes should be brought ou strongly. Grade III.

Toy Soldiers' March, by E. Kronke, is a very pleas ing little duet by one of the successful modern Germa composers. This duet is suitable to be played by teacher and pupil, or the teacher's part might be take by a rather more advanced pupil. Grade II.

Secret Wishes, by Paul Hiller, is another attractiv duet also suitable for teacher and pupil.

MARIONETTE DANCE (Violin and Piano)—A. SARTORIO.

A new and attractive violin number, which may b played in the time of the *Polka*, but with considerabl freedom. Grade III.

FESTIVAL MARCH (Pipe Organ)—L. SYRE.

This excellent organ number will make a very goo postlude for this time of the year. It is also goo for study purposes, or for the closing number a recitals. Grade III.

VOCAL NUMBERS.

The Song the Angels Sing, by Wildermere, is semi-sacred number which would go equally well i church or home. It is easy to sing but very melodiou and with a good climax.

Mr. Tod B. Galloway's *Hills O'Skye* is a character istic song in the Scotch manner, one of the bes songs of this type which we have seen. The bag-pip imitation in the introduction is particularly good an appropriate.

DREAMING—A. L. NORRIS.

A very effective *song without words* by a talente American writer and teacher. In this composition th student is afforded abundant opportunity for cultivatin the singing tone. In the final portion of this piece th pedal must be used with considerable care in order t have the melody stand out and not be obscured by th heavy chord accompaniment. Grade IV.



RICHARD FERBER.

Mr. Ferber was born at Danzig, Germany, in 1848. He was exceptionally fortunate in securing Louis Köhler as his teacher, for Köhler was undoubtedly one of the most successful piano teachers of his day. Later he studied the organ with Markull. Mr. Ferber studied harmony at Stuttgart and Geneva with Charles Lysberg, who was a pupil of Chopin and a composer of very graceful and popular piano music. Mr. Ferber came to America in 1885, and was appointed organist at St. Patrick's Cathedral in Eau Claire, Wisconsin. After that he moved to San Francisco, where he has since been busily occupied as teacher of piano and harmony. He has written many successful works for piano, voice, and sacred use.

Mr. Ferber's *Merry Gambol* is written in a free but well-developed *rondo* form. It ripples along cheerfully, somewhat in the style of some of the final movements in the sonatas and suites. Pieces of this type afford excellent opportunity for finger work and in steadiness of rhythm. Grade III.



E. R. KROEGER.

Mr. Kroeger was born at St. Louis, Mo., Agust 10, 1862. His father was German and his mother English. His musical training has all been gained in the West, and most of his work has been done in his home city. Mr. Kroeger was for some time director of music at the Forest Park University for Women. He was President of the Music Teachers' National Association, 1895-6, and of the Missouri State Teachers' Association, 1897-9. He is also a Fellow of the American Guild of Organists. He was Master of Programs in the Bureau of Music at the St. Louis Exposition of 1904. His compositions include a symphony, a symphonic poem entitled *Sardanapolis*, and other works in large forms as well as chamber music, salon music, organ music, etc.

Mr. Kroeger's prize composition, *Triumphal March*, is a splendid concert or exhibition piece, strong and sonorous. For purposes of chord and octave study it would be hard to find a more satisfactory piece. The melodies are bright and attractive without being commonplace, and they are easily held by the listener. Grade VII.



ARCHIE A. MUMMA.

Archie A. Mumma was bor in 1887. His early musical in struction was begun by hi mother. Later he studied wit Louis Waldemar Sprague, of hi home city, Dayton, Ohio. I 1909 he went abroad, studying i Berlin under the Spanish maste J. Joachim Nin. Fifteen month later he returned to America, a he himself says, "with love o his native land and faith in he musical future increased tenfold." The greater par of his energies have been devoted to song writing He has set a great number of James Whitcomb Riley' poems to music, the best-known of which are prob ably the *Ten Songs of Childhood*, from the Rhyme of Childhood.

Shepherds' Dance is a quaint and characteristic num ber reminding us somewhat of the older folk dances While the rhythm is a familiar one, the treatment o it is fresh and original, and the harmonization through out is particularly good for a piece of this type. Grad IV.

Prize Composition Etude Contest

TRIUMPHAL MARCH

E. R. KROEGER

Allegro energico M.M. ♩= 160

sfz *cres - - cen - - do*

a tempo

poco rit. *ff*

mf

f

ff

sfz *sfz*

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sff

8

p

mf

Ped. simile

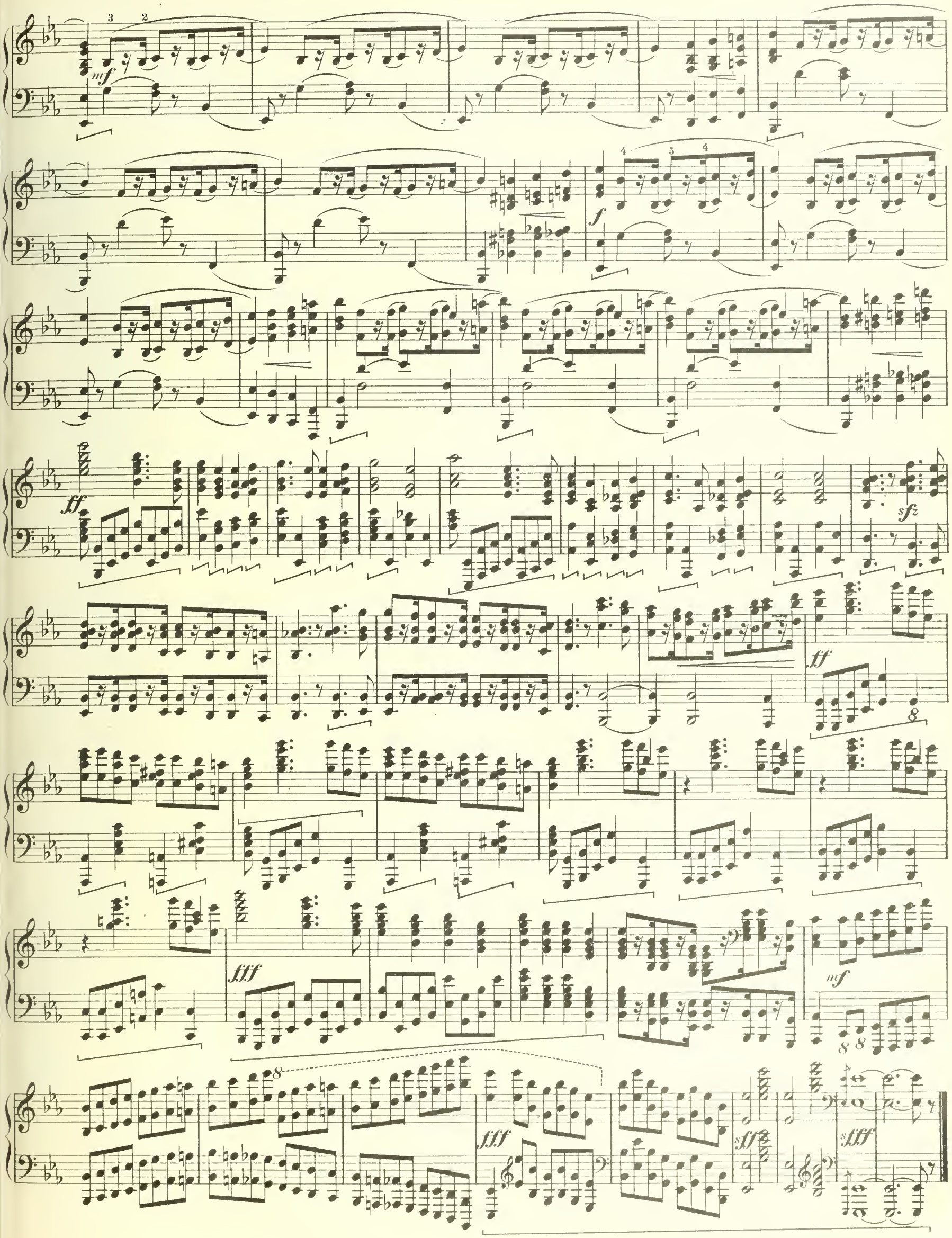
f

sf

rit.

a tempo

ff


mf
f
ff
sfz
fff
sfff

Prize Composition Etude Contest

SHEPHERDS' DANCE

ARCHIE A. MUMM.

In quaint, dance rhythm M.M. ♩.= 84

f *p* *f*

increase *ret.* *p* *slightly slower* *pp* *mp with deeper feeling*

mf *p* *increase* *f* *dim.* *ret.* *p* *pp*

ret. *ret.* *slower* *p* *As at first*

f *animato*

sfz *increase* *ff* *sfz* *l.h.* *sfz* *p*

f *p* *smoothly* *dim.* *pp* *l.h.* *ppp*

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THREE ORIGINAL THEMES FROM BEETHOVEN

L. van BEETHOVEN

1

Andante, quasi Allegretto M.M. ♩ = 56

a)

p *cresc.* *dim.*

mp *p*

2

Allegro risoluto M.M. ♩ = 112

sf

1 2

ten.

3

Adagio M.M. ♪ = 63

Cantabile

p *sf* *mf* *cresc.* *f*

b)

pp

c)

cresc. *sf* *p cresc.*

a) b) c)

BENEDICT

MARCH

Secondo

F. P. ATHERTOI

Vivace M. M. ♩. = 120

TRIO

1st time only | last time only

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BENEDICT

MARCH

Primo

F. P. ATHERTON

Vivace M. M. ♩. = 120

ff mf f ff

1 2 mf

f

TRIO

ff

cresc.

8 1 8 2

1st time only last time only

ff mf ff Fine

ff mf ff p cresc. D. C. Trio

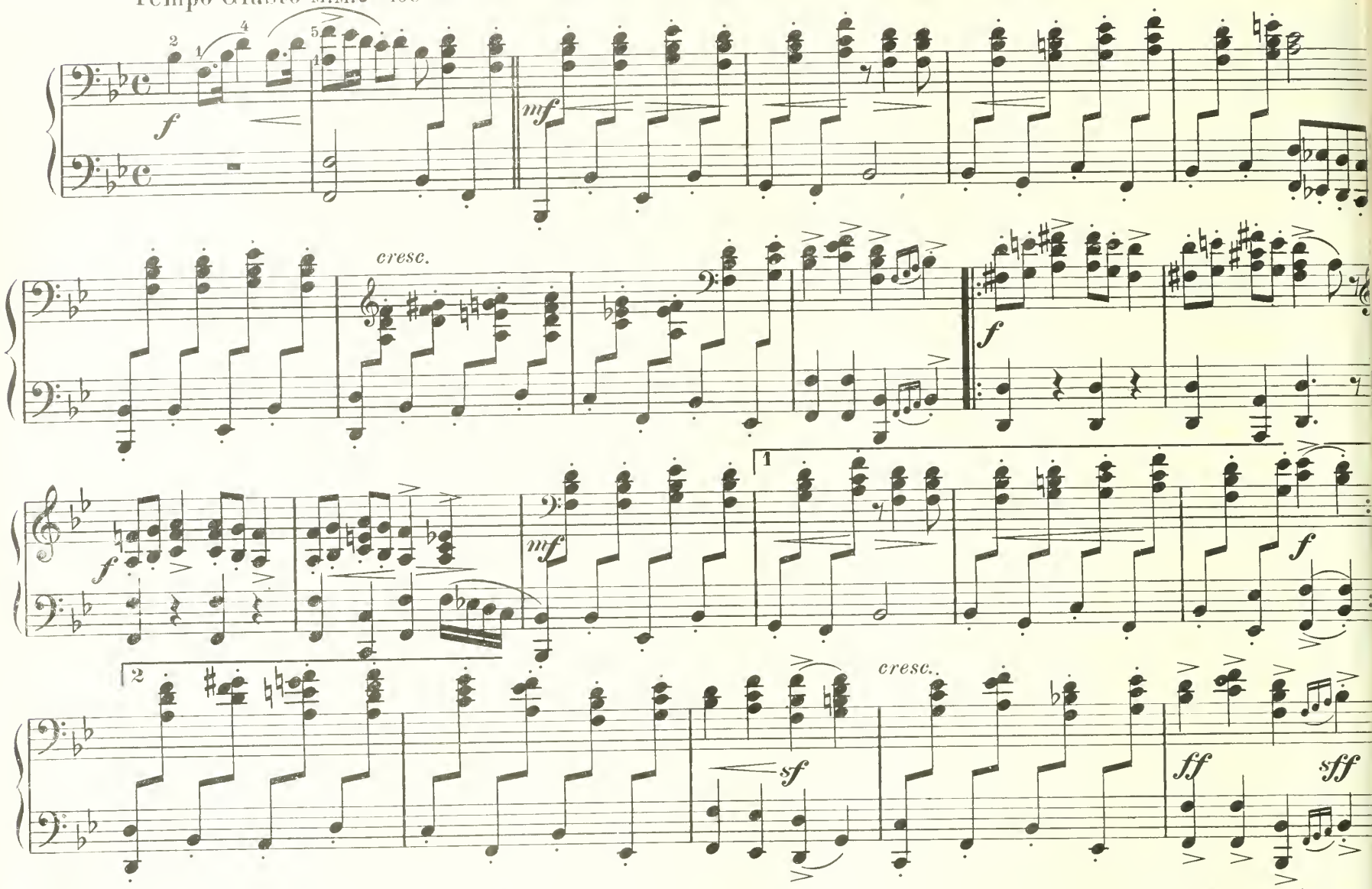
TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

Secondo

EMIL KRONKE

Tempo Giusto M.M. ♩ = 108



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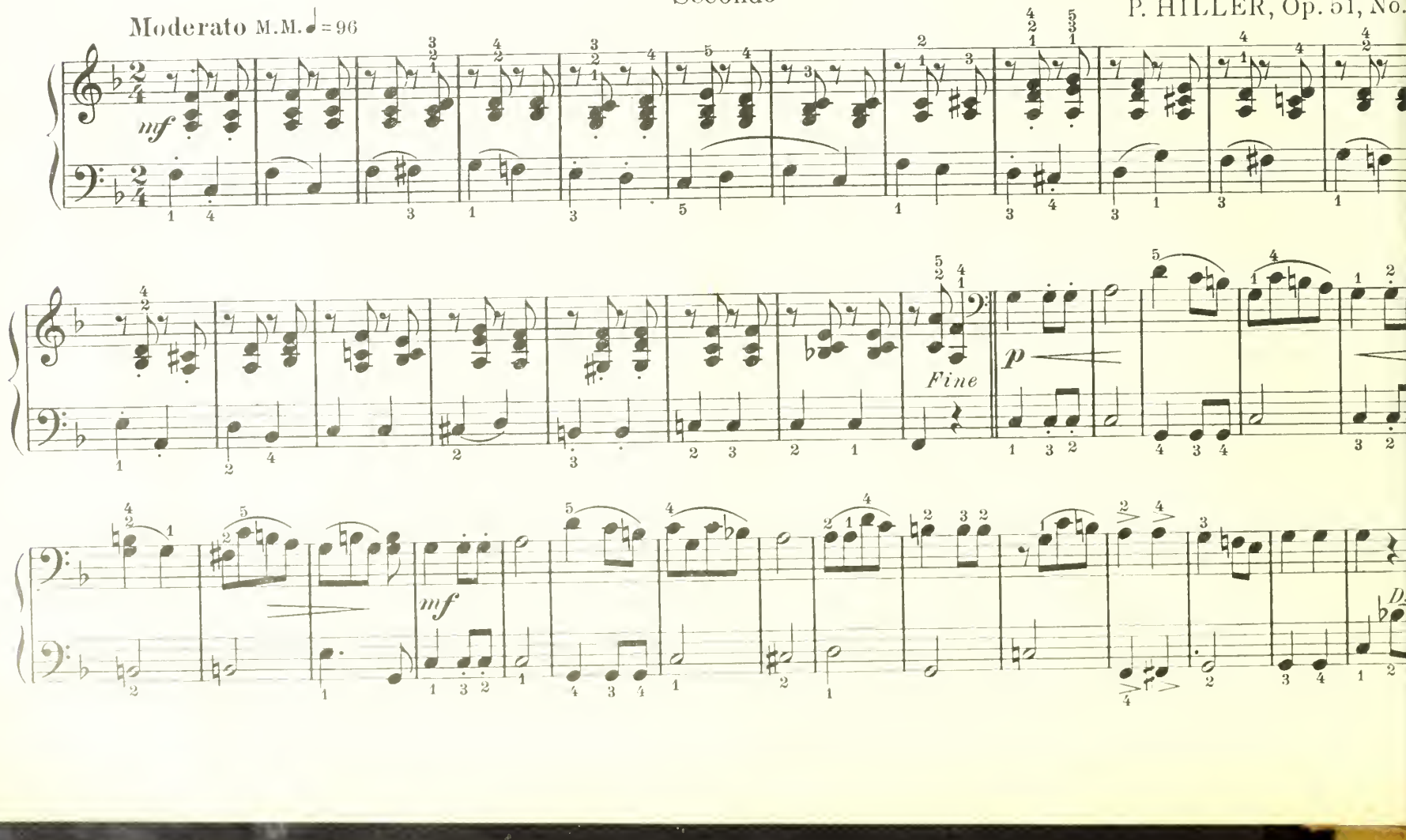
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SECRET WISHES

Secondo

P. HILLER, Op. 51, No.

Moderato M.M. ♩ = 96



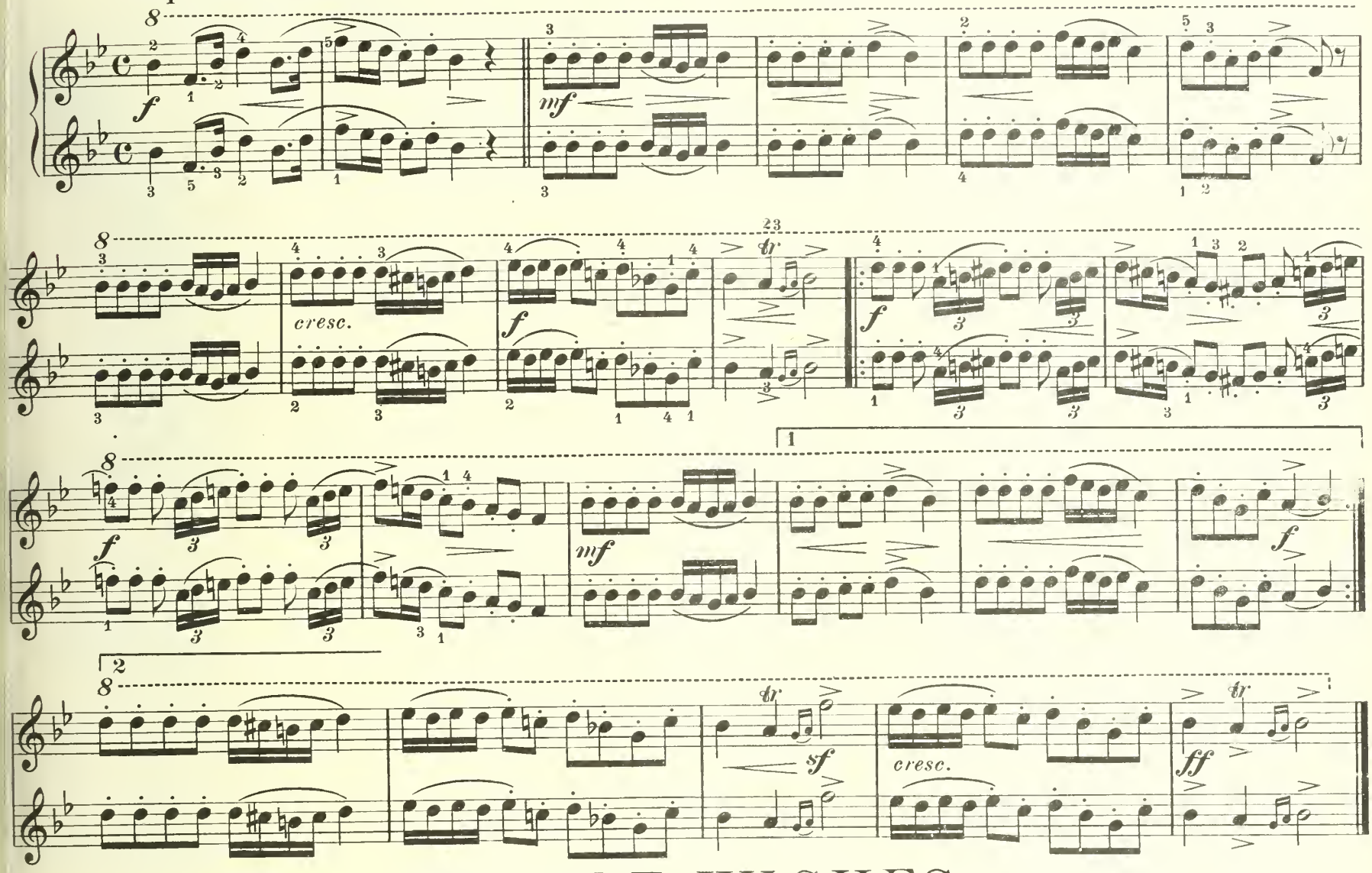
TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

Primo

Tempo Giusto M.M.♩=108

EMIL KRONKE



SECRET WISHES

Primo

Moderato M.M.♩=96

P. HILLER, Op. 51, No. 6



THE GONDOLIER'S SERENADE

BARCAROLLE

HEINRICH ENGEL, Op.4, No.2

Moderato con espress. M M ♩=72

p dolce cantabile

Last time to Coda

Coda last time only

CODA

animato

mf *f* *p* *D.C.*

mf *f* *p* *rit.*

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MAZURKA IMPROMPTU

Moderato M.M. ♩=126

Emile Foss Christiani

f

p

f

Fine

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TRIO

Grazioso

mp

D.C.

INDEPENDENCE DAY

GEO. L. SPAULDING

Tempo di Marcia M.M. ♩=108

mf

"Red, White and Blue"

f

mf

"Yankee Doodle"

ff marcato

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Prize Composition Etude Contest

MERRY GAMBOL

SCHERZO RONDO

RICHARD FERBER

Allegretto M. M. ♩= 108

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cresc.

f sf mf

sf sf f

p p mf

f p

f sf sf

HOPES AND FEARS

REVERIE

CHAS. LINDSAY



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ON THE PARADE GROUND

MARCH

M. LOEB-EVANS



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mf

f

mf

f *Fine*

TRIO

mp cantabile

cresc

1 2

f *D.C.*

LITTLE MISS MUFFET

JAMES H. ROGERS

Not too fast M.M. ♩. = 54

lively

Little Miss Muffet Sat on a tuffet, Eating her curds and whey. *f* A - long came a spider And sat down beside her, And frighten'd Miss Muffet a - way. *mf*

p

a little slower

diminuendo

as at first

p

f

lively

diminuendo

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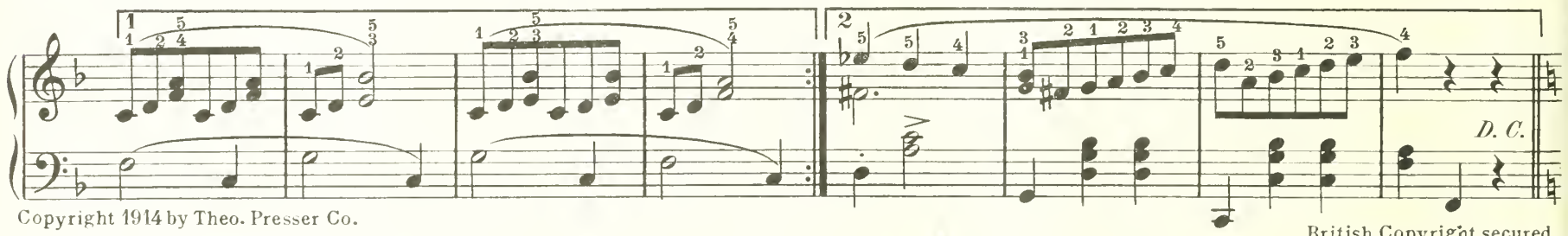
TO A STAR

VALSE

NICOLO S. CALAMARA

Tempo di Valse M.M. ♩.=54





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MARIONETTE DANCE

MARIONETTENTANZ

ARNOLDO SARTORIO, Op. 1066

Allegretto non troppo M.M. ♩= 108

VIOLIN

PIANO



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cresc.

Fine

Fine

a tempo D.C.

rit.

a tempo

rit.

D.C.

FESTIVAL MARCH

FEST MARSCH

LEOPOLD SYR

Tempo di Marcia M.M. ♩ = 108

MANUAL

PEDAL

f Gt.

f

ff

f

f

Full Organ

ff

mf Sw.

f

Fl. Org.

ff Gt.

mf Sw.

f Gt.

p *l.h.*

ff Gt.

tr

mf Sw. *l.h.*

ff

f

rit.

a tempo

Full Organ

Gt.

ff

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TRIO

p Sw.

p Sw.

Gt.

f

ff Full

ff

1 2

p

Sw. *mf*

f Gt.

ad libitum

Gt. Full Organ

rit. *fff majestoso*

f Gt. Ch. *mf*

f Gt. *mf*

Gt.

Gt.

ff

fff

DREAMING

Tranquillo moderato M.M. ♩= 63

ALBERT LOCKE NORRIS, Op. 9

a tempo

p *dolce.* *mf* *rit.*

Più mosso

pp *rit.* *mf* *cantando* *Ped. ad lib.*

a tempo

mf *f* *rit.* *mp* *dolce.* *dim.e rit.* *rit.* *calmly*

mf *mp tenderly* *agitato* *cresc.*

f passionately *dim.e rit.* *mp* *dim.e rit.* *dolce.* *molto rit.* *rit.* *p*

a tempo

mf *cresc.* *f* *dim.e rit.* *mf* *r.h.* *a tempo* *p*

molto rit. *pp* *mp dolce.* *rit.* *morendo* *molto rit.* *ppp*

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CONCERT POLKA

A. W. LANSING

Allegretto M.M. ♩ = 96

p

mf

mf

Fine

mp

mp

mp

D. S. ※

TRIO

p

p

p

D.S.

※ *From here go to* 𝄋 *and play to Fine, then play Trio.*

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To Cecil Fanning; Thrice blest by the Muses.

THE HILLS O'SKYE

WILLIAM MC LENNAN

TOD B. GALLOWY

Moderato

mf

There's a ship lies off Du-
I hae wan-dered miles fu

p *Fine* *f*

ve - gan, An' she longs to spread her wings, An' through a' the day she beck-ons,— An' through a' the nicht she
man-y, I hae marked fu' man-y a change, I hae won me gear in plen-ty— In this land sae fair, but

sings: "Come a - wa' a - wa' my dar-lin', Come a - wa', wi me' and ..y To a land that's fair - er,
strange: Yet at times a spell is on me, I m a boy once more to rin On the hills a - bove Dun

poco rit.

kind - er— Than the moors and hills o' Skye."
ve - gan— An' the kind sea shuts me in.

Oh, my heart! My wea - ry heart! There's ne'er a day goes

poco rit.

p

by But it turns hame to Dun - ve - gan— By the storm - beat hills o' Skye. Oh, my heart! My wea - ry

p *rit.* *D. S.*

heart! There's ne'er a day goes by But it turns hame to Dun - ve - gan— By the storm - beat hills o' Skye.

rit. *D. S.*

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THE SONG THE ANGELS SING

. RENE

HENRY WILDERMERE

Andante

There is a song the heav'n - ly an-gels sing, A song I al-ways love to
It brings a hope that nev - er fades a - way, A faith that lin-gers staunch and

hear,
true,

It's sweet - ness seems to come from realms on high, And brings my Sav - iour
And while the cares of life sweep o'er my soul, It guides me safe - ly

near.
through.

His voice so sweet is sound - ing in my ear, His hand out-stretched to which I
It's mel - o - dy is fill'd with Heav'n - ly Love, It's words a com - fort al - ways

cling,
bring,

And to my heart great joy 'tis ev - er bring - ing The song the an - gels sing.
It cheers me on to joys that reign E - ter - nal The song the an - gels sing.

A - bide with me! Fast falls the ev - en - tide, The dark - ness deep - ens, O Lord, with me a-bide! Tho' oth - er help - ers

fail and com-forts flee, Help of the help - less, a - bide with me! Help of the help - less, a - bide with me!

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mf *cresc.* *f*

f *cresc.*

ff *Fine*

pp slower
Top of the hill

mf *f fast*
Horse kicking

pp slower *mf*

fast
The other horse

pp slow *mf*

dim.

Both horses

f fast

rit.

D. C.

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The New Social Status of Musicians

By EDWIN H. PIERCE

WITHIN the last few hundred years several different professions which were formerly looked at somewhat askance, or at least regarded in a very humble light, have advanced to social respect and honor.

At the present day, for instance, a skillful surgeon is usually a man of note in the community, and earns a large income, yet not many centuries ago surgery was a mere side-line, not to the practice of medicine, even, but only to the *barber's* trade. And again in Shakespeare's day, a troupe of actors was glad to be billed as "Lord So-and-so's Servants," and this was not a humiliation, but rather an honor and a practical convenience. It gave them a certain social status, if only a humble one, and made it possible for them to enjoy the common rights of citizens. Without some such protection, actors were practically outlaws, classed with "sturdy rogues and vagabonds," and if injured either in property or person, had no redress before the law. How greatly the status of the Stage has changed, between that time and the present day, it is unnecesary to enlarge upon.

THE TURNING POINT IN GERMANY.

Music as a profession has had a somewhat similar rise in various countries. In German-speaking lands, the turning-point socially seems to have come in Beethoven's time. Joseph Haydn and Leopold Mozart (father of the great Mozart, but himself a learned and talented musician), were practically little more than household servants in the homes of their noble patrons. The genius of the younger Mozart, it is true, brought him before kings and queens, but his attitude was nearly always that of the courtier, the dependent, except when he chose to display an independent spirit in some technical point of his art. Beethoven, on the contrary, had friends among the highest aristocracy, and was able to treat with them as with equals, never stooping to anything remotely flavoring of fawning subserviency.

Passing to our own land and age, some three generations ago there were a number of deservedly-respected musicians who taught singing-schools, trained choruses and composed choral music of a simple but worthy sort. Among them, the most prominent were Lowell Mason, William B. Bradbury, and Thomas Hastings. Owing to causes somewhat difficult to define, this excellent type of man seemed to run out and to be succeeded for a time by another sort, largely men of dissipated habits or doubtful morality, who brought the profession into disrepute, so that it is no wonder that the writer's old grandfather, a sturdy New England farmer, was vexed with the writer's boyhood determination to become a musician, and exclaimed to him in disgust—"You a musician! Why don't you make up your mind to do something *respectable?*" That represented, too, the common sentiment of thirty years ago, but curiously enough, time has at last brought its revenges. (I may be pardoned, I hope, for continuing a purely personal reminiscence, as it so well illustrates the point.) Many years went by, and in course of time it happened that for a change and recreation from my musical labors, I took up the raising of poultry, as a hobby, and later on bought a small farm, a few miles out from the city, taking my family out there to live, and going to the city regularly to fill a position as organist, and to teach my pupils. Being reasonably successful with my poultry, and quite fascinated with country life, I thought for a time quite seriously of giving up my profession, and going into poultry farming on a large scale. From this step, however, an uncle (the only one of my grandfather's sons who had become a farmer) dissuaded me, saying that I would always find it more convenient to depend on music for a steady income, and also, that I enjoyed a more dignified social position in my present line of work. So, you see, music teaching was much less "respectable" than farming thirty years ago, but now conditions have changed, until in the minds of the same sort of people, it is more, rather than less, "respectable." The truth of the matter is probably that both opinions are equally wrong, and that all kinds of service to society, faithfully performed and in a right spirit, are equally honorable. "Respectability" goes with the nature of a man, rather than with his employment. As Woodrow Wilson has said of character, it is a "by-product."

Among the causes, however, that have led to this change of attitude toward the musical profession has been the fact that there are now many more music-teachers than formerly who are well-educated, not only in their own specialty, but in matters of general culture and intelligence. Moreover, many of them are good businessmen, as well, earning reasonably good incomes, and meeting their obligations promptly. Then, too, nearly every college now has its musical department, furnishing in the aggregate, dignified positions for a large number of capable men. This fact alone greatly increases the standing of musical art in the eyes of many of the public.

WHAT UNIONS HAVE DONE.

Again, in the matter of orchestral players, not only in symphony orchestras, but even in the humbler lines of theater and dance music, the widespread activities of the musicians' unions (which are now connected into one national federation), have done great good in obtaining fair salaries and honest treatment for their members, who, in turn, being enabled to live in a more fitting style, command greater respect from the community. The traditional old impecunious "drunken fiddler" is now, happily, almost as extinct as the dodo.

Taken as a class, we are without doubt coming up in the world, and every musician should remember that he owes it as a debt to his profession, so to live as to increase, not diminish, the respect of the public.

THE expressive accent, to be felt and rendered, demands a soul, and is, above all, a sign of the true artist. It might be more justly called the poetic accent, for it certainly supplies the poetic coloring to many compositions.—LUSSY.

The composition which is constructed along the fashions of the time and has no higher purpose loses all higher meaning and art thereby sinks to the level of mere craftsmanship.—AUGUST REISSMANN.



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How Beethoven Composed

When he was not at the pianoforte, the whole of Beethoven's morning, from the earliest dawn till dinner-time, was employed in the mechanical work of writing; the rest of the day was devoted to thought and the arrangement of his ideas. Scarcely had the last morsel of his meal been swallowed, than, if the composer had no more distant excursion in view for the day, he took his usual walk,—that is to say, he ran in double quick time, as if haunted by bailiffs, twice round the town. Whether it rained or snowed or hailed, or the thermometer was at freezing-point —whether Boreas blew a chilling blast from the Bohemian mountains — or whether the thunder roared, and forked lightnings played—what signified it to the enthusiastic lover of his art, in whose genial mind, perhaps, were budding, at the very moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

Nothing suited Beethoven better, however, than a ramble in the fields—an exercise that had a wonderful influence on his inspiration. He could commune with Nature, and, alone with it, realized all that was grand, awful, exalting, inspiring. In such moods he would sit under a tree, as one entranced, to his score-paper, and indite themes which are imperishable.

When composing, it was his invariable habit to keep in his mind's eye a picture to which he worked. He once said to Neate, while rambling in the fields near Baden, "Ich habe immer ein Gemälde in meine Gedanken, wenn ich am componiren bin, und arbeite nach demselben." (I always have an ideal in my thoughts when I am composing, and work as my thoughts guide me.) The *Eroica, Pastoral* and *Battle* Symphonies are examples, among many, of compositions which owe their character and titles to the causes mentioned.

Beethoven's—and for the matter of that, every composer's—manner of writing is a matter of peculiar interest. Unlike Schubert, who wrote on the spur of the moment on any scrap of paper at hand—the back of a bill of fare would do so long as it enabled him to get the ideas out of himself—Beethoven adopted a deliberate and serious method of transmitting to paper the glorious emanations of his master-mind. What he wrote down and allowed to remain was the result of a slow reasoning process and severe inward working. His stories of musical memoranda were constantly requisitioned. The musical notes and ideas, which, as they occurred to him, he regularly recorded in his "Sketch-books," were extremely useful. An "idea"—a primordial germ which may have been gathered in the seclusion of some forest glade—this, at the master's will, would be worked up into a vast harmonial movement. No pains were too great to bestow upon the smallest idea culled from his pocket-book stock. Then Beethoven threshed it out, extended it, weaved it over and under, this way and that, as the interminable machinery interlocks its wools and cottons, until at last it grew up into a work of art—an *opus* to add more glory to his immortal fame. —*Extract from* Frederick J. Crowest's *"Beethoven."*

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America has probably produced no more simple-minded, earnest lover of music than John Sullivan Dwight, the eminent contemporary and friend of Emerson, Lowell, Hawthorne, Longfellow and a score of others that made Boston famous throughout the world as the center of American intellectual endeavor. A comical incident that occurred while Dwight was President of the Harvard Musical Association is related by William F. Apthorpe—another famous music critic —in George Willis Cooke's life of John Sullivan Dwight:

"We were sitting in committee one afternoon," says Mr. Apthorpe, "in the old Harvard musical rooms in Pemberton Square, and discussing things rather lazily and desultorily, as was our wont. James T. Fields—who was a member of the Association, though not on the committee—happened to drop in, to get a book out of the library. Finding a committee in session, he was about to beat a hasty retreat, when Dwight called out to him, "Oh, don't go, Fields,—don't go. You won't trouble us in the least. We will make you a member of the committee *pro tem.* Sit down, and tell us something.'

"Fields accepted the invitation, and, after a little chit-chat, said, 'By the way, gentlemen, I have just seen something on a publisher's price-list that struck me as something out of the common. It was the title of a song, *Give my Chewing-Gum to Gertie.* I have been bothering my head ever since trying to imagine what on earth the next line can be.'

"We all laughed, and just as the conversation was about to turn to other topics, Dwight called out, 'Fields, that was a strange freak of fancy—that title you mentioned. What could have suggested such a curious connection of ideas? Let me see, what was the title?'

"'*Give my chewing-gum to Gertie,*' repeated Fields.

"'Strange, very strange, indeed,' Dwight went on. 'Chewing-gum—yes, I can understand chewing-gum being made the subject of a popular song nowadays. People make songs on pretty much everything. But what bothers me is the other part,—why especially to Goethe?'"

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SPEAKING, SINGING AND THE POET LAUREATE."

BY HERBERT SANDERS, MUS. DOC.

In his "Interpretation of Song," that ultured singer, Mr. Plunket Greene, ays down three guiding rules for the ocalist with artistic ambitions; the last f these is: *"Sing as you speak."*

Wagner has told us—and he has set a upreme example to composers for all me in this respect—that true song can nly find its birth in speech; that speech uggests the pitch, length, quality and tensity of its corresponding sound in ong. Of Wagner's method of comosing, Finck says: "In his later works e melodic and word accents coincide in very syllable; all dance rhythms are liminiated, and the result is that in place f instrumental tones underlaid with ords, we have a truly melodious declamation or poetic melody which seemed o grow out of the words themselves—an motional intensification of the melody aturally inherent in poetic language." Vagner, himself, says: "The melody nust not, therefore, spring quite out f itself. As sheer melody, it could ot be permitted to attract attention, ut only in so far as it was the most xpressive vehicle for an emotion aleady outlined in the words. With his strict conception of the melodic lement, I now completely left the melodic node of composition, inasmuch as I now o longer tried intentionally for customry melody, or, in a sense, for melody t all, but absolutely let it take its rise rom the feeling utterance of the words." f speech be then the composer's inspiraion, it is likewise the sheet-anchor of ocalists.

A PERFECT VOICE ONLY SECURED BY PERFECT DICTION.

At the risk of over-quotation, I must upport my argument by an extract from he late Mr. Ffrangcon Davies' *The Singng of the Future*. It is of more value han many singing treatises. "Pure prounciation," he says, "(musical, sustained, itting) once achieved ensures right tone. Tone which is correlative to the thought s consequently right tone. Tone which s correlative to the thought cannot be wrong. If the character of the tone fit the character of the word, the tone is essentially just. Every word projects its own atmosphere, and that atmosphere will be reproduced in the singer's tone. . . . There is perfect correlation beween the tone and the thought which is in the brain. . . . The sung word must have the penetrating power which belongs to the fine elocutionist, whose utterances as such approach ordinary speech more nearly than does the singer's, and is also, in general, more rationally effective. . . . But ordinary conversational tone (of course) could never become the singing tone; and yet it is a fact that if you change, in an infinitesimal degree, the character of the word when you sing, making it other than it is when correctly spoken, your tone cannot be the true tone. If we took the trouble to speak correctly the case might be different."

This last sentence brings me back to Mr. Greene's Rule 3, *"Sing as you speak,"* to which I would add yet another rule without which singing based on such a precept would be in a condition more hopeless than before—*"Always speak correctly."*

For if speech quantities and qualities are wrong, singing will but magnify a thousandfold the very defects we wish to correct.

If there is a man of to-day who should be considered an authority on pronunciation, that man is Dr. Robert Bridges, the new Poet Laureate, a peerless master of language in theory and practice. Dr. Bridges is by no means optimistic as to the present state of English pronunciation (for which see his *Tract on Pronunciation*, Oxford), and the reason for its deplorable condition he attributes to the "degradation of unaccented vowels."

Now, this is a significant point for singers who speak with degraded unaccented vowel sounds because singing differs from speech in a unique respect, viz.: *Song has no short vowels such as we have in speech* (we have, of course, *relative* short vowels), *for every short vowel in singing is incomparably longer than the longest vowel in speaking.* The act of singing so intensifies the effect of these degraded vowels that the average person rarely notices their false values until his mind and ear are trained to appreciate such niceties of tone.

There are three forms or styles of pronunciation:

A. That used in reciting or reading in public;

B. That used in careful conversation;

C. That used in rapid conversation;

and Dr. Bridges bases his argument for the degradation of the unaccented vowel sounds on a volume published for the use of foreigners who wish to pronounce the English language according to style B. This volume gives among others the following pronunciations:

ENGLISH WORD.	PRESENT PRONUNCIATION.
a	*er*
of	*erv*
and	*end*
as	*ers*
from	*frerm*
at	*ert*
to	*ter*
but	*bert*
that	*thert*
the	*ther*
suggest	*sergest*
idea	*ideer*
produce	*prerduce*

and *experience* would be something like *irpeeerierns.*

Dr. Bridges contends that the vowel sounds are more corrupted in the south than the north of England. He says: "We have only to recognize the superiority of the northern pronunciation and to encourage it against London vulgarity, instead of assisting London jargon to overwhelm the older tradition, *which is quite as living.* If one of the two is to live at the expense of the other, why not assist the better rather than the worse? A Londoner will say that a Scotchman talks strangely and ill; the truth is that he, himself, is in the typical attitude of vulgar ignorance in these matters. He is disposed to look down on all that he is unaccustomed to, and not knowing the true distinctions he esteems his own degraded custom as correct. I should send him *ter* Scotland for his *irpeeerierns!* . . . Yet there are many other like degradations going on. *Nature* for instance, is now always *neycher, Tuesday* is generally *Cheusdy,* and *tune* will very soon be *chiune.*"

There are certain words to which the Doctor incidentally and rightly calls attention: "What I object to is

I came frerm Oxford ter London,

whereas they are taught to say

I came frŏm Oxford tu London,

and teachers will agree that the difficulty of teaching them to do this is that, while the average man says *ter* easily and unconsciously, he will say *tu* awkwardly and consciously, and the former condition is preferable to the latter. But the awkward self-conscious pronunciation of *tu* only comes from a want of facility of articulation: it is a clumsiness or sluggishness of the lips due to imperfect training and carelessness, and to a want, that is, which the teacher has to supply; it is his affair to teach 'articulation' and to educate the lips and tongue, and not to encourage slovenly habits. If children were taught from the first to differentiate the unaccented vowels correctly, they would do that as unconsciously as they now slur. In French schools this is done: and that is the reason why their adults pronounce so well."

There are a few objections made by Dr. Bridges which are worthy of mention (choirmasters take notice): he gives a timely warning against substituting *id* for *ed* in a large group of past participles, and he proceeds: Wyclif and Purvey both write *id;* and yet we sing *ed,* and if a clergyman reciting the creed were to say very distinctly "ascendid into heaven" he would be thought very cocknified, or at least to have a vulgar way of speaking.

The suffix *-ation* should be restored to its former pronunciation with three sounds and not curtailed into *shun.* "I would contend that this termination should be written with an I (referring to phonetic spelling), and taught to be pronounced so that the I be heard."

Limitations of space forbid me to mention other points calling, trumpet-voiced, for consideration, but I must proceed at once to an objection which will surely be advanced—that the argument which is relevant to the S. of England is irrelevant to America. If anybody knows American needs in this regard I should say Mr. W. J. Henderson does. His opinion is:

"What about the Americans? Only a very few of us speak English as the English do. We have our own 'accent,' as it is called. We are a nervous, eager, strident people. We know it, though we do not relish having foreigners tell us about it. We speak not mellowly, but with lax tongues and palates, and sharply, shrilly, and with hardened mouth and tones forced back upon the palate.

"Pure, round, sonorous tones are almost never heard in our daily speech. We hear much of the ease of singing in Italian because of the purity of the Italian vowel sounds; but suppose the Italians pronounced their vowel sounds as we pronounce most of ours. Would it be easy to sing in Italian then? No. We must first learn the correct sounds of our vowels. We must cultivate beauty of tone in daily speech. We must learn that every vowel sound in the English tongue can be formed without interrupting the flow of a beautiful speaking tone."

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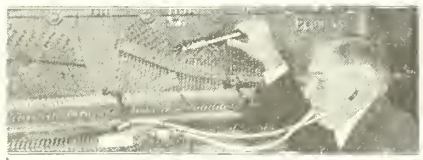
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INDISPENSABLE AIDS.

There is another thought calling for expression which is, that the vocal tone, the personal social accent and sound of our common speech is a reflection of our civilization, so much so that Mr. Henry James says: "Judged in this light, it must frankly be said, our civilization remains strikingly unachieved." If then speech is a partial indication of our character, making apparent our state of refinement or unrefinement, it behooves us all to rectify any such impurities we may detect—a refining process which in its operation will help to refine ourselves.

For the acquirement of a perfect diction in speech and song (you cannot have them separately) the following aids are indispensable:

1. A continually attentive ear to the sounds of our own voices as well as to the voices of others. A thorough attention to this will convert a poor voice into a good one. It will accomplish the difference between the voice of the deaf and the voice of the average hearing, but *inattentive* person.

2. Write phonetically your speech-sounds and then make a comparison of the spoken and written word. Thus *ter be* or *not ter be* must be *tu be* or *not tu bé*. Dr. Bridges strongly recommends this aid.

3. Sing all vowels, (short ones especially) with ear attentive and mind alert. As I remarked before, the singing voice is a magnifying glass which will enlarge and make more conscious the vocal quality.

4. An analysis of the mechanism and movements of the organs of speech according to the standard authorities, so that in case the voice fails to respond to the aural demand the deficiency can be rectified by means which are longer in accomplishment but which, when rightly applied, are certain in result.

Ffrangcon Davies says: "The training of the ear is one-half the training of the voice, *i. e.*, aid No. 1, but your mind is the court of appeal when in doubt." (This is aid No. 4.) The training of the ear we may designate the *natural* method, the appeal to the mind might be called the *mechanical* method, but the training of, and the appeal to, both ear and mind is the only rational or *sure* method, for it is not instinct *or* knowledge but that irresistible coalition instinct plus knowledge.

THE SPRINGING-BOARD.

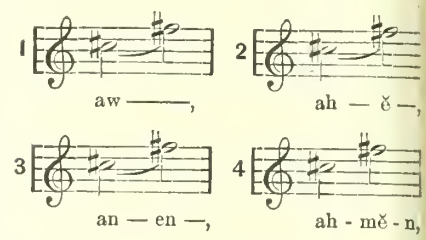
BY GEO. E. SHEA.

ARE you a swimmer and do you dive well? If you plunge in from a rock or from the shore at nearly the level of the water, you may scrape your shins as you leave terra firma or you may "land" in a prone position neither elegant nor agreeable. You feel as though all one side of you had been "spanked." You have followed the line of greatest resistance in getting where you wish to be. Whereas from the end of a diving board, the spring flings up your heels and brings down your head almost automatically and you slip into the cool depths with delightful ease.

Now the note in the medium, or low, voice which frequently precedes a high note in a song, should serve as a springing-board to help you to reach this high note. If you are vocally at ease on this springing-board your chances of plunging *up* to the subsequent tone with ease are improved sixty per cent.

Do you worry in advance over a coming high note in a vocalize or aria, so that you say: "if only that plaguey note was'nt there, how I'd enjoy singing this?" Well, just examine and utilize the spring ing-board. In thinking about the awfu high note you've probably neglected an maltreated the tone immediately befor it. Have plenty of reserve breath a your command, let this preceding ton be round, easy, ringing, with the mout well open (not gaping), the whole voca apparatus well dilated, and thence sprin swiftly to the upper tone by a sudde increase of the breath pressure (as thoug you were suddenly emptying the lungs o air—somewhat as you do when coughin a little, the body walls shrinking i sharply all around just above the wais line). Make this increase in breath pres sure your only voluntary muscular ac as you plunge to the upper sound. Tr to let the mouth, tongue and throat re main *as nearly as possible* as they wer during the tone from which you sprang.

For instance, suppose the difficult not is on the syllable "men" in "Amen." Proceed thus:—



Should the difficulty persist, practice in the same way in a lower key and work up, a half-tone at a time, to the actual pitch.

A successful dive to a high tone is mighty enjoyable. Don't neglect the springing-board.

THE UP-LIFT.

F. W. WODELL.

SOME of the most earnest students suffer through their very earnestness and consuming desire for progress. Through lack of experience they are unable rightly to estimate the work they are doing and its inevitable influence for good. And so they become discouraged, and worst of all, lose confidence in their vocal gifts and ability to learn. While in this state of mind the pupil can accomplish but little, and it is important that the teacher should do what he can to bring him out of it. Better still, let the instructor take all means of prevention when he once has noted the tendency. Especially should he be careful that nothing in his manner or way of teaching shall give these sincere but doubtful ones cause for feeling that he, too, is discouraged or lacks confidence in them. There are a few students of singing who are too sure of themselves and need to be humbled before anything can be done for them. These at present we will not consider. Leaving them out of account, it is certain that the teacher who is able to make his pupil believe in his own powers, who can bring him to attack his task with the conviction that he is able to conquer it, will make many successes. The studio should be a place of "up-lift," of encouragement, of stimulation, of faith, confidence. Failure is but temporary; the next time victory is yours; believe in yourself. Do you know what you are to do, and the manner of doing it? Yes? Then be sure you can do it. One of the most talked-of American teachers who has settled in Europe gains much of his success through his great and constantly exerted ability to inspire his pupils with confidence in their own powers. It is not hypnotism—just plain common sense put to work.

"OES IT PAY TO TRAIN THE VOICE?"

BY H. LOREN CLEMENTS.

T is to be feared that nine out of e ry ten people who read the above l immediately have a mental vision the dollar sign glowing before their ctical eyes. To reduce any proposi- n to a dollar and cents basis is a rd-headed," practical thing to do; is it not possible to be too hard- ided? too practical when you try estimate the benefit of art? Money ierally comes to him who is devoted a broad-minded way to his art, but dom to him who is continually aded by the dollar sign. Shall we sider the question under the dif- ent phases of life?

DOES IT PAY PHYSICALLY?

Does high vitality resulting from ep breathing appeal to you? Do you nt to banish stomach and intestinal ubles? Try diaphragmatic breathing d the inevitable kneading processes ich such breathing demands. Do u have throat trouble? Does a few nutes of singing or loud talking ake your throat sore? Try to sup- rt your voice on your breath and to e your head as a sounding board. o you desire a long life of happiness? view mentally the long list of sing- s. Very seldom can you recall one o has died before sixty and many them have done and are doing most their best work at that age.

Happy? They are the most joyous, ntented people on earth!

Socially. A well modulated resonant eaking voice is a tremendous force wards the realization of personal agnetism. The most commonplace atitude may demand attention when well modulated voice is the vehicle expression. Who holds the closest tention in a social gathering?—a good anist or the singer whose *words can understood?*

If you have a well-trained voice, win e heart of your hostess by offering it eely. Do not expect uncounted gold be given every time you deign to ng. Volunteer your services to good oirs; organize a choral society. Give eely and you shall reap the highest f social good and do your part wards raising music to a higher stand- rd. Forget the dollar sign.

DOES IT PAY MENTALLY?

It requires a great amount of mental oncentration to master the first prin- iples of singing. To change the habits f breathing of a lifetime from shallow, asping efforts of the chest to the deep, uscular control of the diaphragm and wer ribs; to make the resonating hambers of the head act in the same apacity as the horn of a talking-ma- hine; to relax certain unnecessary uscles and still be buoyant; to change ne's impure vowelization and correct ne's slovenly enunciation; all this re- uires mental concentration. But under uidance and with patience it at last inks into the sub-conscience, becomes "second-nature," and thus leaves the nind free to the higher efforts of roper phrasing and interpretation. Going up on the scale we come to the nemorizing of recital programs and the ôles of opera. Good vocal cords and he control of breath make but the be- ginning. The successful singer must work for mental concentration.

Lastly comes the effect on the finer, igher life of the individual. Here the esults cannot be written about, they an only be felt. The hard-working man, be he in business or in profes- sional life, testifies to the mental relax- ation, the different viewpoint, the spir- itual uplift which he finds in the study of song classics, or the larger form of music found in choral societies and opera.

Mothers, fathers, are you concerned over the future of your boys and girls? Try to interest them in good music. Send them to good teachers that they may learn to handle their voices and thus gain confidence. Then encourage them to join some first-class church choir or singing society. If you insist on the best in this line they will meet a class of people there whose associa- tion coupled with the music they sing cannot help but raise them into a higher spiritual life.

DOES IT PAY FINANCIALLY?

Financially. The dollar sign has inten- tionally been left out of this article. The American people are rapidly raising their standards in regard to vocal music; the American people are always willing to pay for the best they can get. Set yourself to a high standard, be willing to work as long as a doctor or a lawyer to reach this standard and you will find that the training of your voice will pay, not only physically, socially, mentally and spiritually, but *financially.*

POVERTY AND ARTISTIC CREATION.

BY A. FASSIO.

THE psychological effect of poverty upon the human mind of the victim can only be imagined, but volumes have been written upon the physiological effect of a slender diet and uncongenial quarters upon creative genius. Some make a point of trying to show that the spontaneous simplicity of Schubert and Mozart are the result of a frugal life, while the com- plexities of Brahms and Richard Strauss have been due to the copious means they have always possessed. The case of Mendelssohn, however, disputes this, and it would seem that there is no advantage in poverty so long as the composer does not use his wealth to abuse his body. Rossini might have been a far greater composer had he been less fond of the elegant viands which a large income brought to his plate.

Notwithstanding some surprising inci- dents showing that men with plenty are quite capable of producing masterpieces, there is a deep-seated idea that success is injurious to genius. Cervantes, the author of *Don Quixote,* and father of Spanish literature, used to live in extreme poverty, depending upon a very small pension or allowance from the arch- bishop of Seville. Once a French ambas- sador protested to the good archbishop that a genius like Cervantes should be permitted to rise and have the comforts to which his talents entitled him. The archbishop is said to have answered, "We agree with you in that he is a genius. All of us recognize him as such, but since he wrote all of his best work dur- ing a period of poverty, would it not be tampering with divine Providence to make him wealthy? Surely it is best to keep him in a state where he must work all the harder if he would live."

There can be no doubt that many a genius has literally starved to death from lack of material appreciation. There may be a genius right in your own circle who is as hopelessly incapable of supporting himself as the bright little canary in his golden prison. To neglect that genius is about as cruel as it would be to send the pet songster free in the midst of a bliz- zard. Neither has had the training which enables him to care for himself.

THE TONSILS AND THE VOICE.

To the Editor:

Referring to the article printed in the February ETUDE headed, "Is the removal of the tonsils an undesirable operation."

The article was the opinion of a spe- cialist, Dr. R. B. Faulkner.

To me, the statements were absurd so I ask for space in your valuable magazine to present another side of the question.

Dr. Faulkner says, "To destroy the tonsil is to destroy its function," yet it is generally admitted the tonsil has no function.

Tonsils removed with care leave a good relation of the structures bounding the tonsil area recesses, and the frightful mortality of which Dr. Faulkner speaks has been considerably lessened in the past few years due to the now generally rec- ognized technic and newly devised in- struments.

His percentage (95) of the diseased tonsils that can be cured without opera- tion is too high, no one specialist would claim to cure 95 out of 100 with simple medical treatment alone.

Take cases of recurrent tonsilar ab- scesses, chronic sore throat, obstruction to swallowing, respiration or speech, when medical treatment is of no perma- nent relief, the tonsils should be removed.

Children and young adults who have reason to fear tuberculosis are justified in having tonsils removed, to close off the avenue of entrance to the lungs (through the lymphatics) of these deadly germs.

When toxic absorption of diseased tonsils shows systemic effect, and local treatment does not effect a cure, the tonsils should be removed.

The operation is generally condemned by those who were unfortunate in having an inexperienced operator.

Comparing removal of tonsil with re- moval of eye is not logical, one has a separate function, the other none.

Comparing tonsil and appendix removal, infection is common and often fatal fol- lowing appendix removal, with tonsils there seldom follows any infection.

Comparing hip joint and tonsil opera- tion, hip joint operation is done for several main reasons, gangrene in ex- tremity, malignant growth in extremity, secondary hemorrhage or the spreading of disease above the seat of operation before performance, in tonsil removal there is seldom if ever any of these factors to contend with, so why compare these two operations?

Dr. Faulkner states, "Not one death has resulted from adenoid removal," yet, this operation usually accompanies tonsil removal.

As for the operation being painful, bloody and dangerous, the anesthetic overcomes pain, operations are usually bloody, and the only danger is an inex- perienced operator, or slight chance of patient being a "bleeder."

Dr. Faulkner's book, to which he so often refers, does not state how many singers have had their own tonsils re- moved, and their opinions differ about equally, for and against tonsil removal.

Singers whose voice is their fortune would naturally disapprove of operations, if protracted local treatment would enable them to continue singing, so why use them as authorities on the subject?

In conclusion, my daughter, a child of nine, had her tonsils removed four months ago by a prominent specialist, previous to removal she was subject to tonsilitis, and could not sing a note, to-day she is perfectly healthy and tone perfect; naturally I say it is best, "to remove the tonsil."

Respectfully yours,

MRS. ARTHUR D. SMITH.

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Department for Organists

Edited by NOTED ORGANISTS

Editor for July EDWIN H. PIERCE

CHOICE OF CHOIR MUSIC.

In choosing appropriate and varied music for Sunday after Sunday, throughout the year, the choir director finds confronting him a problem somewhat similar to that of the housekeeper planning the daily bill of fare. There are many things to be considered, aside from his own fancy. The liking of many of the congregation for certain old and favorite numbers must be balanced up against the constant demand for newness and variety, and a judicious compromise must be struck. The season of the church year must be considered, and special occasions, whether of a joyous or a solemn nature, properly provided for. The present repertoire of the choir must be well kept in mind, in order to utilize it when practicable, and their ability to master new music of any given grade must be fairly judged, and not overestimated.

In churches having a liturgy, and observing the Church year closely, it is possible and convenient to make out a program, at least provisionally, for the whole year in advance, including hymns, chants, anthems and even organ preludes and postludes. In one Episcopal Church where the writer was organist, the rector made out for him a complete list of suitable hymns for both morning and evening service throughout the year. In actual use this had to be modified somewhat, as he agreed with me in observing that he had selected too large a proportion of unfamiliar hymns, and he requested me to make a more frequent use of the old favorites, at my own discretion. Nevertheless, the list was a valuable guide.

PLANNING AHEAD.

In those denominations where a freer form of service is the rule, one can do little more in the line of long-distance planning than to provide suitably for Easter and Christmas, and this very freedom of choice often becomes an embarrassment, as there is a much greater likelihood of chance inappropriateness. There have been some instances of this so strikingly absurd as to have passed into newspaper jokes. Witness, for instance, after a good old-fashioned sermon on "Hell," a sentimental Gospel-Hymn solo, beginning with the words "Tell Mother I'll be there."

If the director aspires, in spite of these conditions, to make the musical part of the service an artistic unit, it is well to ask the minister to choose hymns as early in the week as possible, appropriate to the intended subject of his discourse, in order that the choir-director may in turn provide for suitable anthems, etc., guided by the character of the hymns.

Passing to the matter of preparation: It is well to have the choir begin to rehearse any new anthem several weeks before it is actually needed, though these earlier rehearsals need not be so thorough as the final one—indeed, may be more in the nature of sight-reading. Their object is manifold: first, to roughly familiarize the singers with the new music; second, to indicate what and where the chief difficulties lie, in order to give them more attention at subsequent rehearsal; third, to see if the piece in question is really capable of good effect, as planned with the forces at hand. Sometimes even experienced choirmasters will make the mistake of choosing a piece too difficult for their choir to master within the available time. In this case it is wiser to withdraw it and substitute an easier one. If there is no easier anthem on hand exactly suitable to the occasion, one may often save the day by a search of the hymnal, nearly all good hymnals containing, besides those hymn-tunes really suited to congregational use, a certain number of more elaborate settings of hymns, which are suitable and only suitable for a choir. One of these may be prepared on short notice, and prove quite acceptable to all concerned. They are also a good recourse in cases where the choir is weakened by the unexpected absence of important voices.

Coming now to the matter of suitable variety. One successful choirmaster of my acquaintance keeps a methodical record of each Sunday's program throughout the whole year. By referring to this he is able to remind himself of music found suitable for various special occasions and also to guard against the too frequent repetition of the same pieces.

Speaking of repetition, however, congregations where certain canticles are used as parts of the liturgy (like the Te Deum, Magnificat, etc.), will tolerate and even approve of the long-continued use of one familiar setting of these canticles, if only they have the desired variety in the matter of hymns and anthems. Notwithstanding this tolerance of the familiar, it is best to change the settings from time to time, if only to keep up the interest of the choir, and a good time to present a new musical setting of, for instance, the Te Deum, or the various numbers of the Communion Office, is at some high festival, such as Easter or Christmas. Well equipped and capable choirs often make an entire change of all the ritual-music as often as once a month, but this is by no means necessary. The minimum equipment for even the least pretentious choirs, however, should be at least two complete settings of the Communion Office and all the canticles—one for ordinary use, and another, somewhat more elaborate, perhaps, for high festivals.

HOW BEST MADE A DECISION.

Of the caustic wit of the greatest organist of the nineteenth century—W. T. Best—the predecessor of Dr. Peace, in the important position of organist of St. George's Hall, Liverpool, many stories are told. Here is one which I do not think has appeared in print before. Being requested by a music committee to adjudicate upon the performances of three applicants for a church position, Best heard the trio without note or comment and, at the conclusion, walked up to the committee and sardonically remarked, "Gentlemen, the candidate I have last heard is *the least offensive* of the three. I'll take my fee, please!" Of the committee's opinion upon that method of adjudication there does not appear to be any record. And if there were I very much doubt whether it would be quite suitable for publication in this column.

DR. ORLANDO A. MANSFIELD.

ROUTINE OF CHOIR REHEARSALS.

An over-long rehearsal brings fatigue and strain on the voices, and in the case of a volunteer choir may dampen the zeal of the members through its tediousness, consequently the leader must have every detail of a rehearsal carefully planned to secure the best possible results from a minimum of time spent.

First of all, begin strictly on time, even if only one or two singers are present—make a show of doing something, if it is only to run over some already familiar hymn which is to be used the next Sunday, then when the tardy ones arrive they will feel more effectually rebuked to find the rehearsal has begun without them than they would by a wordy admonition. Sometimes one can make the effect even more forcible by saying in a courteous tone, "We will now rehearse such and such a number once more, for the benefit of Mr. A. and Miss B., who were unable to get here on time this evening."

As to the order of procedure, I have found the following as good as any:

1. Vocalizing exercises. (With boy choirs only.)

2. Rehearsal of hymns. (Unfamiliar ones sung entire; familiar ones, only a stanza or two.)

3. Rehearsal of anthems, chants, etc., for use on the coming Sunday. (If new, these are supposed to have been already practiced at one or more previous rehearsals.)

4. Rehearsal of new music, for future use.

5. In exceptional cases, one more repetition of any important or difficult number about to be produced, and rehearsed already under No. 3.

STUDYING NEW MUSIC.

In learning a new and unfamiliar anthem I find the best plan is to give the chorus a broad and general idea of it first of all, making them sing through it from first to last at a proper tempo, even if they are unable to sing every note. Next divide it into convenient sections, and have them study these one at a time, but in the same manner. Then, and not sooner, give accurate training in all the detail, taking single phrases, and where necessary the voices singly. Invite requests from the singers for special practice on any places which they may find more difficult than one would expect. In the course of training demand, from time to time, unaccompanied singing, even in cases where the accompaniment forms an important independent part. There is no surer way than that to discover weak places and give absolute certainty in performance.

Certain choirmasters proceed on almost the opposite plan, and attempt to secure the greatest possible perfection of detail in the first study of a new chorus or anthem, taking it bit by bit, and bringing the singers to a sudden halt at every error. Their patience is commendable, but ill-directed. Their choruses are free from any marked technical error, but always lack sentiment and quality of tone, and are frequently marred by a sort of timidity of performance. It is far better to let the singers see what you are driving at, as a whole, and then it is surprising how many errors of the very first attempt will soon correct themselves without any particular attention, whereas if we attend to errors in detail first of all, the correction of them will be laborious in the extreme, and the final outcome by no means better.

Only through the most thorough instruction possible can the very best results be obtained. More than this, the best instruction makes the easiest path.—A. B. MARX.

Austin Organs

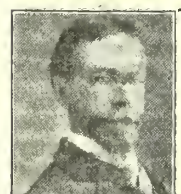
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ORGANISTS AS VOCAL TEACHERS.

From time to time we hear or read complaints from vocal teachers that organists are competing with them unfairly in their chosen field. They usually further allege that organists are not properly qualified to teach voice, that they do more harm than good, and that they even use whatever influence they may have in the matter of choir appointments as a means of obtaining pupils. These are indeed serious charges, if true, but the writer's own investigation convinces him that in most cases they arise either from the professional jealousy of singing-teachers, or from a failure to realize certain of the necessary qualifications of a choir-singer.

It is somewhat strange that organists in general have taken these accusations so meekly, instead of replying in print, and telling the real truth of the matter.

The facts of the case are generally as follows:

VOICE TEACHERS WHO ARE NOT MUSICIANS.

Many of those vocal teachers who are most competent and successful in the matter of voice-building and "placing" the tone, are but poorly educated musicians outside of this one small but important specialty, and even where they have the necessary ability, they never take any interest or are willing to spend any time and effort in teaching a pupil either the rudiments of sight-singing, which should precede what is commonly known as "vocal culture," or the broad and intelligent musicianship which should come after it. The result is that one of their pupils will apply for a choir position, with a voice of lovely quality and a repertoire of two or three songs, learned parrot-fashion, but totally destitute of any training in sight-singing, and so weak in the matter of time-keeping as to be shaky about entrance after rests, liable to cut short long notes, etc.

Music committees, impressed by the quality of the voice, and not realizing the young singer's deficiencies, will frequently insist on appointing them to choir positions, to the great dismay of the organist, who must spend many hours of valuable time in coaching them, outside of the regular choir-rehearsal hour, in order to make their services in the choir even so much as a possibility. In cases like this, it is no more than fair that the young singer should take lessons from the organist, and pay for them as well.

We are assuming, for the sake of fair argument, that the organist has no knowledge of vocal culture as a specialty, and that his work with singers is either the teaching of sight-singing and the general rudiments of music, or else is a coaching in anthems and other repertoire of the choir. This, however, is to give far too little credit to the ordinary standard of equipment among organist-choirmasters. A great number of them, possibly even a majority, have at one time or another made a study of vocal culture, under competent masters, and have at least sufficient knowledge and good judgment to avoid any errors in teaching which could be of direct and serious detriment to the voice.

VOICE TEACHERS AND SIGHT-READING.

It is much to be regretted, however, that those who make a profession of vocal teaching, exclusively, do not make it part of their business to teach sight-singing. In cases where a pupil complains of deficiency in this line, they commonly recommend them to study the piano. That is one solution of the problem, but a partial and very unsatisfactory one. What would be thought of a violin teacher or a trombone teacher who was compelled to send his pupils to study piano, being unable to instruct in reading the notes correctly from the staff, or to inculcate correct time keeping? As matters are at present, it is absolutely no exaggeration to say that the most mediocre professional orchestra-player is a better musician than the best singer, barring a few honorable exceptions.

Until such time as vocal teachers see fit to mend their ways and become real musicians, there will always be a perfectly legitimate field for the organist as a vocal teacher.

QUARTET VERSUS CHORUS CHOIRS.

Not long since the writer's advice was sought by the chairman of the music committee of a good sized church in a city of some hundred thousand inhabitants. It occurred to him that the letter which he wrote in reply, omitting purely local references, might prove of value to a wider number of readers, among those interested in the problems of church music. It read essentially as follows:

Dear Sir:—I am delighted to hear that your parish contemplates replacing the quartet with a chorus choir, and also introducing a liturgical form of service, as well as a more "churchly" style of music. It is directly in line with a wide-spread spirit of reform which is now going on in the matter of church music. A quartet, as you no doubt understand, however excellent, is, strictly speaking, *chamber-music*—too small and delicate for a large hall, and incapable of any breadth or grandeur. The personal element, too, is sure to be too prominent, the singers being liable to vie with each other to "show off," and to feel always that they are performing before an audience. Indeed, it would astonish and perplex not a few of them to be told that any other attitude was expected from them. Yet in the canons of one denomination I read that the choir is to be considered "part of the worshiping congregation," in another that they are "persons skilled in music, engaged to assist the clergy." It will take no lengthy argument to demonstrate that the quartet choir fails to realize either of these ideals.

Nevertheless, before making any change, it would be well for your committee to realize the difficulties in the way, and be ready to meet them bravely. Not that I would discourage you, for anything worth doing is sure to be some trouble, and the more well-worth doing, the more trouble, as a rule.

As a matter of mere convenience and reliability, the arguments are all in favor of the paid quartet, and despite the cost of the salaries the quartet has even some elements of economy. Take the matter of printed music, for instance. The quartet may be supplied with copies of a new anthem for twenty-five or fifty cents, while for a good-sized chorus the bill might be from three to five or six dollars.

Another matter of economy is in the organist's salary. A good organist, who is capable of collecting and training a chorus, expects and deserves a much higher salary than does an equally good player whose responsibility is limited to playing hymns and voluntaries and accompanying a quartet. When you find a man whose personality and powers of leadership are such as to command the constant interest and regular attendance of a large volunteer chorus you have a really big man—almost too big for any salary that a church would be likely to pay. This leads us to the crowning difficulty of the whole matter. It is reasonably easy to get a chorus together for some special occasion—Christmas, Easter or the performance of some tuneful and popular cantata, but it is impossible, without the most constant and well-directed efforts, to secure regular attendance at weekly rehearsals or at the regular grind of Sunday services. The leader will carefully prepare some more or less elaborate anthem—Sunday opens up rainy, and perhaps there will be no tenors present, perhaps no altos, so he must lay it aside and substitute a familiar hymn. This discourages those who are present, and have labored to prepare their part. Nor is the choice of very simple music any solution of the problem, for this will make the more ambitious and musical members of the choir lose their interest. The most practical solution of the difficulty is either to pay every member of the chorus a small sum, as is done with boy choirs, or at least to pay one or two leading singers of each kind of voice. The "salaries" paid to those who would *almost* be willing to sing without pay may be absurdly small, and yet answer the purpose of securing regularity of attendance. I have known a dollar a week, or even fifty cents, to do the trick, in a small city. At this rate the salary of a good quartet would secure quite a sizable chorus. Of course, if a church is able, it is quite a good thing to keep on salary four competent soloists in addition to the chorus, merely for the incidental solos in anthems, but solos are not *necessary* to good church music—indeed, with a discreet choice of music they will never be missed in the work of a well-balanced and well-trained chorus.

THE MOST SUCCESSFUL CHOIR.

With the "paid" portion of the choir as a nucleus it will be easy to add a number of volunteers, but as an aid to their regularity it is well to offer one or more prizes for steady attendance throughout the year, and to cultivate a social spirit among the choir in various ways which will easily occur to you. Once successfully established a choir of this kind will draw its membership even from outside of your own parish and your own denomination.

One more point before I close. In attempting to introduce radical changes of this kind be sure that your committee is prepared to act as a unit, or at least that you have a safe working majority. There is nothing more disheartening than to go to the labor and expense of establishing a chorus choir and then to find strong reactionary influences at work to discredit all you have done and bring about a reversion to the old *régime*. Sometimes such a movement is set on foot by personal friends of the members of the old quartet, so be on your guard.

I would not advise any parish to undertake a chorus choir "as an experiment," because the difficulties are such that they will be sure to abandon it, but if they are really convinced beforehand that a chorus choir is what ought to be and must be, then they will succeed, and are on the right road to a dignified, inspiring and churchly sort of music, which can never come from the much overrated quartet.

Trusting that I have not discouraged you from your laudable purpose by magnifying the difficulties, I wish you every success, and remain,

Yours sincerely,

Unfortunately credit for the authorship of the article, "Volunteer Versus Paid Choirs," in the June Etude was not given to the writer, Mr. Herbert S. Sammond.

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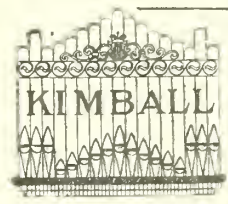
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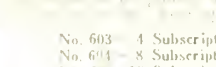
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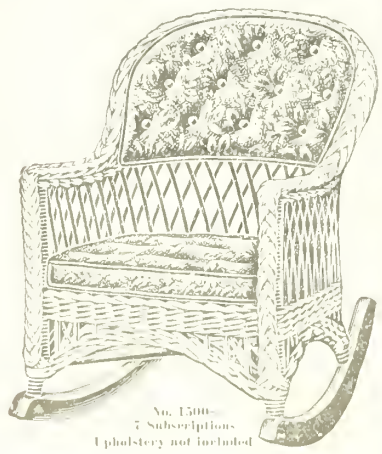
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HOW CHOPIN TAUGHT

BY ERNST EBERHARD.

Perhaps of all of Chopin's artistic activities his capabilities as a teacher are the least important. But although his prominent pupils were few, yet his compositions exercised and still exercise an influence upon the class room which no teacher alone has done. The new vistas of technic and tone that he revealed seem ever on the increase, since the popularity of his compositions is certainly not on the wane.

Chopin was the teacher *par excellence* of the aristocracy. A contemporary writes: "His distinguished manners, his studied and somewhat affected refinement in all things, make Chopin the model professor of the fashionable nobility." It is often urged against him as a teacher that no pupil of his ever reached a virtuoso height. But Chopin's very position in life made professional pupils scarce. The ladies of the fashionable world hastened to take up all the spare time of "*le cher Frédéric.*" Of his few professional pupils the most promising, Carl Filtsch and Paul Gunsberg, died at an early age. A. Gutmann, Tellefson and Mathias were perhaps the most prominent who came under his direction. But nevertheless he had many pupils who were good pianists, as the following extract from an undated letter of his would seem to indicate: "Pupils of the Conservatoire, nay, even private pupils of Moscheles, Herz and Kalkbrenner (consequently clever artists) still take lessons from me, and regard me as the equal of Field."

As a teacher Chopin's first care was to do away with all muscular contraction, to cultivate a beautiful tone and perfect evenness. In scale and trill work he insisted strongly on this evenness, making his pupils play extremely slow until they had mastered his requirements. In the furtherance of his ideas on tone he even recommended his pupils to study singing, or at least to hear good singers frequently.

According to Von Lenz (a Chopin pupil), Chopin's lessons lasted for three-quarters of an hour. A dainty timepiece was always kept on the piano so that this time limit should not be overstepped. Mikuli tells us, "single lessons often lasted for several hours in succession." Probably Von Lenz is the rule, for he generally went long before time for his lesson so as to listen, and Mikuli the exception. Never was a pupil accepted for more than twice a week—"this is the most I ever give." The price for a lesson was, according to another writer, twenty francs. Never more than five hours a day were spent in teaching. Quoting Von Lenz: "When Chopin was especially pleased with a pupil, he, with a small, well-sharpened pencil, made a cross under the composition." "More than three crosses I never give." He never spared himself the trouble of marking out a good fingering for his students, making many innovations in this manner. He considered style and phrasing exceedingly important, often playing a passage and even whole pieces over and over again to insure a thorough comprehension on the part of the student. Needless to say he was equally insistent in making his pupils take up theoretical studies. Considering that Chopin was so individual an artist it is perhaps astonishing to learn that he recommended ensemble work strongly.

AN ASPECT OF WIDOR

Mr. S. Wesley Sears, a leading Philadelphia organist and former pupil of Widor, the renowned French organ master, has sent The Etude the following letter:

The article on Charles Marie Widor in the May issue of The Etude, while most interesting, contains inaccuracies. First, the writer speaks of Widor as a "tall man," while he is not over medium height. Later, he says that Cavaillé-Coll is occasionally among the visitors to the organ loft in St. Sulpice. M Cavaillé-Coll has been dead for some years. Another error is that Widor plays but once a Sunday, usually giving the afternoon service to an assistant. The fact is that Widor plays Vespers in St. Sulpice nearly every Sunday at 3.30 P. M., and I have many times in different years sat on the organ bench with him at that service as his only visitor in the loft. It would be quite unfortunate for American musicians going abroad to get the idea that M. Widor does not play in the afternoon, for they would thereby lose the opportunity of hearing some of his most superb improvisations. His brief prelude at 3.30 (almost invariably upon the same tiny theme of two notes taken from the sounding of the half-hour by the small bells of the church clock) and his wonderful preludes between the Vesper Psalms and between the verses of the *Magnificat* are in themselves almost enough to repay one for the trip to Paris.

The writer further states, "The English school admits that you have a heel and that you may have occasion to use it, but the French school, as illustrated by Widor, Guilmant and Dubois, compels you to use it both to play with and as a pivot." As a matter of fact, Stainer's *Organ Primer,* which first appeared about thirty years ago, and which is probably used for early organ work more than any other instruction book, emphasizes particularly the importance of using both toe and heel for pedalling, with the ankle acting as a pivot. And the most recent book on organ playing, by Walter G. Alcock, organist of St. James's Chapel Royal, and assistant-organist of Westminster Abbey, again insists most positively that both heel and toe be used for good results in pedalling. And any one who is acquainted with W. T. Best's editions of the organ compositions of Johann Sebastian Bach can see the importanee attached by that great English organist to the use of the heel as well as the toe for smooth pedal work.

When the writer also says that "Widor speaks German fluently, but his English, 'c'est une autre chose,'" he helps make the story more entertaining; but, really, Widor cannot speak three words of English, and he uses German with a mixture of French.

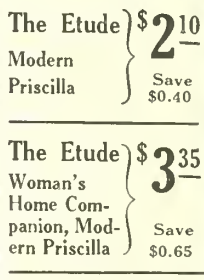
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Department for Violinists

Edited by ROBERT BRAINE

GIVING CHILDREN A GOOD TECHNICAL FOUNDATION.

A SUBSCRIBER of THE ETUDE, who is a killful amateur 'cellist, writes to inquire ow children should be instructed in vio- n playing, so that they may become fin- hed performers in later years. He has son seven years of age, who has been nder instruction on the violin for six nonths, and thinks the boy is being orced too much, without proper attention o the fundamentals of violin playing. Ie writes as follows: "The boy is half ay through a book of violin studies in hat appears to me to be a very slip- hod manner. He has had a book of ittle pieces, a reverie, part of a trio, nd several pieces rather advanced for a oy of his age. All of this in six months, ith two half-hour lessons per week, and alf an hour a day practice. Yesterday e appeared in a recital, playing a solo iece to which most of his time for a nonth had been devoted. He played it cry well and, of course, the little shaver rought down the house. Both my wife, who is an accomplished pianist, and my- elf feel that equal care should have een exercised on his other work, and hat the fundamentals have been neg- ected in order to make him a show pupil, nd consequently a good advertisement or his teacher. The question is, Are ve right or wrong? Should not young upils be thoroughly grounded? I rankly confess that a thorough founda- ion appeals to me more than a grand- tand finish. Faults never contracted never have to be eradicated. It was on hat principle I went myself, but perhaps am expecting too much of the teacher f a young pupil. What do you think n a question of this kind? Is thorough- ess essential? Is not a proper knowledge f time values absolutely necessary even rom the start? Should not the proper osition of the instrument and of the eft hand and fingers be insisted on? Should not the bowing also be carefully ttended to? A column in THE ETUDE n the teaching of children would cer- ainly be appreciated by many others who robably are just as much perplexed as am myself."

Whether the young pupil of whom our orrespondent writes plays with the fun- damental correct principles of violin laying or not, as far as they could be equired in the brief period of six nonths, or whether he has been well aught or not, I would not like to pass udgment without a personal hearing. One thing I do know, and that is that our correspondent has placed his finger n the one great and principal cause for most of the bad violin playing in the world—faulty and deficient early train- ing. The violin is a difficult instrument. Its technic at first glance would seem to be very simple, and so it is in theory, but not in practice, and all the funda- mental principles must be rigidly adhered to in order to achieve proper results.

FORMING A YOUNG PUPIL.

I know of few more difficult human tasks than that of teaching a young child to play the violin, with correct bowing, proper position of the instrument, cor- rect holding of the bow, proper position of the fingers on the fingerboard, etc. The difficulty in teaching children is that they help the teacher so little, as a rule. They do not appreciate the importance of learning to play correctly, as in the case of older pupils, and in many in- stances are taking lessons against their will, because their parents have forced them into it. In their private practice at home they pay no attention to what the teacher has so carefully taught them in the lesson hour, and undo between lessons all his painstaking labor. I have seen lively boys of eight or nine so rest- less, careless and inattentive that they had to be held in the proper position by main strength, and the teacher was obliged to guide every movement of the bow by taking hold of the arm of the pupil and guiding wrist and arm to force them into the proper movements. Some of these wriggling youngsters require not one teacher, but two or three; one to guide the bow arm, another to hold the violin in position, another to see that the fingers of the left hand fall in the correct position on the fingerboard. A good spanking now and then in the case of these inattentive youngsters would simplify matters for the violin teacher, but, unfortunately, American parents do not take kindly to this sort of thing, and the teacher who practiced it would likely find himself minus his class in short order. Violin teaching in Germany and other European countries is easier, for the parents take music more seriously there than here, and back up the teacher in vigorous measures to secure proper attention and effort on the part of the pupil.

A LESSON DAILY.

Even with an attentive child, who tries to do what he is told, it is hard enough for the teacher to get results, in many cases, on account of the fact that he only sees the pupil once or twice a week, and the child does a great part of his practicing wrong between lessons. For this reason the great violinist Spohr, in the introduction to his violin school, says that the beginner on the violin should have a lesson every day.

Few violin teachers have much success in teaching children, and the more noted teachers will not accept beginners at all. The greatest mistake of all is not de- voting enough attention to the funda- mentals. Too many teachers are in too much of a hurry to make a showing, and to force their little charges too soon into public performance, well knowing that the average audience gets a vast amount of amusement and pleasure in watching a young child trying to play a solo. To the women in an audience a little boy or girl playing the violin on the stage looks "too cute for anything," and every- body applauds, no matter how many of the laws of correct violin playing are being transgressed by the little per- former, or how much of a joke the play- ing is. They naturally think that the faults in the child's playing will be eradi- cated with subsequent instruction. Some of them will, no doubt, but if the teacher spends most of his time preparing the young beginner for recital work, the chances of all the fundamentals being correctly acquired are very slim, indeed.

GOOD TEACHERS SCARCE.

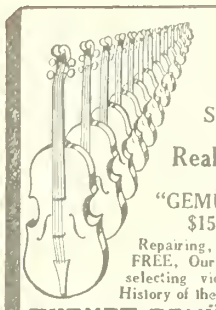
Good teachers of the violin are very scarce, and it is no wonder that pupils cross continents and oceans to secure them. A combination of rare qualities is necessary for the violin teacher com- petent to turn out first-rate pupils. He must not only have the knowledge, but the patience and will-power to force the pupil to do everything correctly. In the case of children his work is extremely tedious and laborious.

In the beginning the position of the body, the holding of the instrument, the position of the left arm far under the body of the violin, the correct action of the fingers on the fingerboard and the correct movement of the bow arm are the prime essentials. If these things are done incorrectly in the beginning, the faults become confirmed habits, almost impossible to eradicate later on. The lit- tle pupil should first be taught how to stand, and how to hold the violin, in- clined at the proper angle, and held neither too far to the right nor left. The teacher must use his judgment as to whether a pad or cushion to build up the left shoulder is necessary in order to assist in holding the violin in a cor- rect, horizontal position, and how large this cushion should be. Bowing on the open strings should next be taken up, and the pupil taught the correct move- ments of arm and wrist, in order to secure a straight, flexible bowing. In the first lessons the teacher should take hold of the pupil's arm and guide and mold it into the correct movements. This is what is most frequently ne- glected by teachers. Some will even try to start the pupil on left hand finger- ing and scales the first or second les- son. Camilla Urso, a famous woman violinist, in describing her first lessons in violin playing said:

SIX WEEKS ON OPEN STRINGS.

"In the beginning I was taught with the greatest care. I was kept on open string bowing for six weeks, before I did a bit of left hand work. I was made to practice, standing with my right foot in a fragile porcelain saucer, so that I would stand perfectly still, and not sway around. By the time my teacher com- menced with the left hand fingering, I was able to draw a good straight bow and command a fairly good tone."

Happy the little pupil who has his first lessons from such a teacher as Mme. Urso describes. No exact rule can be laid down as to the length of time which should be spent on open strings exclusively, since some children acquire the bow movements much sooner than others. This open string work is of course monotonous and uninteresting to the child, and it will require great patience on the part of the teacher and parents to keep the child at it. For this reason it is a good plan to have the practice done ten or fifteen minutes at a time. In his communication, our cor- respondent speaks of his son giving only half an hour to his violin daily. The practice time should be not less than one hour, even in childhood. Later the prac- tice time should be extended to at least two hours, if a thorough mastery of the instrument is the aim.



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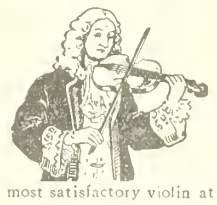
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LEFT HAND WORK.

Having acquired the movements of the bow reasonably well, simple left hand work may be taken up. Here great care must be taken that the fingers fall on the tips perpendicularly, and that the hand be held high enough above the fingerboard to insure this result. The left elbow must be held far under the middle of the violin, which will be found very difficult to get the little pupil to do. It will be found that when left hand work and exercises are taken up, the pupil forgets all about the proper movements of the bow. A pupil will often be found to bow excellently on the open strings, but as soon as notes are attacked, the bowing becomes atrociously bad. For this reason, a great deal of practice must still be done on the open strings, for bowing, after the left hand work has commenced with exercises and pieces, will become automatic. For the first year the left hand work for a beginner should be of the easiest possible character, since the more difficult the music being played, the more will the bowing become disarranged. The start should be in the key of G, and for the first year very easy scales and scale passages, little exercises and pieces will suffice. Many teachers and parents are possessed of the absurd notion that only dry technical exercises and no melodies should be used with a beginner. This is a great mistake. Simple melodies, containing few technical difficulties, and wisely chosen by the teacher, are of the greatest value in the beginning, as they assist the pupil in getting good intonation and give him ideas of playing the instrument much sooner than he could otherwise attain them. Scales are really melodies, and much attention should be devoted to the easier scales, from the very beginning of left hand work.

A certain amount of time should be devoted to time values of notes and to elementary theory, but the greater portion of the lesson hour, especially where the pupil has a short lesson only once or twice a week, should be spent in giving the pupil a correct bowing, a good tone, and in seeing that everything is in position.

In choosing a teacher for a child, one of great experience, and with many good pupils to his credit, should be selected. Many parents choose a first teacher with the absurd notion that any teacher will do for a beginner. This is a great mistake. No teacher can be too good for a beginner. Cheap lessons are not really cheap, since the pupil acquires so many faulty habits under a teacher who does not know how to teach, that when a really good teacher is engaged later on most of the work has to be done all over again and many of the faults can only be eradicated, if at all, with the greatest difficulty. Give a child the correct start, especially as regards bowing, and fundamentally correct positions of body, arms and fingers, and his success will be assured.

THE imagination should never be fully satisfied. That is, it should be allowed play-room. Reason defines; but not so the imagination. Much should be left to the imagination of the player. Hence it is, that one and the same picture, one and the same piece of music will make different impressions on different persons, though they are standing by the side of each other. The works which come from the pure intellect and the senses merely are not pure works of art, yet that class of works generally pleases best and is easiest popularized. It is the profoundness, the height of the flight of the genius of a Beethoven that causes the masses to stand afar off, unable to comprehend him. —MERZ.

LEFT-HANDED VIOLINISTS.

A LADY writes to THE ETUDE: "I have taken six violin lessons, and find it very hard to use my left hand to finger the strings. I am naturally left-handed and it seems more natural and convenient for me to hold my violin with my right hand. It seems easier to reach the notes. My teacher says I must not hold the violin in my right hand. If you will give me your advice in this matter I will be greatly obliged."

MUCH CAN BE ACCOMPLISHED IN CHILDHOOD.

The correspondent failed to state her age, which is of great importance in this matter. In the days of childhood, say under ten or twelve years of age, children can usually be taught to use either hand equally well, and in Germany many children are now being educated so that they will be ambidextrous, that is, able to use both right and left hands and arms equally well. In the case of a child who is left-handed, he can be easily taught to hold the violin with the left hand, and use the bow with the right. Later on, when a child has entered his teens, or in the case of adults, it is a more difficult matter, since the habit of using the left hand for all operations requiring special skill has become second nature. Many left-handed people seem hopelessly unable to bow with the right arm.

CHANGING THE VIOLIN.

Where the teacher finds that the left-handed pupil cannot learn to bow with the right arm, the strings on the violin can be changed, the strings being placed on the violin from left to right, E A D G instead of G D A E. The violin must be opened in this case, and the sound post be placed to the left under the E string and the bass bar to the right under the G string, which now occupies the place of the E. Some left-handed violin players change the relative positions of the strings without changing the places of the bass bar and sound post, and wonder why their violins sound so badly. This is because the E string, which is tuned at a very high tension, requires the firm support of the sound-post.

ALTERING THE PEGS.

The pegs of the violin should also be altered so that they will have the same relative positions as in the case of a right-handed violin. To make these changes is not expensive. The change of the sound post and bass bar costs about $3, and the bushing and re-boring of the peg holes for the change in the position of the pegs about $2. With these changes made, the left-handed violin player will have an instrument which seems in all respects the same to him as the right-handed violin to the right-handed player.

I have known of a considerable number of left-handed people who met with considerable success in violin playing. One concert violinist, a pupil of mine, a lady, commenced when seven years of age, but used the bow with her right hand. She acquired a phenomenal left-handed technic, and as she commenced at such an early age she acquired an excellent bowing also, so it was the same as if she had two right hands. Others who commence at a later age seem to do better by using the bow in the left hand.

If our correspondent is an adult, she will no doubt meet with better success by having her violin changed and bowing with the left arm.

REHAIRING THE BOW.

EVERY violin player has noticed ho finely a bow of good quality, fresh fro the maker, grips the string, and draw out the tone. This is because the ha is put in the bow by expert workme who know exactly how it should be don The same bow if rehaired by a bungle who does not understand his trade, woul seem like a different bow. Many violi ists do not understand the importanc of having the hair put in by an exper Solo concert violinists send their bow long distance to be rehaired by work men who know exactly how to do i Talking with the eminent violinist, th late Edouard Remenyi, one day, he tol me that he had just sent two bows t Paris to be rehaired. He said that th only man he knew of in the world, wh could do a perfect job of rehairing bow lived in the French capital, and that h considered it of enough importance, t have his bows in perfect condition, to sen them across the ocean to be rehaire He had several famous bows, and whil part of his collection were on thei journey to be rehaired he used one o the others.

REPAIRING YOUR OWN BOW.

Some violin players try to rehair thei own bows, but they make a great mistak in so doing, since it requires grea mechanical skill and knack, and long ex perience to do the work well. The hai is made wet before it is fitted in th frog, and must be combed out until th hairs lie in perfectly straight lines. I some of the hairs are tangled or twiste and are crossed, instead of lying in per fectly straight lines, it is evident tha they will not pull at a perfect right angl against the string, and make as smoot and even a tone as they would if the lay in perfectly straight, parallel line

PERFECT TENSION NECESSARY.

It is also of great importance that th hairs be of equal tension. If some o the hairs are looser than others, a slac will be created in some portions of th hair surface, which will interfere wit a perfectly steady tone. Another im portant matter is to have the hair betwee the nut and tip of exactly the righ length, so that when the screw i loosened, the hair will be perfectly loos If the hair is left too short, the bo cannot be unscrewed so that the stic will relax into the deeply curved pos tion which it should assume when no being used, and if too long, the bo cannot be screwed up so that the hai is at the proper distance from the stick This little detail is more difficult than would seem and even good bow repairer sometimes miss it.

Louis Spohr, the great violinist, in hi violin school, says: "All fine and spl hairs must be thrown out. The ordinar quantity in a good bow is from 10 to 120 hairs, fastened in straight line and in a width of nearly half an inc All new hair at first gives a roug thrilling tone. The bow must therefor be used for quite a while before it i fit for good playing."

In the case of a new bow, or afte a bow has been rehaired or washed, th hair should be carefully treated wit powdered rosin before being rubbed o the cake.

OF all the liberal arts, music has th greatest influence over the passions, an is that to which the legislator ought t give the greatest encouragement—*Na poleon I.*

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Mr. Robert Brain, Editor of This Department, and teacher of many successful pupils, including Francis MacMillan, answers questions free for ETUDE readers. Do not send questions in which all readers might not be interested, such as "How valuable is my old violin?" "Is my violin genuine?" etc., etc.

Miss N. W. W.—You can learn the vibrato or tremolo by practicing it on the tones of the scale. The difficulty is to acquire the swinging motion of the hand necessary to produce it. What your teacher probably means by saying that "you have to learn it yourself," is, that if you have the artistic desire strongly enough for the vibrato, you will instinctively produce it. However your teacher should show you exactly how it is produced, and take hold of your left hand and guide your hand through the necessary swinging motion to show you how to produce it. The probability is that you grip your violin too tightly with your left hand so that it cannot swing.

The vibrato should be practiced at first in the third position, as in that position it is much easier than in the first. There have been several elaborate explanations of how to study the vibrato in the violin department of THE ETUDE during the past two years, as you will find by looking over your files of the magazine. There is a good explanation in the little work, *The Violin and How to Master It*, and there is an extended work, *Violin Vibrato, Its Mastery and Artistic Uses*, by Siegfried Eberhardt, which goes into the subject with elaborate detail. You might obtain these.

G. A. S.—The following for two violins, viola and piano, are effective and of medium difficulty: *Wedding March*, by Mendelssohn; *Coronation March*, Meyerbeer; *The Beautiful Miller Maiden, Declaration of Love, Miller's Sweetheart, The Mill*, by Raff; *Cujus Animam*, from the *Stabat Mater*, by Rossini; *March Militaire*, by Schubert; *Chant du Berger*, by Schulhoff; *The Swing*, by Sudds; *Invitation to the Dance*, by Weber; *Chant d'Amour*, by Zarzycki.

D. K. M.—There were no doubt a number of violin makers named White in England at the time you name. None of them was famous. It would be very difficult to learn just who was the maker of your violin. However, you might write for information to W. E. Hill & Sons, 140 New Bond St., London, England.

B. K. H.—The guitar has no place in a string orchestra such as you describe. The guitar is only used in mandolin orchestras. The addition of a cornet to a combination consisting of five violins and piano would certainly not make an artistic effect, although there are thousands of amateur "orchestras" in which such combinations are used. If you could get flute, clarinet and trombone in addition to the cornet the effect would be much better. If you wish to do really artistic work with the material you have, you had better use first and second violins and piano, with the addition of viola, 'cello and double bass if you can get them. This forms a complete combination which is musically correct. There is an immense amount of music for string orchestra which is available for such a combination.

M. G.—For a beginner you might use *Hermann's Violin School*, Book I, the *Hohman Violin School*, or *Dancla's Conservatory Method*. You would find it a good idea to get all three, and see which is best adapted to the needs of your pupils. In using a work like the *Hermann School*, you will find that only a pupil of exceptional talent can study through the book from cover to cover, without the use of other material. With the pupil of ordinary talent it will be found best to use only the easier exercises, say from half to two-thirds of the work, and then use the Kayser Studies, Op. 20, Book I. After these have been carefully studied the remainder of the Hermann School or other method could be studied. This will give the pupil a good foundation in the first position, and position work can then be taken up. For the beginner the first three books of the *Harvest of Flowers*, an easy collection of melodies by Weiss, for violin and piano, which are entirely in the first position, will be found helpful, also Dancla's *Twelve Easy Fantasias*.

In teaching beginners you will find that you will have to adapt the material to the pupil, just as a physician prescribes for a patient.

F. H. A.—You speak of "studying violin concertos as an introduction to the more advanced pieces for the violin." You evidently have a wrong conception of what a violin concerto really is. A concerto (an Italian word) literally means "concert piece." It is a work to show the capabilities of the violin, and many of the leading concertos contain some of the most difficult technical work which the violinist encounters in the entire literature of the violin. You will not be ready to study even the easier concertos until you have mastered Kreutzer pretty thoroughly, and as a preliminary for the most difficult concertos you ought to study carefully in addition to the Kreutzer Etudes the Fiorillo Studies, the Rode Caprices, the Bach Sonatas and a portion or all of the Paganini studies, besides a great amount of purely technical work. To judge from your letter you have not studied any concertos. This being the case you might take up the study of the following in the order named; First Concerto by Accolay, 23d Concerto by Viotti, First and Seventh Concertos by De-Beriot, Seventh Concerto by Rode. You will find the Mozart Sonatas and the easier Beethoven Sonatas for violin and piano a great help for your advancement.

H. C.—In organizing your pupils orchestra to play dance music, two could play the first violin part and two the second. If the pupils playing the second violin part have difficulty in playing the chords in tune, you might have one play the upper and one the lower note at first, and in time they could learn to play the chords. If one of the violin players could learn to play the viola it would be a great assistance, and you could gradually add the double bass, violoncello and wind instruments.

H. H.—For a description of the various bowings, staccato, spiccato, martellato, etc., you might get Frank Thistleton's new work, *Violin Technic*.

A. T. S.—Johann Hopf made violins in the middle part of the 19th century. He stamped his violins with his name on the back under the shoulder nut. Christian Donac Hopf worked at Klingenthal in Saxony. There were many more violin makers named "Hopf," but the above named are the best known. They occasionally made violins of fair quality, which, however, do not command a high price in the trade. Besides these, there are thousands of violins branded "Hopf," made in the Mittenwald, some of them of very cheap quality, in fact the name "Hopf" is used by many makers as a trade name. Some of these violins are practically worthless. Your violin may be a good instrument if made by either of the makers mentioned above. Your only course would be to submit the instrument to an expert judge in regard to its value.

G. M.—Any of the large music houses can furnish you with stains and vanish for finishing violins. You can get stain of any color you wish.

G. J.—Most of the works containing first exercises for the violin have little explanation accompanying them, for it is presumed that they will be studied with a teacher. As in your case you find it impossible to procure a teacher, you might make a start with Dancia's *Conservatory Method for the Violin*. For little pieces you might try the *Harvest of Flowers* Book I, for violin and piano by Weiss. For general explanations you might procure *The Violin and How to Master it*, by Honeyman.

Mrs. L. C.—The sign U or the word "tirez" means down bow, and the sign V or the word "poussez" means up bow. These signs refer only to the direction of the stroke, and have nothing to do with the part of the bow in which the stroke is commenced. An up or down bow can be commenced at any division of the bow, and just where the stroke should commence depends on the length of the note to be played, and the character of the passage which follows. The proper division of the bow is of great importance.

C. E. K.—You might get in touch with the Chicago office of the Redpath Lyceum Bureau, or you might apply to the Chicago College of Music, or any of the large music schools. These schools are always able to furnish violinists and singers for concert work.

H. N. S. H.—The Kummer School for 'cello is a standard work, and you will find much good material in it. Also get Schroeder 'Cello Studies, Book I, and later on the Fitzenhagen studies. For first pieces of an easy character you might get the collection of German Folk Songs, for 'cello and piano, published in the Peters edition.

S. J. T.—Giovanni Baptiste (John the Baptist) Zanoli, Verona, 1740-70, was the most prominent violin maker at Verona in Italy. He made many excellent violins with tone of fine quality, excellent wood and brilliant varnish. Good specimens of his work are valuable. The copy of the label in your violin, which you send me, if the label is genuine, indicates that your violin is a German copy of a Zanoli, for as you will notice the Italian label has been translated into German. The value of your violin depends on how well the maker has been able to copy the work of Zanoli. Your violin may be an excellent instrument, or it may be a cheap trade copy of a Zanoli.



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Edited by Miss Jo-Shipley Watson

A LESSON FROM THE LIFE OF RAMEAU.

Each generation brings forth its striking musical genius. This generation knows Richard Strauss; the last generation saw the fruits of Richard Wagner's genius. Critics have differed and the public has been divided in its commendation and condemnation of these artists, and in this respect conditions have not varied much since music began.

Some three hundred years ago there lived in the French capital a man by the name of Jean Philippe Rameau. His music sounds thin and tinkling to our modern ears, but in his time Rameau was accused of using "strange harmonies" and he was reproached for his "prodigious technic." His opera *Dardanus* was attacked by the critics, just as the operas of Strauss have been in our day. The music was declared unnecessarily difficult, abstruse and "cabalistic"—all of which goes to prove that Rameau was an unusual writer, an innovator, and ahead of his time.

Rameau was born in the little town of Dijon and was the son of the organist of Dijon Cathedral. It was decided that he should become a magistrate, but the boy's talent for music and his obstinacy soon changed his father's plans for him. At seven he could read any piece of music at sight. He played the harpsichord well, and on going to school at the Jesuit College he neglected his studies and was sent home because he became too much absorbed in music.

When he grew up he spent much time wandering about the country, but it was natural that he should eventually find his way to Paris, the center of art and music. In appearance Rameau seemed more like a phantom than a man, he was as thin as a reed, with a peaked chin and ungainly arms. He was called unsocial and uncommunicative, he was poor and his friends were few. With an old hat pulled over his face he would tramp miles and miles through the outskirts of Paris.

There were few who knew him intimately, and fewer who understood his aims and ideals. He reached the top of the ladder of fame almost entirely through his own efforts. By his enemies he was considered arrogant and egotistical, but if he was egotistical he failed to show that quality in public, for at a performance of one of his operas he is said to have shrunk into a corner of the box, and even down upon the floor to escape attention.

RAMEAU'S INTERESTING PIECES.

[illegible] to all piano students [illegible] harpsichord [illegible] skill and [illegible] piece [illegible] program [illegible] pieces [illegible]

tinction as a composer began to be recognized, he was given a pension and the title of "composer of chamber music to the king." When he died, Paris gave him a magnificent funeral and many towns held services in his honor.

Sometimes when we are faint-hearted and discouraged it might be well for us to think of Jean Philippe Rameau, this gaunt man of heroic mettle who battled against enemies and great opposition, who began his career at fifty—the age when many composers have written themselves out—who finally became the leading master of dramatic style and expression among the French composers of the eighteenth century. His music is one of the beautiful treasures that has descended to us to study and to enjoy.

A new edition of Rameau's works, with a preface by the French composer, Saint-Saens, was published in Paris in 1905.

As a composer of opera Rameau exerted a pronounced influence on French music. Lacking the graceful, melodic fertility of Lully, the Italian who came to France as a dishwasher to Mlle. de Montpensier and rose to be regarded as the founder of French opera, he nevertheless was much more skilful in the invention of new and beautiful effects. To Rameau belongs the honor of having been the first to write a system of harmony which has since proved to be the foundation of all modern works on the subject. This, even more than his compositions, has caused musicians to honor Rameau as the Richard Strauss, or rather the Debussy, of his day.

Some Rameau study pieces are *The Hen, Pavane, The Tambourin, The Three Hands* and *The Roll-call of the Birds.*

THE PRACTICE HOUR.

The practice hour is your hour; let no one steal it from you.

When you sit down see that the stool is the proper height and do not swing your feet or wrap your legs around the piano stool. Feet should cover the pedals, or be placed flatly upon the floor.

Do not beat time with the "loud pedal;" do not press it down and forget to let go; better abstain from using the "loud pedal" rather than abuse the ears of the long suffering family and neighbors.

There is a difference between hearing and listening. Every one hears but not many listen. Do you?

Finger tips should hug the keys; long and pointed nails which act as stilts on the fingers should be removed at once.

If you attack the piano as an enemy, or as a wrestler to be thrown, it will fight back better respect your instrument. Love it and it will repay you in love.

Don't [illegible] during the practice hour; work brain downward not from fingers upward. Fingers are merely tools of the mind.

When in doubt about playing a flat or sharp or double flat or sharp, don't do it—stop and think it out.

Rests are also music; don't forget to practice them diligently.

You will get out of your practice just what you put into it—just that and no more.

SUGGESTION FOR THE FOURTH.

Samuel Adams, the father of our noisy Fourth, died in 1803—how could he know what tragedies have resulted from his speech to Congress long years ago? As the leader of the famous Boston Tea Party, he appears to us a spectacular and strenuous person. He asked Congress to celebrate Independence Day by the firing of cannon and rockets and by the making of great tumult. Each succeeding year our Fourths have become more violent and deadly. As music students the world over stand for all that is inspiring and uplifting the following suggestion may serve as a hint to those of us who wish to make our Fourth sane and glorious.

Perhaps all the boys would like to dress as "ragged Continentals" and the girls, too, might have dresses of the same period.

Tableau (*with incidental music*): *Independence Day.* (All the boys and girls with flags singing "America").

Tableau: *The Spirit of '76.* (After the painting of that name). With music, *Yankee Doodle* (fife and drum).

Tableau: *First American Flag* (Betsy Ross); Music, *The Star Spangled Banner.*

Tableau: *Colonial Dames* (with dance *Virginia Reel*).

Tableau: *My Old Kentucky Home* (Sing the song to banjo accompaniment).

Tableau: *Boy Scouts of America* (Drill to march music).

Tableau: *Campfire Girls.* (Favorite airs *Annie Laurie, Home Sweet Home, Mocking Bird, etc.*).

TWO MUSICAL GAMES.

HIDDEN MUSICIANS.

(The letters composing the names of the hidden musicians come successively together—the name may begin and end in different words. Others may readily be invented.)

What is the matter with your hand, Elizabeth? (Handel.)

Take away my chop, I never eat it rare. (Chopin.)

You have found an egg, lucky boy. (Gluck.)

The dog makes his tail wag nervously. (Wagner.)

I care not a sou, Sarah! (Sousa.)

The ivy tower looks well with a bell in it. (Bellini.)

We berate others and excuse ourselves. (Weber.)

MUSICAL GUESSING GAME.

Belonging to a fish. (Scales.)
What we breathe. (Air.)
An unaffected person. (Natural.)
An abode. (Flat.)
Used in driving a team. (Lines.)
Seen at sea. (Swells.)
Used in climbing. (Staff.)
A girl's name. (Grace.)
Often passed at school. (Notes.)
Used on a bundle. (Chord.)
Part of a sentence. (Phrase.)
Bottom of a statute. (Bass-base.)
An association of lawyers. (Bar.)
A yard stick. (Measure.)
What betrays nationality. (Accent.)

—J. S. Watson.

We are given a good set of tools to work with, a mind and a will. The thing for us to do is to sharpen and temper those tools this is our "business;" remembering things is not a "gift" but a practical, matter-of-fact exercise of the will. It has been well said, "The will will do anything that can be done in the world and no talents, no circumstances, no opportunities will make a two legged creature a Man without it."

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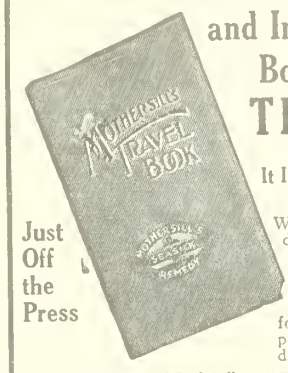
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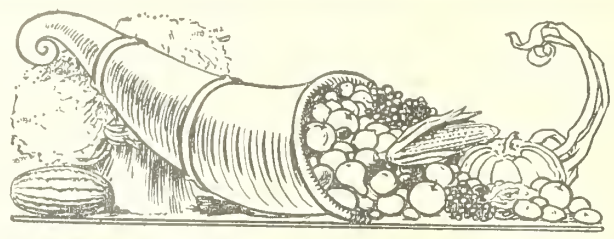
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Our advance price, postpaid, will be but 20 cents.

THE ETUDE Prize Contest

In the front pages of THE ETUDE our readers will find a complete announcement of the results of our very interesting prize contest for piano compositions recently held. It gave us a very great pleasure to come in contact with many new voices in the musical world. Some of them came so near to winning one of the prizes that the judges were somewhat non-plussed. We sincerely hope that the fact that they have not been successful in pleasing the judges this time will not deter them from regular, industrious progressive work in musical composition. On the whole, the effect of prize competitions is usually beneficial. Of course, there are a few who take their defeat in an unsportsmanlike manner. Failure is very hard for some, who do not realize that the way the great have succeeded is by traversing an avenue of failures. The winning competitions are exceptionally fine and we are sure that our readers will thank us for providing the incentive for the production of so many useful and interesting pieces.

Four Fancies after Mother Goose. By James H. Rogers

We take pleasure in presenting a new work by this most original American composer. We consider Mr. Rogers as one of the foremost of our present day composers in America. He always has something interesting to say. In this case he has taken up Mother Goose melodies but has not used the traditional tunes, but has made settings possibly a little more artistic but very attractive. They all fit the words. These pieces are in about the second grade.

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EDITORIAL

THE ETUDE is more or less staggered by its inability to notice more than a very few of the wonderful May festivals and Music Teachers Conventions held all over our country this year. We rejoice in this most excellent work and wish that it were possible to print the program of every event. This would require a journal many, many times the size of THE ETUDE and this field is excellently covered by the musical newspapers of America. We can not state too emphatically the desirability of promoting the interests of the State Teachers' Associations. Such a convention, for instance, as that of the New York State Music Teachers Association at Saratoga this year, brings great numbers of progressive teachers together under the most delightful auspices, and every teacher present is benefited immensely. Join your State Association, and do everything you possibly can to make the profession of music teaching one of the highest attainable character—not only that, do your part in uniting with the teacher body for a common purpose so that the general public will develop added respect and admiration for the ideals of the music teacher. This whole movement was, in a sense, started by the founder of THE ETUDE, in the organization of the National Association, over thirty years ago, and it gives us the greatest imaginable pleasure to note the splendid spirit of unity coming into the ranks of music teachers all over the United States. There should be an active association in every State. Nothing more practical or more promising could be desired in our musical educational progress.

We congratulate the Music Teachers' Associations of Illinois, Indiana, Louisiana, Ohio, Missouri, New York, California, and every one of the splendid bodies, all working to place their professional achievements on so high a plane that the whole musical world will pay homage to the music workers of America.

At Home

A PERFORMANCE of Stainer's *Crucifixion* was recently given in St. Andrew's Cathedral, Honolulu.

THE Aborn English Opera Company recently opened its season at the Academy of Music in Brooklyn with *Rigoletto*.

AT the May festival of the Normal School at Potsdam, New York, Sullivan's *Golden Legend* was presented.

THE Guilmant Organ School under the direction of William C. Carl gave its thirteenth commencement at the First Presbyterian Church in New York early in June.

IN spite of the fact that the season of the Chicago Opera Co. in San Francisco ended in a deficit of $661,000, a number of wealthy patrons have signified their willingness to subscribe towards another season by this excellent organization.

THE movement in favor of state licenses for music teachers grows apace. Ohio music teachers have now come out squarely for this legislation at the recent convention of the Ohio State Music Teachers' Association.

THE annual concert of the Von Ende School students at the Waldorf-Astoria, New York, was a great success. An address on "The Main Purpose in Musical Education" was given by Mr. James Francis Cooke, Editor of THE ETUDE.

THE ninth annual musical festival of Cornell University proved a great success. The university chorus under Hollis E. Dann was assisted by the Chicago Symphony Orchestra under Frederick Stock. The principal soloist was Mme. Schumann-Heink.

THE reports of serious losses incurred by the Chicago Opera Co. last season, appear like the reports of Mark Twain's death, to be "greatly exaggerated." At any rate Campanini is not going to resign his leadership for the forthcoming season.

EMPORIA, Kansas, recently held its first musical festival, and gave a performance of Gaul's *Redemption* in the auditorium of the Kansas State Normal. There were 1500 people in the audience and three hundred in the chorus. The Minneapolis Orchestra assisted. *Vivat Imperia!*

[illegible] readers who may be interested in competing for a prize of $[illegible] for the best musical setting of Richard Watson Gilder's poem, *Day* should write to Mr. R. E. Sapp, 701 Arcade, Cleveland, Ohio. The contest closes October 1, 1914.

WE have received a report from Mr. Walter L. Bogert, chairman of the Music Committee of the MacDowell Club, of New York indicating the usual activity of the club. There was some musical event of interest scheduled for nearly every week of the spring season.

A NEW YORK concert-goer has calculated that there were 435 concerts in New York during the past season. Mr. W. B. Chase of the New York *Evening Sun* adds that there were 495 events of the operatic sort. This makes in all 930 musical events in an eight months' season. Pity the poor music critic!

THE twenty-third annual concert of the Pennsylvania School for the Blind under the efficient direction of Mr. Russell King Miller attracted more than usual attention this year. There are a number of musicians in Philadelphia who owe their training to this institution which holds an exceptionally high standard.

THE Milwaukee A Capella Chorus and the Chicago Singverein combined with the Boeppler Symphony Orchestra of Chicago and gave a very interesting concert this year. Hugo Kaun's symphonic poem *Upon the Sea* for chorus, baritone solo and orchestra, was given its first presentation at this concert.

THE School of Music Symphony Orchestra of the Northwestern University is composed of seventy players under Harold E. Knapp. The program indicates the very high standard now being reached in American musical educational work. The Symphony No. 2 of Beethoven and the *Concert Waltz*, Opus 47, of Glazounow were among the numbers.

THE visit of the Metropolitan Opera Company to Atlanta, Ga., was exceedingly successful. Music lovers attended from within a radius of five hundred miles. There was an attendance during the week, of 37,289 people, with box office receipts amounting to $[illegible]. *Cavalleria* was the novelty of the week, while *Madame Butterfly* proved the greatest drawing card, except the double bill.

PADEREWSKI was recently the guest of an organization consisting of many of the most prominent musicians in New York known as "The Bohemians." The dinner took place at the Ritz Carlton. After the dinner Paderewski made a remarkable speech, which included the striking statement, uttered in all sincerity, "I stand with humility before God and Art."

THE New York *Sun* is responsible for the atement that Felix Weingartner, who has r several years conducted the Boston Opera, ay not return to America next season to sume his operatic work and also to conduct veral symphony concerts, owing to the fact at he has accepted the post of permanent nductor of the Grand Ducal Opera, at rmstadt. His new opera, *Cain and Abel*, ecently had its *première* in this city.

EDWARD Baxter Perry, the blind pianist d lecturer, who has been before the Amerin public for thirty years, has this season mpleted a record of three thousand recitals ven in the United States alone. Mr. Perry a frequent contributor to THE ETUDE, and author of the two well known books, *Descriptive Analyses* and *Stories of Famous ccs*. His recital in New York this season is very successful. It is rare for an Amerin pianist to play in New York on a guartee.

CINCINNATI has held its twenty-first musil festival. For the first time for some ars the festival was carried out nearer to e lines laid down by Theodore Thomas in e beginning. That is to say, the Cincinnati chestra was employed and none but the loists came from outside. The programs cluded the *Damnation of Faust*, by Berz; the *D Minor Mass* by Bach; the *Manni Requiem* by Verdi; and the Beethoven *nth Symphony*. Among the soloists were me. Ernestine Schumann-Heink, Alma uck, Dan Beddoe, Pasquale Amato, Florce Hinkle and Margaret Keyes. The orestra was ably conducted by Dr. Ernest nwald.

A MEMORIAL tablet has been unveiled in . Stephen's Protestant Episcopal Church, lladelphia, in memory of the late Dr. David ffle Wood, who was for forty-six years ganist at that church. Dr. Wood was a ind organist of singularly broad musicianip and occupied a very eminent position in lladelphia's musical life. The tablet was veiled with impressive ceremony. The rvice was read by the Rev. Carl E. Gramer, and several of Dr. Wood's compositions re played and sung under the direction of enry Gordon Thunder.

A CURIOUS incident of a violinist playing s own requiem occurred recently in Philaphia. The violinist was Joseph Viola, a rmer priest of Abruzzi, who visited some mpatriots in Philadelphia. Just before tiring for the night, he delighted his hosts th several selections on his violin, finishing with an Italian requiem. He was cauned on going upstairs not to blow out the s—he had only just arrived from a seeon of Italy where gas is unknown—but xt morning he was found unconscious, and ed soon afterwards. A gust of wind from open window had blown out the gas. ola, who had given up the priesthood to llow a musical career, had been in the untry only three days.

THE Bach Festival at Bethlehem, May 29 d May 30, was exceptionally successful. e general opinion was that the choir unr the direction of that remarkable musian, Dr. J. Frederick Wolle, was never heard better advantage. In the *B minor Mass* the solo parts were sung by the chorus, ch part singing in unison. The voices were carefully drilled that no one voice could distinguished above the others and the easure of hearing one hundred singers sing as one great voice was to say the least usual. In expression, accuracy, responveness and general choral efficiency it is ubtful whether Dr. Wolle's singers have er been excelled. As a great part of the oir consists of very young people indeed it to be hoped that this remarkable work ill continue for many years to come.

A HIGHLY successful festival has been ld in Trenton, N. J., in which we note with easure that "local talent" was employed to far greater extent than seems to be the neral rule. In addition to the chorus of 4,300 enton school children, and to the chorus men's voices, etc., the orchestra was comsed almost entirely of Trenton men, and e program included a recitative and aria Mr. Edward A. Mueller, the well known mposer, who lives in Trenton. The song s admirably rendered by Mrs. Raymond tchinson, accompanied by the composer. e director of the festival was Mr. Otto lemann, whose wife was president of the stival. The visiting artists included Herrt Witherspoon, Evan Williams, Alma uck, Louise Homer, Sophie Braslau and humann-Heink.

FOR fifteen years the Savoy Company, of iladelphia, has given annual performances the operas of Gilbert and Sullivan. This one of those remarkable organizations of usic lovers so proficient that they can rdly be described as amateurs, who give rformances which in *verve* and snap and telligence often eclipse professional perrmances. The opera this year was *The irates of Penzance*. The organization is rely a Philadelphia enterprise. Many of e city's best solo singers took part. Mr. Gordon Mitchell is the conductor. Philalphia now has three noteworthy opera comnies of a similar type. Two are devoted grand opera—one under the direction of r. Wassili Leps and another recently formed d named after the late Siegfried Behrens, be under the direction of Mr. Thaddeus ich, concertmeister of the Philadelphia Orestra. Can any other city boast of a simir number?

AMONG the many eminent musicians who have passed away this spring must be numbered Edward Mollenhauer, who was in his younger days one of the world's leading violinists. He was born in Saxony, 1827, and was a pupil of Ernst. He toured Europe with great success, and even so great an authority as Spohr declared him to be "one of the greatest violinists in the world today." Mollenhauer was personally acquainted with all the leading musicians of that period. He came to America to tour with Julien's band, and decided to remain here. He soon established himself in New York, where he founded an excellent conservatory. By a strange chance, his father's brother, who had been separated from his own father while fighting for Napoleon in Russia and had been given up as lost, was found to have come to America. In this way Edward Mollenhauer discovered that he had relatives in America of whom he knew nothing. His latter years were spent with them and with his own children and grandchildren in Minnesota.

THE Philadelphia Music Teachers' Association held its annual dinner at the Hotel Aldine on May 20th last. One hundred and sixty guests and members were seated at the tables. Among the speakers were Mr. Henry T. Finck, Mr. John C. Freund, Mr. Thomas Tapper, Rev. Floyd W. Tomkius, D. D., Mr. Henry LeBarre Jayne and others. Mr. James Francis Cooke, Editor of THE ETUDE and President of the Association for the past three years, acted as toastmaster. This organization is one of the oldest local associations in our country (founded 1891) and its recent activity has prompted the organization of many other associations in other parts of the country. Mr. Freund's address brought out the fact that his famous campaign for the promotion of musical education at home was started at the dinner of the association last year. Mr. Finck entertained the members by a very delightful discussion of the modern composers who seem to be running away from melody.

THE Ann Arbor festival this year surpassed if anything the festivals of former years, and those who know of the magnificent work that has been accomplished by Professor Albert A. Stanley and his associates at the University of Michigan will know that this is saying a great deal. The huge auditorium, seating five thousand people, was completely filled for each performance. The works given by the chorus of three hundred under Mr. Stanley were *The Messiah* and Elgar's *Caractacus*. The Chicago Symphony Orchestra under Frederick Stock was responsible for the magnificent orchestral programs provided, one of the items at the fourth concert being Mr. Stock's own *Festival March and Hymn to Liberty*, written in honor of the twentieth anniversary of the founding of the orchestra. Among the soloists during the festival were Alma Gluck, Henri Scott, Lambert Murphy, Margaret Keyes, Riccardo Martin, Pasquale Amato, Florence Hinkle and Reginald Werrenrath. Mention must certainly be made of the chorus of 400 children, picked from the public schools, which sang Benoit's *Into the World*. The children were so excellently trained by Mr. Stanley that they even knew how to acknowledge the applause with which they were received. Much amusement was caused when the entire body of children rose and gravely bowed to the enthusiastic listeners.

THE following information is furnished to THE ETUDE by the National Federation of Musical Clubs: Progress is reported in the preliminary work for the "Congress for the Encouragement of American Music," which is to form a part of the ninth biennial proceedings of the National Federation of Musical Clubs, which meets in the city of Los Angeles from June 24 till July 3, 1915.

One of the events scheduled is a "Good Church Music Sunday," coming in the midst of the bienuial and congress. It is suggested by Oscar G. Sonneck, music librarian of Congress (Washington, D. C.), that impetus be given to the writers of good sacred music during such a gathering on the Pacific Coast through this day set apart for the occasion. Those who will work with Mr. Sonneck are to prepare a graded catalogue of church music, both vocal and instrumental, by American composers, which when issued will be handed to every organist and director of Los Angeles County, with the request to devote morning and evening services to this music. No doubt much well-written but unknown church music will be brought before the delegates and visitors on this Sunday. Leading organists who may be attending the festival will be asked to preside at the organ desks, and if composers, will play their own works. The afternoon will no doubt be given over to a sacred music festival.

The work of securing well-known musical celebrities and speakers upon musical subjects is now on, but nothing definite in this connection can be given out at this time.

George W. Chadwick has promised to conduct his *Aphrodite*, Arthur Foote an orchestral suite, Carl Busch some one work, Arthur Farwell possibly a concerto for piano and orchestra, while considerable chamber music, the greater part by the younger school of composers, is to be heard.

Many entries in the $10,000 prize opera contest are being made, and the work of the Los Angeles Grand Opera Association is moving in an orderly fashion. The biennial and festival will end with the performance of the opera if plans carry out. The principals are to be taken from the eastern opera houses but the orchestral and choral forces from Los Angeles.

Mr. Roland Paul, of Los Angeles, has been chosen as the Pacific Coast member of the Congress Committee and will look after the local details.



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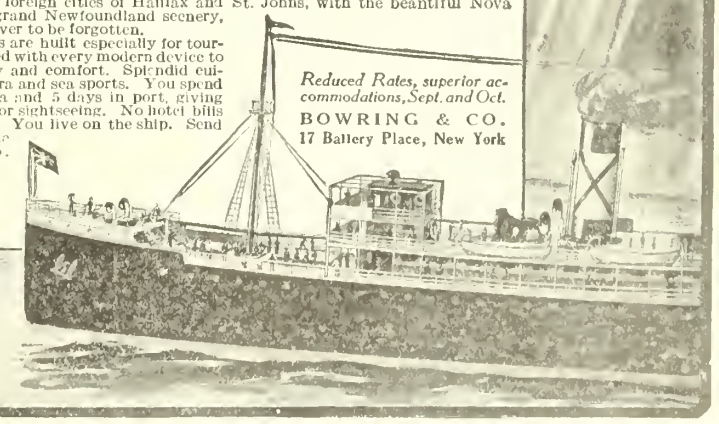
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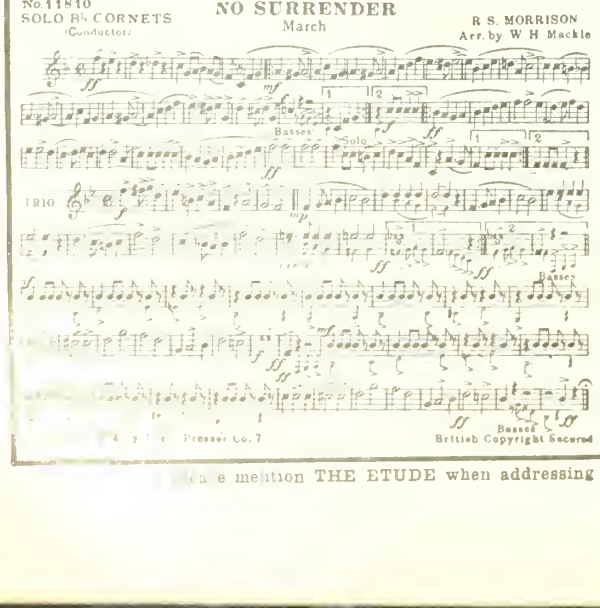
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ABROAD

A BEQUEST of $75,000 has been left to the Guildhall School of Music, London, by the late Samuel Heilbut.

THE death has taken place of Ernst von Schuch, conductor of the Court Theatre in Dresden and one of the most famous operatic conductors in Europe.

THAT tireless poet, Gabriel d'Annunzio, is said to be at work on an opera dealing with the Celtic legend of Merlin.

THE Duke of Argyll, who died recently in London, was not only an ardent opera enthusiast, but was also the writer of two opera librettos, which have been successfully set to music.

A NEW festival hall has been erected in Hanover at a cost of about a million dollars. It was opened in June with a three-day festival.

THE old Bach Society of Vienna has been reorganized and has held a Bach festival in that city under the direction of Herr Schalk.

THE production of Edgar Stillman Kelley's *New England Symphony* in Altenburg, Germany, resulted in a triumph for the American composer.

A NEW opera, entitled *Sabha,* has been produced at the San Carlo Theatre in Naples. It is the work of a young composer named Perotti, and obtained a genuine success.

BUSONI, the famous pianist, who is also coming to be regarded as one of the most "futuristic" of futuristic composers, has composed an *Indian Fantasie* based on American Indian themes.

IN the archives of The Society for the Development of Music, Amsterdam, have been discovered three hitherto unknown letters of Wagner and eight of Franz Liszt. They were written in the period 1854-57, and were addressed to the founder of the Societée Néerlandaise.

A PERFORMANCE of *Parsifal* has at last been given in church. This event took place at Anhalt, Germany, owing to the fact that adequate stage facilities were not economically possible. The second act was, of course, omitted.

A COMMITTEE has been organized in Florence for the erection of a theatre to be devoted primarily to the production of works by Italian composers. It is to be called "Everybody's Theatre," and is to be run on popular lines.

THE militant suffragette has long been a familiar figure of the British landscape. She has now received a sort of official recognition inasmuch as the conductor of the new "military" band at Hastings, the famous resort on the south coast of England, is a lady.

MR. EDWIN HUGHES, who has frequently contributed to THE ETUDE, has been appearing with great success as a pianist in various parts of Germany. At Nauheim he played the Schumann Concerto with Orchestra, meeting with enthusiastic applause.

ABOUT sixteen hundred singers are included in the thirty traveling operetta companies in Italy says *Musical America,* and it is estimated that the managers pay them altogether $550,000, which is only $344 per singer for a season's work.

THE town of Zwickau in Germany has bought the house in which Robert Schumann was born, and the house is to be fitted out as a museum in which relics of the composer will be on exhibit. Pilgrims to Schumann's birthplace will no doubt receive this news with pleasure.

THE prodigy conductor Willy Ferrero, who has been conducting symphony orchestras in the leading capitals of Europe, has now added London to the list of places in which he has been received with rapture. He conducted the New Symphony Orchestra at the Albert Hall.

A WHISPER is abroad that Richard Strauss intends to leave Berlin in favor of Munich. He is said to have bought some land in Munich on which he intends to build. He is at work on the completion of his *Symphony of the Alps,* which is to be produced next year at the Festival of the Association of German Musicians.

THE greatest success has been achieved by the Boston Opera Company in Paris, and Mr. Henry Russell, the impresario, is "the man of the hour" in the French capital. The Parisian critics admit frankly that in *mise en scène,* chorus work and general presentation, there is much that opera producers in Paris may learn from the visitors.

A BACH Festival (the third) was recen held in Leipzig at which was performed master's cantata, *Herkules am Scheidewe* This work is interesting because in it is fou the primitive form of the music which v afterwards developed into the marvel *Christmas Oratorio.*

THE ruins of the old theatre at Fiume the landing place of many tourists who to Europe by way of the Mediterranean—ha been replaced by a modern theatre capa of seating 2,000 people. A season of op marked the opening of the theatre early May.

THE easiest way to get on the musi map in Europe at the present time seems be to give a performance of *Parsifal.* The appears to be no place too small or too ins nificant to make the attempt, and in the f eign musical newspapers the word "Parsif crops up half a dozen times on every page.

ENCOURAGEMENTS for young Italian co posers are not lacking. The publisher Gia notta, of Catania (Sicily), has offered a pr of a thousand *lire* (about $200) for the b one-act opera. The composer is free to choo his own subject and to make his opera gra or gay, romantic or idyllic, as he pleas Catania is at the foot of Mount Etna, a is the birthplace of Bellini.

SOME German songs sung by a talkin machine at Nauen, near Berlin, to entertа the Duke of Aubalt, were heard at a wirele station in Archangel, Russia, fifteen hundr miles away. Curiously enough they were n noticed by any other wireless stations. C currences of this sort are by no means infr quent in wireless telegraphy, though th come somewhat as a novelty in wirele telephony.

THE opera *L'Amore dei tre Re* (The Lo of Three Kings) has been produced by t Boston Opera Company in Paris. Wh praising the four artists engaged in its int pretation, as well as the work of the co ductor and the orchestra, the French criti find fault with the music of Montemezzi, wh they say, has sacrified the Italian birthrig of melody on the altar of modernism.

WE have received the program of the co iug congress of the International Music S ciety (La Société Internationale de Musiqu which occurred from June 1st to June 10 at Paris. Many unusually interesting even including a gala Gluck performance at t Opera Comique and other concerts, made t program exceptionally attractive. Sever American members of the society attend this congress.

WILHELM FÖRSTER, known to many f years as a violin teacher in New York, blessed with a very gifted family. H daughter took the role of *Besenkind* in Hu perdinck's *Koenigskinder* at the Metropolit Opera House when she was little more th a child, and his son, a graduate of the Roy Conservatory at Würzburg, has been attrac ing wide attention in Budapest as a violinis The mother of these children is also a gift musician.

IT is with great regret that we announ the death of Cuthbert Hadden, whose fr quent contributions to these pages have be much appreciated. Mr. Hadden was born Banchory-Ternan, Scotland, in 1861. He w apprenticed to a bookseller in Aberdeen, b eventually decided on a musical career. i was organized in Aberdeen, Crieff, and final in Edinburgh. He did much in that city, means of giving organ recitals and lectur on music, to broaden the popular interest music. Of late years Mr. Hadden has devot himself more exclusively to literary wor His books include an admirable life of Hand and also a life of Mendelssohn, as well *Stories of the Great Operas,* and *Mode Musicians.* He also contributed to the lea ing musical periodicals both in Great Brita and America.

THERE has always been a doubt as to t year in which Palestrina was born, though b birth date in existing dictionaries, includi Grove's monumental work, has usually be fixed at "about 1524." Recent investigatio however, has established the date definite as ten years earlier, 1514. In consequence this, a festival is being organized in Italy, take place this year, in honor of the four centennial anniversary of the birth of t great reformer of religious music. The Po has subscribed two thousand *lire* (abo $400) to this event. A museum is also be founded in Palestrina, the city Palestrina's birth, in which a number manuscripts and portraits of the great mast will be placed.

RICHARD STRAUSS has again succeeded gaining the special spotlight which he shar with George Bernard Shaw, ex-Preside Roosevelt and General Huerta. This time has done it with a "wordless opera" entitl *Joseph's Legende* (The Legend of Joseph The work has astonished the Parisians a is about to do the same for the Londone There are critics mean enough to hint th the work is not only wordless but musicle as well, but it certainly reveals the fact th Richard Strauss has lost none of his supe technical skill and has again fulfilled h unique mission of providing the world wi something new under the sun.

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). I hear the following terms used in nnection with voice study. Will you be od enough to define them for me so that an use them with precision in criticising singer: throaty, rough, muffled, husky, d, dark, white, covered? W. F.

A. "Throaty" almost explains itself. It where the throat is not held open during emission of the tone, and the result is squeezed and labored sound. "That man's ging makes my throat ache," a vocal cher once said to me, during a throaty formance. "Rough" is less definite, but boisterous quality, depending chiefly on g power and brute force might be thus ined. "Muffled" would be where the lips tongue smother some of the tone and clearness of vowels and consonants. "husky" would be a tone which suggested throat-cold on the part of the singer. overed" would be much the same as uffled." "Dark" would again be a result a mismanagement of the lips, giving a ality tending towards "oo;" the lips prob- ly being too relaxed at the corners. "hite" is a quality which is simple, inno- nt and clear, rather than intense or dra- atic. It is a quality which Melba has used great effect in certain parts of "La heme," or "Romeo and Juliet." It is ficult to define this quality in words al- ough it is easily recognizable. Scien- ically speaking it is a tone in which the ver overtones are a little less prominent an the upper. A "Hard" or "Metallic" ne has the upper overtones too prominent, ving a quality akin to that of a piano on hich the hammers have become worn. It often a result of drawing the lips back o far.

Q. Does the act of dedicating a piece ply more than a mere compliment of one iend to another? W. F.

A. Sometimes a dedication is an act of mage to a great artist from some composer ose works he has performed. Sometimes work is dedicated to a great singer or anist in the hope that he will be thus duced to perform it publicly. Sometimes dedication is made in the hope of a more rect return. Thus Schubert dedicated some his songs to certain patrons and received sum of money in return. His "Wander- 's Nachtlied" brought him ten florins from ndislas Pyrker. Sometimes a work is dedi- ted to some noble or royal personage in der to give it prestige. In dedicating to yalty, however, permission must first be tained. Thus Gounod dedicated his "Re- mption" to Queen Victoria. The dangers dedicating without permission, in any case, ay be shown by the rebuff and threatened gal proceedings which ensued upon Godow- y's dedicating an arrangement of a Chopin udy to MacDowell. In any case a dedica- on is an act of homage as well as a com- iment.

Q. Is it true that the Romans had an strument which may be regarded as the ecursor of the modern pipe organ? J. H.

A. They had a hydraulic organ with pipes hich must have sounded somewhat like the odern instrument. The proofs of it are any. Suetonius speaks of Nero being uch interested in the new water-organs hich were sent to Rome from Egypt. The scriptions left by Vitruvius, although mewhat vague, are sufficient to indicate a gular pipe organ in which water was forced to the pipe, compressing the air and forc- g it along the tube. There is also a medal xisting (about 2,000 years old) which was on by an organist, which pictures the ipes, very much as we see them to-day, hile water is bubbling and swirling around heir base. Unfortunately the organist is ortrayed standing in front of the instru- ent, so that we are unable to see if there as any keyboard there.

The chief place of manufacture of these ncient organs was Alexandria, in Egypt, hich was the musical centre of the world n the early centuries of the Christian era. When the barbarians came down to these outhern lands almost all civilization was wept away and organ building took refuge n more remote places, such as Damascus r Bagdad.

An organ was sent (in the eighth century) o King Pepin of France, and also one to the Emperor Charlemagne. These organs were lefinite pipe organs, but without keyboards, ach pipe having a rod attached which was ulled out to make the pipe speak, and ushed in when it was desired to shut off he tone.

Q. Is it known who first employed expression marks such as forte, pianissimo, rallentando, etc., in published music? L. S.

A. All these marks, and tempo marks as well, came into music after the year of 1600. There was a great renascence of the musical art at that time; opera was beginning, and expression and emotional style were entering into composition. This necessitated several changes of, and additions to, notation. The bar line came in, and music was first divided into measures. Tempo marks began, Frescobaldi first using the word "Adagio" (and misspelling it *"adazio"*) as a direction, and other words soon followed. When we examine the music of the sixteenth century we are amazed at its archaic character. There was no division into measures. The sixteenth note was the smallest note employed and they seem to have used no smaller rest than the eighth. Everything was written in three or four keys always very closely related to F or C. There were no signs of dynamic force, although I have found an "F" in old music, meaning *fragor*, or loudness, and a "C" meaning *"celeriter"* or accellerando. One of the old writers stated that "in music there are three rates of speed—quick, slow and medium," and these were generally indicated only by the denomination of notes employed. You will find a full description of the origin of most of the points of notation in my "Realm of Music" article, "The Development of Notation." I have considerable music in my library dated from 1720 to 1730 which presents every essential of our present notation, and therefore shows that our entire system has gone on without any real change for nearly two centuries.

Q. I have sometimes heard concert pianists use a glissando. Is there any special way in which this is performed? May any finger be used or must it be done with one finger? Kindly let me know if there is any "technique" for this rarely used effect. B. K.

A. The usual manner of executing this in the right hand, where it almost invariably occurs, is to use the back, or nails, of fingers 2, 3, and 4, together, in an upward glissando, and the nail of the thumb in a downward one. It is not a very artistic effect, at best, and is sparingly used.

Q. I intend to become a professional musician and desire to learn one or two foreign languages with the view of employing them later in my musical work. Which of the languages seem to you the most important for a musician? Which one would you advise me to study first?

A. Italian for the singer, by all means. For the general musician German. The reason for the first is self-evident. Italian is the most vocal language in existence. But the singer will gain much from German too, since there are many of the noblest songs, the works of Schubert, Schumann, Franz, Hugo Wolf and Brahms, written in German. The Wagner operas also should be understood in their original language. There are also many important educational works on Music written in German, which cannot be obtained in any translations, such as Thayer's *Life of Beethoven*, Ambros's *Geschichte der Musik*, etc. French would also be useful for the sake of many historical and æsthetic works which are obtainable only in that language, and elegance of diction can be acquired best and chiefly through a study of the French language.

Q. In a recent conversation with a musician he said that when a slur occurred between a retardation and its preparation the voice should retard the word also and change the word when the retardation resolves, while the other three voices change words between the preparation and the retardation. Will you kindly explain what he meant by retardation and preparation and also tell me whether he is right in his view and whether it is so important a matter that I may be upset because I find myself totally ignorant of what he was talking about?

A. I am afraid that I must join you in your ignorance. It is possible that reference was made to the use of portamento. In a true portamento the voice carries over the syllable on which the slur begins into the next note.

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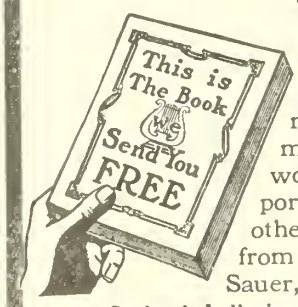
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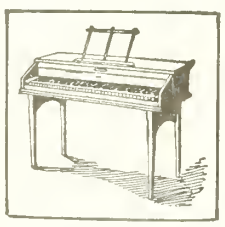
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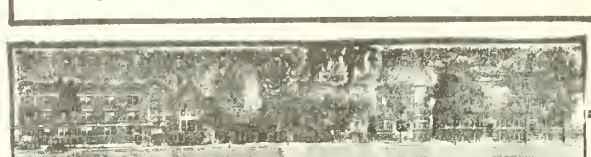
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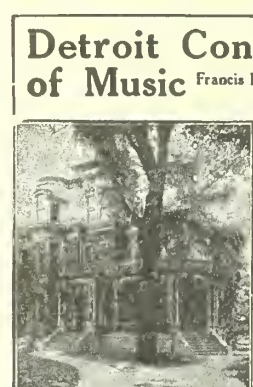
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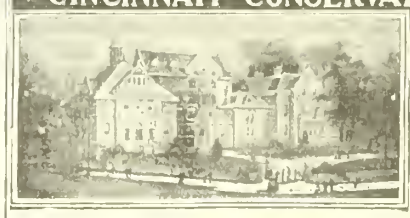
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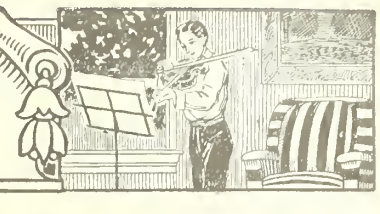


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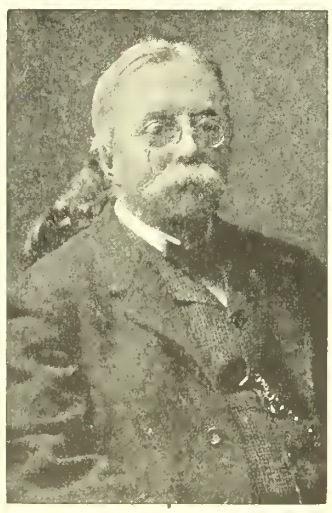
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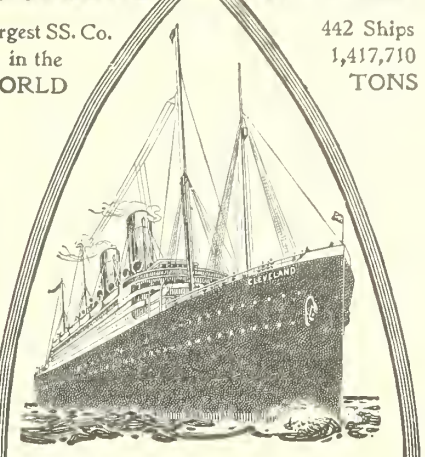
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THE ETUDE

AUGUST, 1914 VOL. XXXII. No. 8.

STANDARDIZATION AND WHAT IT MEANS.

In another part of THE ETUDE we give the opinions of different music workers in different parts of the country upon the subject of Standardization. This subject has been discussed in THE ETUDE during the past quarter of a century. Teachers all seem to be of one mind that it would be a good thing to possess some standard by which a teacher's ability might be determined by the general public.

It is quite remarkable to note how public opinion in such matters becomes crystalized when the great vibrations of a real movement are felt. At the convention of the Music Teachers' National Association held in Cincinnati last December, Willard Patton, of Minneapolis, Minn.; Alfred Hallam, of Saratoga Springs, N. Y.; James T. Quarles, of Ithaca, New York; Lynn B. Dana, of Warren, Ohio; Llewellyn L. Renwick, of Detroit, Michigan, gave an excellent accounting of some of the work already accomplished.

Mr. Alfred Hallam struck the keynote of the whole subject in the following paragraph: "Whatever is done must embody two great principles, simplicity and justice. Simplicity in construction, and justice not only to those of the modern school, the new teachers of to-day, but also to those pioneers in the work who, while not probably versed in the most modern requirements, have shown by results obtained that their teaching has been in all respects satisfactory."

Any system of standardization that would impose ridiculous technical tests upon applicants would defeat the whole purpose of the reform. Just what it is that makes one teacher whose playing is riddled with technical blunders "turns out" pupils who become little short of astonishing in their work is difficult to tell. Deppe, for instance, one of the greatest technical innovators of the last century, was not a great pianist by any means. Some of the tests we have seen suggested would rule out Deppe entirely. What an absurdity it would be to admit some clever keyboard manipulator with slender wits and exclude the great teachers whose fingers may not be quite so glib.

It may thus be seen that the matter of preparing the examinations and conducting them without partiality, innocent or intended, is a very difficult matter. There is no doubt that the whole matter of standardization will remain in an upset condition until it is placed upon a National basis. That is, the different State Teachers' Associations will act in coöperation with some National body in the preparation of the tests and then the local examinations will be given under the control of the State association. This emphasizes the necessity for State organizations and represents the desirability of membership in such an organization.

TAKE THE SIMPLEST WAY.

TRAVELERS returning from the Orient often remark that the craftsmen seem to take the hardest possible way to accomplish their work. Ordinary articles which are no better because they have been made by hand are produced after great effort, simply because labor is so cheap that in some cases even the machine finds it a triumphant competitor. Oriental labor is cheap, because the economic status of the laborer is very different from his more fortunate brothers in other lands. He can take the most difficult way because conditions of life and progress are difficult.

In the study of music, it often seems to us that students and teachers deliberately elect to take the most difficult way and pride themselves upon doing it. They seek out queer contrivances and work wildly away at them when the same purpose could be accomplished through the simplest means. No offence is meant to the gentleman who once wrote us that he had fifty different kinds of touch at his command, or the lady who invented an absurd pneumatic device for turning music pages by blowing through a tiny gutta-percha tube and producing a miniature tornado, or the well meaning teacher who had a huge contrivance for hand shaping and finger developing which by means of a two-horse-power motor did less than a little lady of nine or ten could accomplish with her coral finger tips.

It is very much the same with exercises. Elaborate contraptions remind us of the Japanese water carrier dancing along the sidewalks with huge vessels upon his shoulders and making a great ado about his work which might be very much more effectively accomplished by an ordinary water hose. The first thing to ask about an exercise is, "Does it accomplish a real purpose?" then, "Can that purpose be accomplished any more directly by a simpler exercise?" It is for this reason that the two-finger exercise, the scale, the arpeggio, the chord exercise, the octave exercise, etc., retain their supremacy over the more arbitrary exercises in other forms.

A great economy can be achieved by avoiding unnecessary movements. There is an excellent story told of a nervous patient who visited the famous Dr. Brown-Sequard in Paris. She placed the thumb of her right hand in the palm of her hand, then placed the tips of her fingers in her arm pit. "Look, Doctor," she exclaimed, "If I take my thumb out and then try to put it back while my arm is in this position it causes me excruciating pain. Can you cure me?" The doctor asked to be excused to reflect upon the case. He went to his laboratory and tried the same experiment and found that it gave him great pain. Then he returned to his office and told the lady that he could give her a prescription that would prevent any further trouble and that his fee would be one hundred francs. The story runs that the lady eagerly paid the fee and upon her arrival at home found written upon the prescription, "Don't do it."

COMPETITION THAT PAYS.

"COMPETITION is based upon the fighting instinct," writes Dr. Pyle in his *Outlines of Educational Psychology*. Competition is the basis of battle. Two people want one thing whether it be a colony, a diamond belt of prize ring days, a diploma, a blue ribbon, a degree or perhaps only the gosamer of applause. Competition implies two things, an object and a competitor. Educators are often dubious about the value of competition, fearing that it is merely an artificial spur in no sense to be compared with the main purpose sought.

In music as in all arts where competition may be introduced the value of the competition depends almost entirely upon the spirit of sportsmanship shown by those striving to win. Sportsmanship first of all demands good nature. If the child is good-natured all during the struggle for a diploma, a reward card, or a medal, and if it has been coached so that it will smile at honest defeat and applaud the winner, it knows the true spirit of sportsmanship. If, however, it is like some of the good ladies at afternoon bridge parties, or those who assemble to compete for the discards of department store bargain tables and spend the afternoon glowering at each other like so many Catharines de Medici, the competition becomes a farce. While the instinct for fight may be universal it remains for the teacher to see that the pupil does not come out of the battle with a scarred disposition. Much can be accomplished through competition if the spirit of conquest is moderated by the fun of the fray—good nature.

The September ETUDE will be Devoted to Music in Lighter Vein—Music of the Salon: Music of the Dance: Music of the Light Opera

Tributes to the Memory of Hans Engelmann

From Contemporary Composers

THERE never has been in America such a prolific and melodious composer as the late Hans Engelmann. Some years past, when our native writers began to show what they could do, the first item they seemed studiously to avoid was melody. To speak from my personal experience I attended all the yearly meetings of the National and State Music Teachers' Associations to hear the works of American composers performed, the impression was that all the old forms should be thrown overboard, and that no such commonplaces as tune and rhythm should be employed. Those of us who have watched the outcome of the effort well know when it ended. Some composers have at once reached the hearts of the people by the simplicity of their melodies, others by the constant performance of them and the popularity of certain artists. In the last finality what one needs to express his deepest feelings is not technique, or scientific contrapuntal examples and exercises, written by learned doctors or professors of music, but real inspirational melody; no matter who wrote it, whether it be a Schubert, Schumann or Engelmann. I have used and played many of Hans Engelmann's writings. About two years ago I purchased several of them for a large publishing house, and one of the numbers being too difficult, we asked him for an easier arrangement, or something of a different style. It was only a few days until we received quite a bundle of new pieces and were requested to take our choice. The musical world has been uplifted and made to feel more keenly the tender and sympathetic qualities of the art in the works of Hans Engelmann. Time and use will put the stamp of approval on those writings of his which are to last, but among them will be "Melody of Love," and "When the Lights are Low."

W. D. ARMSTRONG.

In my estimation Hans Engelmann was one of the great, modern melodists, one of the few composers who never had to seek for a theme, for his supply of that rare product was inexhaustible, his gift in this respect was almost ethereal. None but a Child of Inspiration could have penned such melodies as he has left to the music-loving world. Truly a magnificent monument.

I am proud to have known him both as a friend and a musician, and deeply regret his early demise. I predict that posterity will be familiar with the name of Hans Engelmann.

GEO. L. SPAULDING.

I did not know Mr. Engelmann very well personally, having met him possibly only a few times to my knowledge. You know that a blind person may be in the society of his fellows many times and yet not know it unless they make themselves known to him. Therefore I might have often been in the presence of Engelmann and yet not have known it because he did not address me. What I can say of him is simply that he had a very lovable disposition, quiet and easy of manner. I remember the last time I met him was in your establishment several years ago. He put his arm around my waist as though he had known me for years and addressed me as "Mein lieber Geibel." I always found his compositions, even the simplest, written with perfect exactness as to harmonic construction, and his flow of melody was really quite great.

ADAM GEIBEL.

Engelmann's works will live as long as the stars in the heavens shine upon this beautiful earth of ours. He died just as the twilight came to kiss the rose good night, leaving thousands of friends, and countless thousands more to be won, through the charm of his lovely melodies.

H. W. PETRIE.

I was very much grieved to learn of the death of Hans Engelmann. We will miss him and the hopes of anticipating his new compositions. We have scores of his beautiful melodies left us, and we should all dig into his extensive writings and find numerous gems that the world knew little of. We all know him for his *Melody of Love*, and I'm thinking that he has written dozens of "Melody of Love." Let us do him honor and in his writings, as they are the living part of the master.

THEODORE LEITRANCE.

The death of any creative musician of talent is to be regretted. The fact that he may have left to posterity something to advance the cause of art—however humble the contribution—is compensated in part for the silencing of his pen. This I believe Engelmann has done so that regret is tempered by appreciation.

WILSON G. SMITH.

I learn with deep regret of the death of genial Hans Engelmann. He was in every sense a true musician, and he had, if I may use the expression, a wonderful anticipation of harmony. Engelmann's soul was bathed in music. His death is a distinct loss.

TOD B. GALLOWAY.

While Hans Engelmann has passed beyond our mortal vision, yet he still lives in the beautiful melodies which flowed so spontaneously from his prolific mind, the rich legacy he left to future generations of music students, brightening the pathway of many a beginner, and leading them onward to greater heights in the realm of tone.

FREDERICK A. FRANKLIN.

In the passing of Hans Engelmann the world has lost a benefactor, for while Engelmann may not, perhaps, be classed among the "great" composers, the significant fact remains that the product of his genius found instantaneous and widespread acceptance at the hands of thousands of music lovers. The present writer knew Mr. Engelmann personally, and can bear witness that he was of a sunny, cheerful disposition. His modesty was as marked as his talent.

JOSEPH W. LERMAN.

Through the death of Hans Engelmann the teaching world has met with a great loss. His pleasing and melodious compositions have awakened in many a fondness for music which otherwise would have lain dormant. It is to be greatly lamented that his useful and creative career should have been closed so early. He was a composer with an inexhaustible fund of melody whom it will be difficult to replace.

HOBART D. HEWITT.

I read of the passing of Hans Engelmann in the July ETUDE with genuine regret and a sense of loss. Young, earnest, industrious, splendidly equipped for his work, cut off before he had reached the prime of life—such is the story.

He was, of course, best known through his piano compositions; and his fame will be found to be peculiarly lasting in that it rests with the army of piano students who, weary of the round of scales and etudes, have learned to welcome the Engelmann type of piece as the pleasant part of the practice period. In this work Mr. Engelmann was pre-eminent and it is difficult to believe that the hand that penned *The Melody of Love* will write no more.

Let us not forget Hans Engelmann.

GEORGE DUDLEY MARTIN.

Carefully arranging, and grading the compositions of Hans Engelmann according to their difficulty of execution, their ever-tuneful originality reminds me of the beautiful musical allegory of the *Tiny Little Rill:* "Trickling from the tip-top of the tall mountain, it goes on its mission of mercy; joins in the merry song of the rivulet; dancing a duet over moss covered rocks; playing hide and seek among pretty white pebbles, till they reach the evergreen plain below; there a trio is sung with the voice of the brooklet, as it murmurs through the meadows where the wild flowers grow; thirsty cattle politely bow their heads in gratitude for the cool, freshing drink furnished them by the babbling brook, as it hurries on to the river and thence into the mighty choral ocean! The genial rays of the tropic sun kiss the waters up into fleecy clouds, which the south wind waft back to the old mountain peak where they fall in gentle tear-drops of rain, singing their song of *Sweet Home Again.*"

True lovers of music, and lovers of true music will gratefully keep the memory of Hans Engelmann ever green.

FRANK L. BRISTOW.

RAISING YOUR RATE OF TUITION.

BY EDWIN H. PIERCE.

IT happens in the course of nearly every mu teacher's career, that for one reason or another, t time comes for either raising or lowering the pr asked for lessons. This is a matter involving a cert amount of danger to one's patronage, and needs alwa to be managed with the greatest tact and discreti Curiously enough, the danger is often fully as gr in lowering prices as in raising them, yet circumstan may be such as to call for either step.

Raising prices should only be attempted when on classes are full, and popularity well established, co sequently it is often better managed at some date the midst of the teaching season—say, for instance, New Year's, than at the opening of the season, wh the number of one's future class is somewhat unc tain. The first effect will usually be a slight falli off of patronage, but this falling off is often l serious than the more timid are disposed to fear, a will soon be made up by new accessions to the cla One of the very best plans I know of is to take yc old pupils into confidence and tell them that you a intending to raise your prices to such and such figure, but that you will continue to teach them present rates, *as long as they continue with you un terruptedly.* If, however, they leave off for a tir they must expect when they begin again to pay yc new price, the same as do your new pupils. This ne gives offence, and avoids much of the loss incid to a change in rates.

Another good plan, where circumstances permit, to start a new class in some neighboring town, higher prices, and when successful there, to raise yc home prices to the same figure.

Still another good arrangement is to make on raise of prices at the time one moves to a better f nished studio, in a more eligible quarter of the ci just as in New York many articles of merchandise a sold at a much higher price on Broadway than on Six Avenue.

The lowering of prices is, as I said above, even m difficult to manage well than the raising of them. is apt to give an impression to the public that one not very successful, or even that one has been putti up a bluff in charging high prices in the past. Neve theless, there are occasions and circumstances when is really advisable, and will be for the teacher's ul mate benefit. It is by no means the pupils who ha the most money to spend who make the most sat factory students of music, or even, in the long ru the most profitable financially, and although people w often for a limited time pay prices higher than they a really able to afford, to a teacher of known and a knowledged excellence, the number of lessons they ta will be few—they cannot be depended upon as regu patrons.

Probably the best way to manage the rather tickli business of lowering prices, is to begin giving shor lesson-hours at a lower price, being particular, ho ever, to give the full time originally bargained for, those pupils who are still paying the old price. Th if any of the latter should hear of your teaching a lower price, you can explain that you are giving shorter lesson-hour to some, and offer to make t same arrangements with them, should they so desi Later on, if you really deem it advisable, you c lengthen the lesson-hour again, without any comm otherwise than favorable, on the part of your pupils

This whole matter of rate of payment, remember, not so much a question of your absolute worth as teacher, but more, of the financial ability of the co munity, or of that class of the community amon whom you work. It depends, too, in a certa degree, on your own apparent style of livi and the surroundings and equipment of your studio.

A LITTLE PRAISE.

BY MRS. A. J. OSBORNE.

MOST pupils, especially little ones, thirst for prai Many teachers forget how they liked to be praised their youth and are apparently afraid to bestow upon others. Praise must be given judiciously or is sure to result in producing conceit. It is encouragi for struggling pupils to know that others have h difficulty with the very problems they are attempti to solve. An anecdote regarding some great master w has had a hard time of it is as wonderful a stimula as is the habit of pointing out that proficiency almo always follows honest effort.

The Chief Musical Forces of the 19th Century

By DR. FRIEDERICH NIECKS

Professor of Music at the University of Edinborough

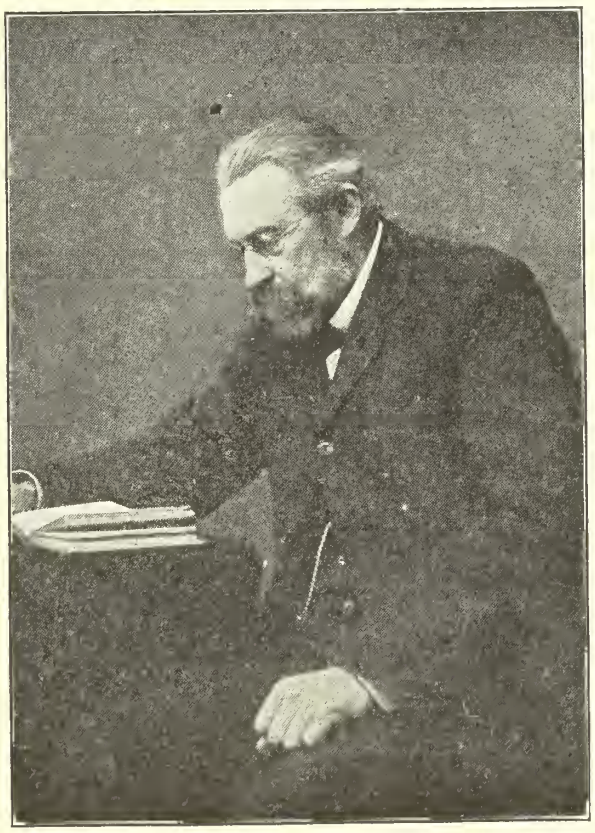
'rofessor Friederich Niecks has long been regarded of the foremost living writers upon musical sub-. He was born in 1845 at Düsseldorf, Germany. father was a teacher, conductor and orchestral cian. Later he studied with Langhans, Grunewald, sch and Leopold Auer. He made his début as a nist at the age of thirteen, when he was also ad-ed as a member of the Düsseldorf Orchestra bscription Concerts.) Later he studied at Leipsic versity, making a specialty of psychology, fine arts, etics, history and philosophy. (Sir) A. C. Maken-persuaded the young man to remove to Scotland re he met with large success as an organist, vio-t and teacher. In 1890 he became Ried Professor he University of Edinburgh. He has contributed ost of the best-known European journals, and has ten many very valuable biographical and philosoph-books, the best known of which is Friedrich Chopin his works. A recently received report informs us he is planning to retire from his professorship at nburgh.—Editor of The Etude.]

an questions like the following be profitably an-red? (1) "Which are the best hundred musical ks in the world's music?" (2) "Which are the en most outstanding musical works in a certain iod and country?" (3) "Which are the ten works lt in the nineteenth century have exercised the most erful influence in the development of the art?" my opinion, such and similar questions cannot be fitably answered. Those who have not the requisite le and accurate knowledge should, of course, never ddle with them; and those who have that knowledge uld be reluctant to meddle with them. And why uld they be reluctant? Because they could not wer them to their own satisfaction, and would wer them differently every time they attempted to so. In fact, only a thorough ignoramus could wer a question of this kind confidently and be ased with himself. As to the bold venturer ever ding anyone in agreement with him, that would be iope never to be realized.

Of the above three questions, the third must appear once and always the most difficult. We need not go or search long to find the reasons of this difficulty. e works that exercise the greatest influence in the velopment of the art are not always the most perfect es, nay, are comparatively rarely so. Again, in-ences are very varied in force and character. They y be eruptive or propulsive, massive or tenuous, vious or subtle, above or below ground. What has cially to be noted is that in the onward movement an art there is implied not one influence, but a st complicated network of influences—or, in other rds, currents of all sizes and degrees of energy, d not only currents, but also mere infiltrations. stly, the close study of influences soon shows us that luence is a matter not of single works but of per-nalities. It was Beethoven, it was Wagner, that de-mined the onward course of music, not any indi-lual work of theirs. If, then, the third question is be dealt with at all, it has to be modified—firstly, substituting "composers" for "works," and, secondly, omitting a definite number. These changes having en made, the question would now run thus: "Which mposers have in the nineteenth century exercised e most powerful influence in the development of the t of music?"

THE MUSICAL GIANTS.

However, the attempt to give a cut and dried answer the question even in its modified form seems to me ill so foolhardy that I for one would never dream undertaking it. But the problem is extremely at-active. And, although unwilling to pronounce a final judgment on the case, I feel tempted to examine it and gauge its difficulties. If one possessed of a thorough detailed knowledge of the musical history of the nineteenth century, and at the same time a wide and intimate practical acquaintance with the productions of that age, were to conjure up in his mind a general view of that world of music, he would, after some gazing, have his eyes arrested first by the particularly striking eminences of Beethoven, Weber, Chopin, Schumann, Berlioz, Liszt and Wagner. These seven composers, enormously differing in their artistic greatness, must be allowed to have been the most outstanding



Friederich Niecks.

of the innovators. It need hardly be pointed out that the steepest and most jagged peaks are not necessarily and always the vastest and most important prominences. Chopin was a more powerful influence than Berlioz and Liszt, Beethoven an infinitely more powerful influence than Wagner, great as Wagner's influence has been. As a rule, the would-be revolutionary influences are less powerful, less fruitful, than the more gradual and peaceful evolutionary ones. The distinction here is that between excogitated and inspired changes.

If our qualified observer's gaze on the music-world of the nineteenth century is continued, other than the above-mentioned seven points will arrest his eyes. As one of them may be instanced Schubert, the unsurpassed and even unapproachable master of song, who also knew so well how to incorporate in his instrumental music an incalculable wealth of new, delightful romanticism. His was a beautiful and original personality, and through it he exercised an undeniable influence on the development of the art, although in the use of its means he was not to a large extent an innovator. Both biography and history prove this. Another point that arrests the eyes is Mendelssohn. In mastery of technique and form he was Schubert's superior, in originality, power and luxuriance of creative genius, his inferior. Admired and imitated more than any contemporary composer, and perhaps beyond his deserts, he is nowadays only too often neglected and even regarded with contempt. That his great achievements—some of them, for instance the poetic overtures, very great and precious indeed—are no longer generally recognized as such is unjust, a caprice of fashion that will be corrected in the course of time. On the other hand, there is nothing derogatory to the master in the judgment that on the future of the art his influence was not only not striking, but also neither far-reaching nor deeply-penetrating. The judgment is not derogatory, since some of the supreme masters of music—Palestrina and Handel among others—were in no way pioneers.

And now we come to a very curious fact—namely, that one of the most powerful forces in the development of the music of the nineteenth century was born in the seventeenth and did his work in the eighteenth. I allude, of course, to Johann Sebastian Bach, who was not discovered till the nineteenth century, and only then began to take part in the moulding of the new styles. In his own time and among immediately succeeding generations, the main and general tendencies ran in quite other directions. If the proportionate amount of influence exercised by the composers so far named by me were gauged, the reader may be sure that Bach's would not be the least. And let us note that his is a growing influence. This is shown by the publications and frequent performances of his works, and by the writing of books such as Philipp Spitta's *Johann Sebastian Bach* (1873-80), Albert Schweitzer's *J. S. Bach* (1908), and André Pirro's *Esthétique de J. S. Bach* (1907), which are the outcome of boundless admiration and boundless research and study.

THE LESSER MASTERS.

But there are powerfully influential masters who can by no means be counted with the most sublime and perfect. Take, for instance, Meyerbeer, one of the most abused dramatic composers in our time, one of the pet aversions of many a noble artist of this and earlier generations, Mendelssohn, Schumann and Wagner included. Although the abuse is greatly overdone, it must be admitted that Meyerbeer's uncritical eclecticism, the impurity of his style, or rather his stylelessness, and his striving after effect at all costs, justify a good deal of it. What, however, the abusers overlook entirely or too much is the excellencies of the man—his innovations not only in instrumentation but in every respect, including operatic form. Wagner, Meyerbeer's most rabid antagonist, had no idea how deeply he was indebted to his hated rival. Berlioz and Liszt, too, were indebted to him, but they knew it and respected and admired him. But he was not a rival of theirs. From what I have said it follows that, whatever the shock may be to some critics, professional and unprofessional, I must number Meyerbeer with the chief moulding forces in the musical development of the nineteenth century. I have spoken of Meyerbeer only as an innovator. If I had had to consider his artistic work as a whole, I should have had to state that in some of his best operas there are scenes which in beauty, truth, power and originality have not been surpassed by any composer whatsoever. Familiar examples in *Les Huguenots* are the love duet at the end of the fourth act, the Conjuration and Blessing of the Swords in the same act, and the duet of Valentine and Marcel in the second act. Even Wagner acknowledges the love duet to be one of the supreme things in dramatic music.

The influence of two great but very dissimilar individualities—Brahms (1833-97) and Verdi (1813-1901)—forms an exceedingly difficult problem. Brahms' personality and style are not sympathetic to the non-Teutonic nationalities. Of this Tschaikowsky's attitude towards the German composer, one of positive aversion,

was characteristic. And even among Teutons Brahms' greatness is not universally acknowledged. He appeals strongly to certain types of temperament only. If I were asked in which branch of composition he was most original and consequently most influential, I should say in his chamber music for several instruments—quartets, quintets, sextets, etc. I should say it with a full knowledge of his splendid songs and important achievements in choral and orchestral music. No one is likely to deny Brahms' influence on the development of music, but who shall gauge its force and extent?

Verdi's is another troublesome case. But why is it so difficult to assign him a place in the onward course of the art? I believe it is this: Verdi went with the times, but not in advance of them. He was affected by the tendencies of his time, but worked them out in his own individual and perfectly original way. Verdi's third and most interesting style is not imaginable without the presupposition of Wagner's innovations, and yet there is nothing in *Aïda, Othello* and *Falstaff* that reminds one of Wagner. Verdi's was an immensely massive and powerful artistic organism capable of safely absorbing large quantities of extraneous matter. And he gave as well as took. The present generation can still feed and grow on his last works, especially on *Falstaff*, which, indeed, remains almost untouched.

THE INFLUENCE OF THE ITALIAN SCHOOL.

I suppose many up-to-date wise people of the present day, considering our problem, would pass by Rossini (1792-1868), Donizetti (1797-1848) and Bellini (1801-35) with a shrug of the shoulders and a contemptuous grimace. They would think them composers that should never have engaged the attention of anyone in the past and cannot possibly engage the attention of anyone in the present. But they would be egregiously wrong. This Italian triumvirate was a real power in its day and beyond. Take even the weakest of the three, Bellini. Poor in harmony, instrumentation, form and everything but melody; but what a wealth, what a power, what a witchery in that one thing! As to Rossini, talk of his slipshod writing, his superficiality, his meretricious appeals to the ear, his phenomenal laziness, as much as you like, still he was one of the greatest universal geniuses that ever lived, the author of the most delightful comic opera, *Il Barbiere di Siviglia*, and of one of the most impressive grand operas, *Guillaume Tell*, who through these and other works had a vigorously stimulating and revivifying effect on opera and music generally.

Many other names suggest themselves. In fact, it would be impossible to point out, still less to discuss, all the men who in a greater or less degree have helped in the development of music. And let us not overlook that very slight contributions may yet be of considerable significance. Here are a few notable composers ungrouped as regards rank and character: Cherubini with his exquisite overtures and noble operas and masses, Spontini with his stately martial grand operas, Auber with his many light and sprightly comic operas and the one indescribably fiery grand opera *La Muette (Masaniello)*, the elegiac Spohr with his violin concertos, operas and oratorios, the sentimental Gounod, the piquant southern Bizet, the songful Hugo Wolf, etc.

THE LEADERS IN EVOLUTION.

About the foremost among the chief forces of the nineteenth century a few explanations have yet to be given. Beethoven stands at the head of all, overtowering all, outliving all. The combined triple qualification, the spiritual, emotional, and expressional, in the noblest and intensest form, secures his indisputable supremacy. Whilst extending the art in all respects and in all directions, he attained the rare thing, artistic perfection. The key to this secret is that his progress was purely evolutionary. The case of Wagner differs greatly from that of Beethoven. Wagner enlarged the resources and the boundaries of the art immensely, and for this we are deeply indebted to him. But his progress was in part revolutionary, not evolutionary. Hence the absence of the same artistic perfection in the realization of his ideas and the probable shorter life of his works. With what I have said about Beethoven and Wagner I expect considerable agreement from my readers. My opinion about Chopin, I imagine, will meet with more surprise than instantaneous consent. To pronounce the startling judgment: I consider Chopin to be one of the three most powerful factors in the development of nineteenth century music, the other two being, of course, Beethoven and Wagner. The absolute originality of Chopin's personality, and that of its expression through novel harmony, chromaticism, figuration, etc., justifies the assertion. And none will deny the fact who takes the trouble to trace the Polish master's influence on his contemporaries and successors. The greatest and most powerful composers came under this influence, to a large extent by the process of infiltration. That Chopin was not a successful producer of big works, and confined himself almost entirely to the pianoforte, misleads many in their estimate of the artist, but in reality that has nothing to do with the matter.

In the second class of chief forces in the nineteenth century development I would place Schubert, Weber, Schumann, Bach, Paganini, Meyerbeer, Berlioz and Liszt. Of some of these I have already spoken, and of others I need not speak. A few words have, however, to be said of Paganini. Why should he have a place among these illustrious masters, he who composed so little, and that little for the most part so poor as high art? Nevertheless, his extraordinary virtuosity inspired many. It inspired not only violinists but pianists; and not only executants but also composers in general. Liszt's virtuosity was largely inspired by Paganini's. And how many instrumental composers were deeply interested by his best and most original work, the *Capricci* for violin! Both Schumaan and Liszt translated them into pianism.

My first list of chief forces consisted of only seven. In the meantime we have inquired further, and now cannot but feel inclined to reconstitute that original list. To be able to take in the state of matters it will be advisable to group the names in three classes, using different kinds of type. The first shall be distinguished by large Gothic type, the second by large Roman capitals and the third by italics. Thus:

BEETHOVEN

SCHUBERT — PAGANINI
WEBER — MEYERBEER

CHOPIN

SCHUMANN — BERLIOZ
J. S. BACH — LISZT

WAGNER

Cherubini, Spontini, Auber, Spohr, Gounod, Bizet, Verdi, Brahms, Hugo Wolf, etc., etc.

With regard to the above table, I wish to say that I set it out tentatively, not assertively. But I believe it to be suggestive and not without a considerable amount of significance, both in the selection and grouping of the names. The third class is admittedly incomplete, and the legitimacy of the presence and absence of names disputable.

Among the questions suggested by our meditations on the problem we had under consideration we are sure to find the following one: What are the bearings of the tendencies of the music of the nineteenth century on that of the twentieth? The tendency of the nineteenth century which bears most distinctly on the twentieth is the dissolution of the firm and solid elements of music. Beethoven, Berlioz, Liszt and Wagner illustrate this tendency in form; Schumann, Chopin and Wagner in harmony and rhythm; Beethoven, Weber, Meyerbeer, Berlioz, Schumann, Wagner, etc., in instrumentation. But are the musical counterparts of the post-impressionists, cubists and futurists of the twentieth century a legitimate offspring of these illustrious masters of the nineteenth? I hold that they are not. I hold that these newest phenomena are not links in the evolution of the art, but morbid excrescences that will quickly decay, fall to the ground and disappear. The newest systems of composition, if systems they can be called, are leaps in the dark that end in chaos or nothingness.

DEBUSSY'S UNCONVENTIONALITY.

Debussy is delightfully unconventional. He conducted at Queen's Hall in a lounge jacket—and why not? How he sets about giving a recital was told quite recently by Miss Fanny Davies, the pianist. She said: "The Debussy group came second in the program, and I think it worthy of note that he ordered the lid of the piano to be half closed, as in ensemble playing. Then he arrived, quite simply, with his music in his hand, and after arranging it and his chair, he played." Accustomed as we are to seeing pianists make their entry with a somersault or a handspring, the Debussy method seems tame.—Cuthbert Hadden, in *Modern Musicians.*

IS IT EVER TOO LATE?

BY HARVEY B. GAUL.

"I am thirty-five years old. Is it too late for me to begin the study of music?"

How many teachers have heard this question uttered by anxious men and women approaching middle e Some years ago anyone proposing to start in "learning the notes" at thirty-five or forty would have been ridiculed. But then that was the age when the ma of fifty began to look about for the lace that wa make her a becoming cap to crown her fast grow grey hairs. Times have changed. Men at seventy learning to play golf and finding it a splendid sp Metchnikoff has found the elixir of long life be regular habits and the B. bacillus. A whole p pect of new experiences are opening for the young of fifty. Why not music?

Are people just near forty too old? My impression is that if one only wants to get pleasure by p ing, age and the curses of Oslerism need not be c sidered. If, however, one is not content with the pl ure to be derived by playing acceptably, but is an tious to attain virtuosity or some other unhallow state, age will make a difference.

To be sure music is a study one should work while young, but just because one has left youth the last turning of the road, or a couple of blo back mayhap, is that any reason to say, "Here, an old codger, there's no use in my attempting mu I should have done it when I was young," or the pat tically universal "Oh, why didn't I practice when mother wanted me to (with a club sometimes) mid age and old age ably assisted by Dr. Osler manufact a lot of terrible boogie-boos.

Francis Wilson taught himself French when he w considerably past thirty.

Dr. Johnson mastered Dutch very late in life. Ogil the famous translator of Virgil, knew nothing Greek and Latin till he was past the meridian.

De Morgan wrote his first novel when he was nea three score, and followed it with three more. Ben min Franklin began his philosophical studies in t winter of life.

About the most fallible of all the old axioms c forefathers left us to live up to, or down, is the o "you can't teach an old dog new tricks." There's reason, the old dog doesn't want to learn. But su posing he really *did* want to learn, then what? He master his new tricks in facile fashion.

If one is not past forty one can learn to sing play to fair degree, enough to give pleasure anywa and I'm sure would learn quicker and digest their lear ing better than young people. Age and knowled of experience must count for something.

Throat muscles may be stiff and fingers unelast but they will limber up enough to do the undiffic things if will and desire are there.

Socrates had passed many mild Greek winters c he learned to play a musical instrument. Anyone ca be a Socrates in music anyway.

THE BUSY TEACHER.

BY DOROTHY M. LATCHEM.

Every teacher desires to be busy and each one seek to become influential in the community where he work I know one teacher who made a sad mistake in h career. He was "all work and no play." He was a ways "too busy" when a friend would ask him to g for a walk. He taught at all hours, regardless o sleeping and eating. Now this teacher had gained large class when he first arrived in W——— throug the splendid recommendations which he brought wit him from a famous teacher in a neighboring city. H himself was a splendid teacher, but he was not "mixer." He never attended social functions, neve played in public. In six months his class began t leave him and he was forced to realize his mistake.

On the other hand, there is another teacher in th same city. She teaches every day from eight A. M until 6 P. M., yet finds time to attend important socia functions. She keeps up a splendid repertoire an never refuses to play. She is so full of enthusiasm that it is a genuine pleasure to meet her. Never b "too busy" for a good time. It pays to mix with the people. Parents do not wish to send their children t the "too busy" person for instruction.

A Plea for More Rational Teaching

By PERLEE V. JERVIS

An address delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

Mr. Perlee V. Jervis, one of the most gifted of our erican teachers, received his training entirely in this ntry. For many years he was associated with Dr. William son.—EDITOR OF THE ETUDE.]

)UT of the thousands who study the piano it would illuminating to know how many take any lively in- est in their music. Probably a very small percent- ; if the testimony of parents is to be accepted.

still retain very vivid recollections of my early sic study. I will never forget those horrible exer- es; that thick book, which I was supposed to go ough before being allowed to study a piece of real sic; that irritable teacher sitting by my side, ready pounce down upon me at the slightest mistake. My knuckles still tingle at the remembrance of sun- y raps from her pencil. She has passed to her re- rd—peace to her ashes—but her genus is not entirely tinct.

Just why a musical child should not be allowed to rive pleasure from his music study is an inscrutable stery. Why he is not strongly interested will per- ps be apparent when we consider some of the meth- s by which he is taught.

The usual procedure is somewhat after this fashion. fter being taught the notes in the treble clef, the ung student is introduced to an instruction book, om which he plays exercises or other technical forms, e notation for both hands being in the treble clef. fter a more or less extended period of such study he tempts to learn the notes in the bass clef. Now he ids he must reconstruct all his thinking. He has arned that the first line in the treble clef is E, he nnot understand why the same line in the bass clef G. He is at once plunged into confusion, from hich it takes some time to extricate him. But his oubles have only begun—he has still to learn the otes and rests, and their relative value, time and key gnatures.

A dozen other things go to make up a complicated sk for a young mind—and an older one, too, for that atter—and still no *music.*

Now, perhaps, follows a course in table exercises, id if he escape that, he cannot get away from those the keyboard—and *still* no music.

But better times are ahead. After he has "done me" on this technical drill the teacher brings him a iece—perhaps such a master work as a Kuhlau sona- na! His waning interest is rekindled, and he sets to ork with more or less enthusiasm. Alas! The golden ruit turns to ashes in his mouth. The coveted piece irns out to have no tune to it, or nothing that a child onsiders a tune. As a young friend of mine expressed "It's *punk!*"

Perhaps the process described has taken six months r more, usually more, and *real* music seems farther ff than ever. Our young pupil, his interest all gone, hen either settles down as a patient beast of burden, r openly or covertly rebels, and refuses to practice. f this picture appear overdrawn, take a poll of your oung friends. You will get some illuminating answers.

THE CHILD HIS OWN TEACHER.

The average child is a living interrogation point. He delights in asking questions, particularly if the teacher cannot answer them. He also delights in finding out things himself. Bearing these things in mind, why not teach both clefs at the same time? In doing this the eleven line staff can be used, the added C line between the bass and treble staves serving as a bridge to con- nect them. After explaining the alphabetical succes- sion of the notes, it is only necessary to tell any ordi- narily intelligent child the location of G on the lowest line of the bass staff; let him find all the other notes himself.

As there will be no mental confusion he will do this easily in one lesson. Now to familiarize him with the notes he may be given a tuneful little piece—there are many such in which both clefs are used—and asked to learn, without help, each hand separately; later, hands together. Under the impulse of a strong interest it is surprising how quickly this will be done. "But," says some one, "the pupil knows nothing of time or note values." He can learn all that is necessary to the piece in hand as he goes along. We do not insist that a child should be familiar with the rules of grammar before allowing him to read; he learns to read quickly in puzzling out an interesting story. Let us use as much common sense in music study. Again, some one exclaims, "A pupil cannot learn to play without exercises." To which it may be replied that thousands never learn to play *with* them. Exercises have their place, but not here—we are studying notation and getting the pupil interested. Once get him strongly interested and keep him so, and you can do what you will with him. When the first piece has been learned give the pupil another and a tuneful one. This process may be continued through life, the pupil learning what is necessary as he needs it, instead of being crammed with a multitude of details before he is allowed to make real music. The point to be strongly emphasized is, that the child should teach himself; if he is led to do this it will be easy to interest him. Madam Montessori has proved this to us. The reason music study is distasteful to so many pupils is because *it is made so.* Many teachers are so bound hand and foot by tradition that they are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. One can learn to swim more quickly and pleasurably in the water than by going through the technical movements on the floor. So the best way to interest a child in music study is to do it at first by giving him *music,* not technic. We study with enthusiasm what intensely interests us—how can we expect our pupils to do otherwise? Once excite the pupil's interest by a beautiful piece, and he will, in most cases, put upon it an amount of hard work impossible to secure in any other way, and this will be *interested* work—a vital point.

MUSIC THE GOAL.

The average teacher can divide his pupils into two groups—those who take lessons because they are fond of music, and those who study because their parents oblige them to. The majority of these pupils, owing to pressure of school studies, can practice only an hour a day. Now, as far as these two classes are concerned, what should be the object of music teaching? As I conceive it, it should be to inspire pupils with a love for and an appreciation of the beautiful in music, and to enable them, by their own performance of an art work, to enjoy one of the highest and most elevating pleasures given to man. This deep love for music can only be developed through the study of *music*—seldom or never through the study of *technic.* Technic is not to be sneered at. Without it an artistic performance is impossible. The player needs all he can possibly get, and then -some. The question is, how to get it without, at the same time, killing the love for music.

What does the average teacher do to develop a love for music? The pupil longs for music—he is given soul-deadening exercises; he asks for bread and is given a stone. Is it any wonder that he becomes disgusted and refuses to practice? The average methods of teaching are opposed to nearly all sound principles of psychology. While the teachers in our schools, through the obligatory study of psychology, have progressed and are using up-to-date methods, the average music teacher is still wedded to the methods of his forefathers, many of which violate every psychological law. The old teaching viewed a child's mind as something passive—an empty receptacle, into which ideas could be somehow crammed. A more rational teaching recognizes the fact that in educating a child's mind we have to call forth, by the presentation of suitable stimuli, certain appropriate reactions; in other words, we must excite the child's self activity.

PLEASURE THE FULCRUM FOR INTEREST.

The teacher must understand and adapt his methods to unalterable facts and laws. He must know the laws of mental growth, and harmonize his course of procedure with these. He can only act upon the child's mind with real educational effect when he understands his proper modes of activity and the natural order of the unfolding of its powers, and when he adjusts the several parts of his method of training to these. The basic law of mental development is that rapidity and thoroughness in the acquisition of knowledge are in direct ratio to the intensity of *interest* in the subject of study. The first aim of the educator, therefore, should be to secure what the psychologists term "interested attention."

Sully says: "When it is said that we give our fixed attention only to what interests us strongly, it will be seen that interested attention is under the sway of feeling. Therefore the production of *pleasure* in connection with any mode of activity, tends to intensify this activity. A pleasurable feeling, excited by the object itself, is a state of mind most favorable to a mastery of what is presented. It is the state of mind which the wise teacher seeks to produce in his pupils."

Shakespeare, "the myriad-minded," with his usual wonderful prescience, seems to have anticipated this psychological law when he makes Tranio say:

"No profit grows where is no pleasure ta'en,
In brief, sir, study what you most affect."

Here, then, is the teacher's problem. How shall he awaken intensity of interest on the part of the pupil? How shall he enable the pupil to derive such pleasure from the study of music, that the practice hour ceases to be a thorn in the flesh.

Now the average teacher must choose between making his pupils good exercise players or good piece players. He can seldom do both. What the world wants is good *piece* players. Probably no one will dispute the statement that without technic there can be no artistic playing. I believe in the highest possible development of technic, but it must be a technic that enables the pupil to play a composition with a musical touch, exquisite shading, beautiful tone coloring, artistic pedalling, and warmth of feeling. Will the daily exercise grind that many pupils are forced to go through develop such a technic? Possibly, though the rarity of musical playing would seem to negative the answer.

The question as to how far exercise practice *per se* is necessary to the acquisition of an artistic technic has interested me for many years. After long experience I have reached certain conclusions which have been

proved true for me, although they may run counter to tradition, and to popularly accepted beliefs. A few of these conclusions follow:

SOME DEFINITE CONCLUSIONS.

First—That the most musical players are those made through the study of *music*, not mechanics; that the effort to realize a musical concept often results in the acquisition of technic without the aid of many of the mechanical exercises generally supposed to be indispensable.

Second—That no two pupils can be developed in exactly the same way. Each pupil must be studied and treated individually. Yet how many piano students, victims of a "method," are being put through the same technical routine, whether they need it or not, with the result that all love for music is killed, and disgust substituted therefor!

Third—That the musical and technical should go hand-in-hand, and never be separated in the practice. Why is so much piano playing often lacking in musical value? Is it not because, in the struggle to acquire technic, pupils have divorced it from music, forgetting that technic is not the ability to play the greatest number of notes in the shortest possible time?

Fourth—That the only exercises indispensable to the daily practice are those that, uniting the musical and mechanical, embody the vital principles upon which a musical technic depends.

Fifth—That much time is often wasted in the doing of unnecessary things, for instance, in the whole range of piano literature, how rarely, in proportion to the vast number of compositions, do scale passages occur? In Schumann and some of the later composers, not at all. One can study hundreds of the most beautiful pieces, ranging from the easiest to the most difficult, without ever encountering a scale passage. What is the sense, then, of forcing the pupil to practice scales for so many hours? Undoubtedly scale practice, when *properly* done, imparts to the playing certain qualities of fluency, neatness and consistency. But how many teachers get the average pupil to practice scales properly, that is, with the mind concentrated and the ear ever on the alert in the effort to realize beautiful tone and perfect equality? Very few. What the pupil does realize, in many cases, is ennui, disgust and aversion to practice. Five minutes daily of properly done scale practice will add more to the technic than hours of what passes for practice. From time immemorial students have followed the traditional prescription, "Play scales so many minutes, arpeggios so many, exercises so many," etc. The wise student will do no such thing, but will find out what is absolutely necessary, and cut out the rest. Josef Hofmann, in his book, *Piano Playing*, says: "A half hour daily, kept up for a year, is enough for anyone to learn to play one's exercises. And if one can play them, why should one keep everlastingly on playing them? Can anybody explain without reflecting on one's sanity, why one should persist in playing them? Play good compositions and construe out of them your own technical exercises."

Now the teacher's business should be to develop the pupil's love for music, and make him play as musically as possible. One or two hours daily of exercise work certainly does not tend to accomplish this result. I know of many pupils who have been obliged to practice technical work for months before being allowed to study a piece. One girl was given a piece only after two years of exercise study. Is it any wonder that she hated music? Many years ago I resolved to reduce the exercise practice to a minimum, and get the technical development from the study of pieces carefully chosen for that purpose. The results were surprising. Pupils manifested such an interest in their work that the practice problem solved itself. More gratifying still was the gain in musical playing which resulted. In thus making use of pieces the teacher must thoroughly understand the few vital principles which underlie all technic, and apply them in the making of technical studies out of passages from the piece itself.

THREE VITAL PRINCIPLES OF TECHNIC.

At least fifty per cent of piano study is brain power, twenty five per cent. is *knowing how*, the other twenty-five per cent. is actual practice.

Three vital principles of technic are muscular looseness, space measurement and tone grouping. By looseness is meant that in playing only the muscles actually in use should be in action, all others should be in a state of absolute repose. In the forearm are two sets of muscles, the *extensors*, lying on the upper side of the arm, and the *flexors*, lying on the under side. The extensors open the hand, raise the fingers, and also [illegible] on the wrist joint. The flexors pull down the fingers and close the hand. In raising a finger, muscular contraction should be confined to the extensor of that one finger—the extensors of the other fingers, as well as the flexors of all the fingers, should be completely at rest. With the average player, when one extensor contracts to raise a finger, all the other extensors, and the flexors as well, also contract, through muscular sympathy. Thus one set of muscles pulls against the other, much like boys in a "tug-of-war," with the result that independence and freedom of finger action are almost impossible. This contraction extends, under different conditions, to the muscles of the upper arm, shoulders, back and waist, and beauty of tone, as well as ease in playing, are impossible. Loosening up the muscles and keeping those that are not in action in a state of repose often magically removes technical difficulties—particularly those due to contraction. A large percentage of faults and difficulties can be traced to wrong muscular conditions.

I have had a number of blind pupils, all of whom have impressed me by the accuracy of their playing, as well as by the comparative ease and rapidity with which they brought a piece up to the required tempo. In interrogating them as to their method of study in all cases it was found that they possessed apparently a sixth sense. This sense may be called that of space measurement, or the gauging of keyboard distances by a certain indefinable but clearly marked muscular feeling. That this sense was not necessarily peculiar to the blind was evident from the fact that every good organist finds his pedals by this sense of feeling. Another fact that impressed me at the time was that two of my pupils, who were rapid typewriters, had learned to manipulate the machine with the keys covered by a screen. If the organist, the typist, and the blind could train this sense, why could not the pianist? Experiments covering a period of several years yielded such gratifying results that all pupils are now required to practice part of the time with the keys covered. These experiments have proved conclusively to me that this sense of space measurement is a factor in the solution of technical difficulties, the immense importance of which has not been realized by the majority of players and teachers.

SUBCONSCIOUS ACTION.

Every muscular movement that we make carries with it a tendency to repetition. With each successive repetition this tendency becomes stronger, till, after a sufficient number of performances, the movement takes on the character of automatic or reflex action. Every movement tends by repeated performance thus to grow easier, involving less of close attention and conscious effort. It is in the case of a series of movements that this automatic or reflex action is most commonly seen. For instance, in writing, we give no conscious thought to the different movements involved in forming the letters and joining them together in words. Each member of the series, when executed, induces its successor, and the whole chain of movements becomes automatic. This is equally true in regard to walking, swimming, bicycling and similar physical action, and it will be found that all things that we do most easily and perfectly are done automatically or subconsciously.

The best piano playing is largely, if not entirely, a matter of subconscious action. The more closely it approaches the automatic stage, the more perfect it becomes, other things being equal. The mind, being freed from the consideration of mechanical details, can be concentrated upon the musical expression; in fact, expressive playing is possible in no other way. Again, in reading a book we do not spell the words letter by letter: the mind takes no cognizance of letters at all. A word is the unit of thought, and in reading rapidly we often are unconscious even of words as the mind grasps a phrase in its entirety. The up-to-date teacher, applying this psychological principle, teaches the child to read in a fraction of the time required by the old method.

By the old method of piano study, still current, a piece is played through slowly. From day to day an effort is made to increase the speed, till eventually the proper tempo is reached. This happens, if at all, only after weeks, months, or years of practice. Inability to play at the required speed is laid to deficient technic, and the pupil is given some more exercises. A knowledge of the psychological basis of piano playing will show that in a majority of cases failure to attain speed is due, not to lack of technic, but to wrong mental and muscular conditions. In increasing the speed gradually the player usually commits the fatal mistake of spelling his musical words letter by letter, instead of thinking them in *groups*. It will be evident that in reading a book by spelling every word a letter at a time we can never attain a speed greater than that at which we can pronounce each letter. Group the letters into wo[rds] and pronounce only the latter, and without extra ef[fort] there is an instantaneous gain in speed. The only li[mit] to this speed is the rapidity with which the words [can] be pronounced. Just so in playing a rapid passage [in] a piece, it is only possible to reach a high rate of sp[eed] when the mind grasps the entire series of tones as a unit, and loses consciousness of the single constitu[ent] tones.

REDUCING TECHNICAL STUDY.

Building on this psychological principle we may [de]velop subconscious playing from the very start. T[hus] ing the piece passage by passage we may teach [the] pupil to group tones into larger and larger unities, [and] in response to the initial impulse these are pla[yed] through automatically and without conscious thou[ght]. Thus a speed is at once attained which, by the [old] methods, is arrived at only after weeks or months [of] practice. At the same time, the player, without [any] effort to do so, finds that he has memorized the pi[ece]. For playing from memory is, in the last analysis, larg[ely] a matter of automatic or reflex action. As an illust[ra]tion of how technical study may be obtained from [a] piece, take the well-known Paderewski Menuet. In t[his] composition are such technical forms as finger wo[rk], trills, scales, arpeggios, octaves and chords. As [an] example of technical treatment take the run on [the] second page, which, it will be seen, is the scale of [G] major. This scale can be practiced with accents [in] such a way as to necessitate thirteen repetitions. Pr[ac]tice with different degrees of power, such as for[te], piano, crescendo, etc., necessitates nine repetitio[ns]. velocity study, twenty repetitions more. Here [we] forty-two repetitions, each one totally different fr[om] all the others. A performance of these requires co[n]centrated thought, which is of vital importance in [the] correct practice. How many pupils can be induced [to] make forty-two repetitions of a scale every day?

Yet pupils rarely object to the former method. Oft[en] they do not realize how many repetitions they are ma[k]ing, and again, they feel that they have something [to] show for their work, something that can be played f[or] their friends. This is not the case with exercises [or] scales. All the other technical forms in the men[u] can be given the same treatment. The resulting techn[ic] is a live and musical one, in contradistinction to t[he] technic, often dead and unmusical, which is gain[ed] from exercises.

Now we may answer the question asked earlier, Ho[w] shall we interest our pupils? Certainly not by maki[ng] their study a bugbear to them, but by leading them [to] feel that music is a living "thing of beauty and a j[oy] forever." To do this, the dry tones of technic w[ill] have to be kept well in the background at first. W[e] do not give one an idea of a living, beautiful hum[an] form by making him study a skeleton, however nece[s]sary the skeleton may be to the form. Begin with t[he] musical end first; let the technical end follow. Th[is] may violate orthodox traditions, but it is singularly successful in producing interested pupils, musical pla[y]ers, and lovers of music. The whole story may [be] summed up in this: when we take lessons, *music* is th[e] real thing, and *method* merely a servant to bring us [to] music. Therefore, let us avoid labyrinthine and pe[r]plexing routines.

THE STAR OF TECHNIQUE.

BY GRACE BUSENBARK.

Pianoforte technique has been likened to a star wi[th] five points: the scale, the trill, octave-playing, arpeggi[o] and chord-playing. It is well occasionally to tak[e] stock of one's pieces so as to find out to what extent th[e] star glitters under one's fingers. In order to do thi[s] make a list of your pieces which call for each sta[r] point. Then make a systematic review of the pieces, o[ld] and new, selecting and rejecting until you have mad[e] up your mind which you wish to keep up. From thes[e] can be taken those which illustrate one star-point fo[r] every day.

For instance, on Monday take the scale. Practice it i[n] the key and in the mode (major or minor) in which yo[u] find it in each of your pieces. On Tuesday take th[e] trill. Wednesday the octave, and so on—one point [a] day for five days. This may require only five or te[n] minutes aside from your regular practice, but it [is] very helpful in showing just how much one is pro[g]ressing. It shows exactly which points of the sta[r] of technique are dim and which bright. Armed wit[h] this knowledge it is possible to concentrate one's atten[t]ion on the duller star-points until all are equall[y] luminous.

A CREDIT TO THE CONSERVATORY.

An Every Day Dialogue.

BY CHARLES BANCROFT.

CHARACTERS: FAILURE (*The Pessimist*).
GRADUATE (*The Teacher*).
SUCCESS (*The Optimist*).

SCENE: *A Studio. Graduate improvising at the piano.*

GRADUATE.

When I received my diploma I thought all I had to was to rent a studio, put my name in the telephone city directory, announce myself to all my friends a graduated teacher of music, and my future suc- was assured, but I overlooked the missed lesson ; the friends who don't respond very readily to 's call for pupils, and what is the result? I am ut disgusted, and my studio rent is due to-morrow! *knock is heard at the door.*) I wonder who this be? Come in! (*Enters* FAILURE.)

FAILURE.

low are you, Graduate? I hope you have come to lize how impossible it is for you to succeed as a sic teacher.

GRADUATE.

am almost beginning to believe you are right, lure.

FAILURE.

Why I know I am! Far better for you to give up s trying to make a living from a few come-when- y-please-pupils.

Try some other profession or business where you l be able to take life easy! This idea of achieve- nt is all a farce! The only people who really get where are those with "lots of pull!"

GRADUATE.

There are some teachers I know who never had any icking," Failure; yet, to-day, they are counted lead- in the profession. Success told me: "They had nfidence in their ability to succeed."

FAILURE.

What does Success know of the world and its ways? she has been trying to win you over with her prom- s of good things to come, has she? Well! She ints to the hard road, by asking you to play the work d waiting game.

GRADUATE.

Do you know, Failure, there is something about this nning away from things that I don't quite like.

FAILURE.

Don't let your optimistic friend win you over, Grad- te. I have several other teachers to call upon. achers, who are undecided like you, but I am keep- g right after them until I break their spirits. Good- e! Graduate, drop me a line as to what you intend do, won't you?

GRADUATE.

All right, I will, Failure. Good-bye! (*Exit Failure.*)

GRADUATE.

I suppose I should have asked her to call again, but just did not have the heart too, miserable old friend at she is! Never calls but what she leaves one with e blues! What a difference there is between her and uccess! If Success were only here now to cheer me ! If she knew I had been entertaining Failure she ould be simply furious! (*A knock is heard on the or.*) Gracious! who can it be this time? Perhaps stray pupil hunting a teacher! Come in! (*Enter uccess.*)

GRADUATE.

Why, Success! I have just been wishing for you to heer me up.

SUCCESS.

I am always ready to be of service to my friends. What is the matter now, Graduate?

GRADUATE.

That pessimistic friend of mine, Failure, has been ere again.

SUCCESS.

You and Failure seem to have hit up quite an ac- uaintance since you were awarded your diploma?

GRADUATE.

Well, we have, rather.

SUCCESS.

I want to tell you, Graduate, that Failure, with all her cunningness, is gradually strengthening her hold on you. When you were planning your career at the conservatory you called me one of your best friends, but Failure, who always drops in when things are not going right, has shaken your confidence in me.

GRADUATE.

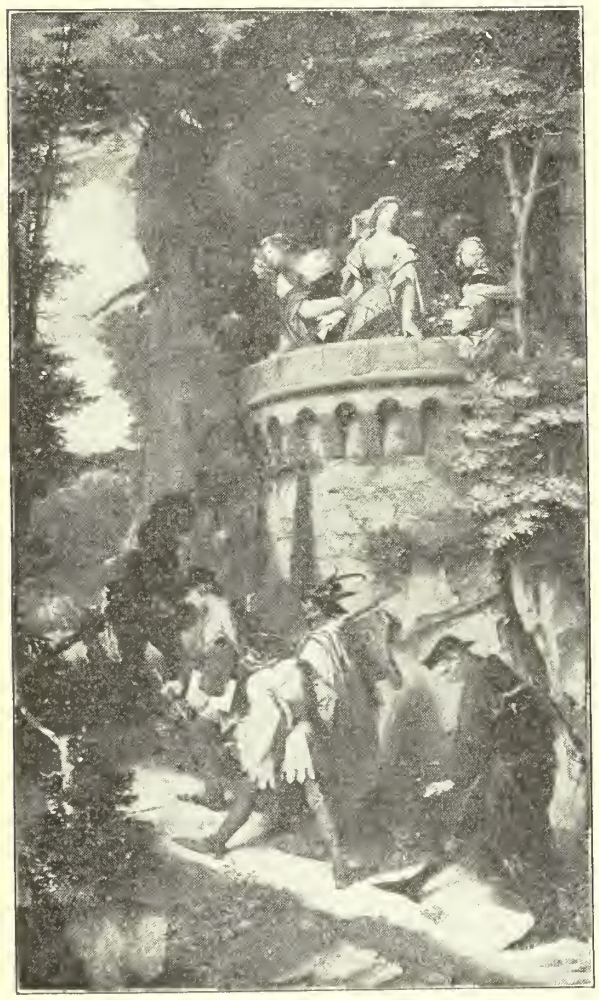
Very true, Success; only there is something about you which makes you appeal to me more than Failure does, although she says: "I have more friends than Success."

SUCCESS.

Failure calls her victims her friends, does she? Well, she is never done coaxing teachers out of the profession. Life holds no easy road for a teacher who wishes to advance herself.

GRADUATE.

Failure says: "There are easier ways of making a living than by being a music teacher.



THE MINNESINGER AND HIS FOLLOWERS ARRIVING AT THE CASTLE.

SUCCESS.

Failure lies, Graduate! There is no profession or business that does not have its worries and cares, its problems and perplexities. A teacher's difficulties are like traveling through a tunnel. When our uneasiness, occasioned by the darkness, is at its highest, we begin to distinguish in the distance a faint white speck which gradually grows larger and larger, until we emerge into the daylight again. So with our difficulties in teaching, when we think they have carried us to the breaking point. The light suddenly begins to appear, things begin to adjust themselves, and we are so much nearer our destiny.

GRADUATE.

I never looked at the profession that way before. I need some one like you to think for me.

SUCCESS.

A teacher who wishes to become a credit to her conservatory, Graduate, must learn to think for herself. She should choose her friends among those who are trying to get the best possible results out of the profession.

GRADUATE.

Would these friends be a means of helping me to become successful?

SUCCESS.

Yes, Graduate; friendships and literature that inspire one practically form the stepping-stones of any individual's success, but remember, there will always be "something" to overcome in any profession. Your conservatory, in awarding you your diploma, felt you were going out strong and brave enough to meet these perplexities and overcome them.

GRADUATE.

Failure asked me to drop her a line as to what I intended to do.

SUCCESS.

The best thing you can do is to drop Failure from your list of friends, Graduate. You will find she will always be seeking you, especially when you least expect her, but if you develop the friendship of Hope, Faith, Persistency, Cheerfulness and Confidence, they will help you to keep Failure away.

GRADUATE.

What a friend you must be, Success, to those who accept your doctrine?

SUCCESS.

I am, Graduate, but how many accept it?

GRADUATE.

I am going to for one, and as a proof of my faith, and in order that I may become a credit to my conservatory, I shall drop Failure from my list of friends, and mail my studio rent to-night.

(*Curtain.*)

THE COMING OF THE MINNESINGERS.

ROMANCE reached its greatest height in the days of the Minnesingers, when nobles took it upon themselves to become wandering minstrels, singing not so much of the glory of war as of the fervor of love. During the twelfth and thirteenth centuries in Germany aristocratic families lived in great castles, both for the grandeur associated with a huge establishment and for protection. Olden Germany is dotted with the ruins of wonderful castles in which small armies might be quartered. At Heidelberg, for instance, the huge ovens could accommodate four whole oxen, or a thousand loaves of bread, at one time. When the defenders of the castle were away the dreariness of the castle could scarcely be imagined, and the coming of a group of knightly minstrels might well be awaited with joy by the ladies above the castle walls.

Different from his French counterpart, the Troubadour (Italian *Trovatore*), the Minnesinger often extended his self-made repertoire to extol the beauties of nature as well as the charm of love. Naturally, the Minnesingers received no pay for their services. Indeed, they were often very pious and paid homage to the Virgin. Probably the most celebrated name is that of Walther von der Vogelweide. Longfellow's beautiful setting of the legend about him is unforgetable. Indeed the tomb of this minnesinger behind the old minster at Würzburg is still the mecca for thousands of birds, which, you will remember, were provided for through a bequest of the poet musician. The singer wars which Wagner shows so beautifully in the second act of *Tannhäuser* was a kind of Minstrel Contest. Many of these were held in parts of Southern Germany and Austria and the prize was not infrequently the hand of some beautiful daughter of the princely master of the castle. Do you wonder that the arrival of the Minnesingers and their servants was a moment of great excitement to the maidens to whom it might mean future happiness or future misery?

BETWEEN LESSON THOUGHTS.

BY G. H. HOWARD.

ART products need time in the making. When Hippocrates said "Life is short and the Art is long" he passed one of the greatest of truisms down to posterity.

Haste, rush and a flurry, synonyms of so much that is American, are inimical to many of the most important conditions which are requisite for art work. One of the first English proverbs ever printed (1546) was "Haste maketh Waste."

Foster contemplation. How few music students think! John Gay the author of the famous "Beggars Opera" used to pray, "Give me kind Heaven, a private station, a mind serene for contemplation."

The pupil's progress should reach out in all directions like the growth of a beautiful orange. The trouble with most pupils is that they go ahead in one direction only.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

A *Compendium de discantu mensurabile, compilatum a fratre Petro dicto Palma ociosa,* dating from the fourteenth century, has been translated for the International Society Quarterly by Johannes Wolf. The examples of discant given are crude enough when compared with later standards, but still have a rugged melodiousness.

In those days music had its leaders and geniuses, no less than in later times. In England, where the *Organum* of Huchald and the oblique motion of Guido were supplemented by freer contrary motion, there were composers in the twelfth century, though we have few relics of their work. After that came the unknown genius who wrote the fresh and inspired Six Men's Song, known as *Sumer is icumen in.* Then came a French school, probably developing from that of England. By the year 1325 we find Jean de Muris, writer of the *Speculum Musicae,* lamenting the "good old times," and stating that the Frenchmen of his day were not inspired like those of a preceding generation. All this, with the renewed primacy of England because of Dunstable's compositions, came some time before the Netherland schools were heard of at all. The latter then took two more centuries to develop, while the Italian contrapuntists did not really die out until well into the seventeenth century.

There are several morals to be drawn from these illuminating data. First, there are always with us men who lament the good old times, and claim that music is going to the dogs. But somehow music always manages to "come back." When the Netherland pioneers made it arbitrary and dull, Josquin and Di Lasso changed it into a more beautiful art, so that Luther said of Josquin, "He rules the notes, while others are ruled by them." To-day many of our experimenting pioneers are "ruled by the notes," and use effects of modernism too much for their own sake, but the genius of the future will be one who uses much the same effects, but fuses inspiration into them in a greater degree than is found at present.

It seems also as if music always came back into general appreciation after sufficient time. It was wholly popular in the days of the Minnesingers and Troubadours, and again at the beginning of the homophonic period, in the seventeenth century. The nineteenth century, too, witnessed a period of general appreciation. Another such period will surely come when the radical modernism of the present has crystallized into something more definite than its present shape.

All these movements take time, so that we need not grow impatient and think that music has passed its prime if we are in one of the transition periods. In 1720 or so, Rameau, thinking all combinations of tone discovered, with nothing new to follow, said with decision, "Music is dead." But music has shown new signs of life since his day, and even his own old-school compositions are not forgotten.

CONCERNING PRODIGIES.

Willy Ferrero conducted in London recently, after winning laurels elsewhere, and he is not yet eight years old. He does not play or read music well, but seems to carry it in his head, as he practically memorizes the scores he directs.

The time is evidently at hand when infants will compose, orchestrate, and conduct their own cradle songs. But Willy, too, points a moral. His talent is recognized, but there are many children who are underestimated. If we talk only baby-talk to children, whether in music or in life as a whole, they will be prevented by just so much from absorbing more mature ideas and expressions. The London *Punch* printed an anecdote which ran approximately thus: A child having been brought by railroad to visit its uncle, the latter asked, with kindly intent, "Did the little boy come on the [illegible]?" Thereupon the little boy replied, "Yes, [illegible] on the train; the engine was a new [illegible] for driving wheels, two cylinders, and a [illegible] car." Not all children are pre[illegible]d be given the chance to absorb [illegible] as their natures will permit. In [illegible] one's recollection of this, showing itself in the excellence of many recent teaching pieces. But there is still room for a vast improvement in the quality of music sung in schools. This should always be made better than the average pupil can appreciate at first, and then, if he has it in him, he will rise to the higher level.

A FLOOD OF NEW MUSIC.

The German Tonkünstlerfest, held at Essen this year, seemed more solidly made of novelties than ever, Strauss's *Festliches Praeludium* (sometimes known as the *Haessliches Praeludium*) being about the only antiquity. The orchestral works, scattered over three concerts, included Othmar Schoeck's *Dithyrambe* with chorus; Emile Blanchet's *Concertstück* for chorus and orchestra; Hausegger's somewhat aged *Natursymphonie;* Theo. Huber-Anderbach's *Fantastic Scherzo;* Otto Naumann's *Handwerksburschen* for baritone and orchestra; Hermann Unger's *Erotikon;* Heinz Thiessen's *Symphony in F minor;* Julius Kopsch's overture, *The Comedians;* songs with orchestra by Walter Braunfels; and Franz Schmidt's *Symphony in E-flat.* Two operas were given, Volkmar Andreae's *Ratcliff* and Rudolf Siegel's comedy *Herr Dandolo.* The smaller works consisted of a selection from Erwin Lendvai's *Nippon,* for women's voices; Gottfried Rudinger's *Serenade* for small orchestra; *Grillen,* for piano and violin, by Josef Haas; an organ sonata with alto solo by Alexander Jemnitz; the ballad *Lenore* by Emil Mattiesen, songs by Ludwig Rottenbach, and piano variations by Walther Schulthess.

The Malmö Conservatory seems to have had a little festival of its own, giving out prizes. Firsts were won by a Fugue of Jemnitz, a symphonic poem, *Notte Fosca,* by the Neapolitan Tarantini, and the orchestral *Ausfahrt und Irrfahrt,* by Hein, a Breslau organist. Second prizes were awarded to a *Comedy Overture* by Jemnitz, who lives in Berlin; the symphonic poem, *Leo and Leandri,* by Ferretto, of Ancona; the symphonic poem *Zharufa,* by Ysasi, of Madrid; a fragment of Tarantini's Suite entitled *Preludio sul Mare;* a Little Suite, *La Petite Pucelle,* by Kerrevijn, of La Hague; and *Symphonic Variations* by the Turin composer Arton.

Among other orchestral works, Karl Bleyle has produced an overture to Goethe's *Reineke Fuchs.* London enjoyed Arnold Bax's lively *Dance in the Sun,* and gave high praise to Dohnanyi's Suite. The latter, in F-sharp minor, consists of a *Theme and Variations,* a *Scherzo,* a *Romanze,* and a *Rondo.* The *Romanze* is especially full of broad melodies well developed, and the *Rondo* effectively vigorous; but the entire work is strong. London applauded also a new symphonic poem, *Tanz der Bockelfüsser,* by the young Russian Ilia Satz. Paris heard Carducci's *Notte di Maggio,* and *L'Ile Enchantée,* by Henri Lütz; and a really musical event of importance took place there, according to the *S. I. M. Revue,* consisting of the performance of Alberic Magnard's fourth symphony. This work "does not demand a dozen percussion instruments, but presents beautiful music instead." Belgian novelties include the symphonic poem *Timon of Athens,* by Lünssens, a piano concerto by G. de Greef, the overture to *Hermann and Dorothea,* by A. Dupuis, and a *Vision* by Charles Radoux. A *Triptyque* by Bouserez is another Belgian success.

Among the vocal novelties are an oratorio, *Die Sindflut,* by A. Weweler; another, *Judith,* by Arnaldo Farlotti, of Parma; and the *Psalm XLVII,* by Florent Schmitt, set with barbarous force.

The new Strauss ballet, at last entitled *Josefs Legende,* was used to start the Russian ballet season in Paris. It is a rather odd mixture of dances and dissonances. It made a fair success, which is more than can be said for Humperdinck's *Marketenderin, Gabina,* by Arthur Wulffins, was well received at Dresden. The story is one of love and jealousy. Hans Schorn has finished the one-act work *Das Ungeheuer.* Paris will hear Walter Hausen's *Oberst Chabert* and Franz Schmidt's *Notre Dame,* as well as French works, including Tremisot's *Aureole,* Henri Rabaud's *Marouf, Scemo,* by Bachelet and Meré, and Albert Wolff's *Marchand des Masques.* The same city witnessed the ballets *Djali,* by Menier, and *Mika,* by Tardli, as well as Zmdonai's lyric drama *La Femme et le Pantin.* In Italy, Leoncavallo is finishing his *Ave Maria,* Carl Viscardini has completed *A Vendee Marriage,* Alfredo Cuscina's one-act *Radda* treats a Gorky story, Franchetti is about ready with his *Notte di Leonenda,* and Respighia has produced *Maria Vittoria.* Italy will also hear *Abul,* by the Brazilian Nepomuceno. Jeno Hubay, composer of the attractive *Violon de Cremone,* has written a new opera, *Anna Karenina.* England is represented by Arthur Hervey's *Ilona,* a Dutch story of jealousy that wrecks an artist's happy marriage. Spain is having an epidemic of Zarzuelas, but it would take more than a page to treat them properly.

FRENCH OPERA IN AMERICA.

The great advance in popularity of the operas of Jules Massenet and other French composers is due, in a measure, to a peculiar combination of circumstances which have made themselves a part of our musical history of the immediate past. It would be an injustice to Massenet to say that he painted his musical stage pictures for a special frame, nevertheless, he could not have failed to be impressed with the wonderful facilities of the Opéra-Comique in Paris, where so many of his operas were produced. However, seven years ago America had shown little real enthusiasm for the work of this delightful French composer. Mr. H. T. Finck in his excellent biography, "Massenet and His Works," rightly asserts that this was due to the fact that they had never been given in this country in the true Gallic spirit. Excellent as was our opera system in New York it adhered very closely to the traditions of the old Italian and German court theatres. Even in the performance of such a work as Bizet's *Carmen,* with its well-constructed and dramatic libretto enlivened by the histrionic ability of the sensuous Calve, one could never forget that one was in a Grand Opera House and not at the Opéra-Comique, where the dramatic presentation shares the distinction with the music.

When Oscar Hammerstein opened his opera house in New York in 1906, he virtually imported the Opéra Comique, bag and baggage. Most of the singers who had won great success in Massenet rôles, moved to New York, bringing new artistic ideals and methods. With Garden, Gilibert, Renaud and Dalmores in his casts, fine Massenet productions were simple matters and thus the composer's *Thaïs, Le Jongleur de Notre Dame, Herodiade, Griseldis* and *Sappho* enjoyed a popularity which quite amazed some of the older operagoers who had never realized the potency of the art of the newer French composer.

The success of Massenet's works inevitably resulted in a wider interest in this country in the operatic work of modern French composers. People began at last to realize that there are other French operas than *Faust* and *Carmen.* The formation of the Philadelphia, Chicago and the Boston Opera Companies resulted in these cities being fortunate enough to hear newer works with advantage, as many of the singers who came here at the instigation of Oscar Hammerstein remained to join these companies. The consequence has been that the American public has been introduced to Charpentier's *Louise,* which is probably the most popular of all modern French operas. *Julien,* the sequel to *Louise* has just been introduced to New York audiences, but has yet to prove its worth. Debussy's iconoclastic work, *Pélléas et Mélisande,* has also been heard with universal interest, if not with universal favor. *Samson et Délila* has made Saint-Saëns better known to American audiences, and other novelties have been *Quo Vadis,* by Nougues; *Monna Vanna,* by Février; *Ariane et Barbe Bleue,* by Paul Dukas, and *La Foret Bleue,* by Aubert. The revival of Thomas' *Hamlet* was not so much a tribute to French opera as to that glorious actor-singer, Titta Ruffo. Unquestionably, French opera has come to stay among us.

SEEING WITH A CHILD'S EYES.

BY A TEACHER.

Fortunate is the teacher who has the rare faculty of going back to childhood herself, and making each fact or explanation suggestive of play, or at least of the familiar things of childhood. For instance, if a child cannot remember to take the finger stroke correctly from the middle joint, tell him his little hand is a hay tedder and each finger a fork. If he is country bred he will promptly see the point and will have great fun making "those little forks" do their work right.

Phrase marks may be called umbrellas, and the child who is already aware of the necessity of keeping "well under the cover in a shower" soon has the tones connected. The expression marks, *rit., cresc., p, f,* etc., can all be marked with a cross and if the child fails to observe them when playing his exercise, he can be reminded that he has left a forget-me-not unpicked, and back he will go to gather it.

Awakening and Developing Musical Ability

An Address Delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

By MISS MARY VENABLE

[Miss Mary Venable, for many years a member of the faculty of the Cincinnati College of Music, is the daughter of the historian and poet, W. H. Venable, LL.D. Her piano teachers were George Schneider, Adolphe Carpe and H. G. Andres. Later she studied ensemble and normal work with Otto Singer at the College of Music in Cincinnati, and then piano for six years under the famous Italian-American pianist, Albino Gorno. In 1891 she took charge of the musical department at Vincennes University, Indiana. In 1902 she took charge of the normal department at the Cincinnati College of Music. Her book, "The Interpretation of Piano Music," has been praised by many distinguished musicians.—EDITOR'S NOTE.]

A WISE authority of ancient times pertinently asks: "Why do we teach pupils but that they may not always require to be taught?" An essential function of the educator, whether he be a teacher of literature or of music or of any other art or science, is to awaken and direct the natural faculties of the student. The teacher should energize and inspire the learner to independent exertion and self-development. Human growth, physical or mental, bears some resemblance to the growth of plants, and proper culture works wonders. Under favorable conditions and with suitable stimulation progress goes on at a rapid rate. But we must Luther Burbank our pupils in order to quicken their evolution. When we consider the well-demonstrated fact that twigs of horse-chestnut which are acted upon by radium emanation sprout vigorously in twenty-four hours, while similar twigs not under influence of the stimulating ray hardly sprout at all, we realize that speedy development being possible for trees we should certainly look for and attain it in human beings.

THE PART OF IMAGINATION.

Musical ability is nurtured by Imagination, which, to quote Wordsworth,

"Is but another name for absolute power
And clearest insight, amplitude of mind,
And Reason in her most exalted mood."

Without imagination the student can scarcely attain the higher apprehension and culture. Chiefly by means of the listening faculty must all musical progress be determined. The trained ear must be the arbiter of every musical judgment and performance. Upon the quality and accuracy of the player's *listening* depends his artistic power, his musical significance, his technique, his character. And upon this faculty also depends the degree of enjoyment one is capable of deriving from a master's performance on any musical instrument. The listener, whose soul is attuned, by anticipation, to a responsive mood, feels the strong current of the presence of a superior artist from the moment of his entrance upon the stage, where even the master's bow in recognition of the welcome of his audience is magical and characteristic of personality. When a Paderewski or a Harold Bauer seats himself at the piano, the more or less prolonged pause which precedes the playing is eloquent presage of what is to come, and sweeps his audience as well as himself, strongly, resistlessly, toward and then into the mood about to be expressed in tone. Logically flowing in with the current of the silent music of the living pause, the opening phrase, already an integral part of the mood, seems a continuation of it, rather than initial, as a great actor's first words are almost divined by the audience before he speaks, and the sensitive musician feels, "Yes, that is the way I conceive it. How he expresses my feeling. The eloquent pauses—he begins again on the very fraction of a second as I feel it. The *rubato*—how natural and inevitable. Why then do I not so express myself when I play?" It is such quickening of the emotional life before a tone has been produced that is suggested in the anecdote related by Josef Hofmann, who said of his master, Rubinstein: "He never played for me. He only talked, and I, understanding him, translated his meaning into music and musical utterances. . . . Once I played a Liszt Rhapsodie pretty badly. After a few moments he said: 'The way you played this piece would be all right for an amateur player.' Then rising and coming toward me he would say: 'Now let us see how we play such things.' Then I would begin all over again, but hardly had I played a few measures when he would interrupt and say: 'Did you start? I thought I hadn't heard right?' 'Yes, master, I certainly did,' I would reply. 'Oh,' he would say vaguely, 'I didn't notice.' 'How do you mean?' I would ask. 'I mean this,' he would answer: 'Before your fingers touch the keys you must begin the piece mentally—that is, you must have settled in your mind the *tempo*, the manner of touch, and, above all, the attack of the first notes, before your actual playing begins.'"

The piano teacher must give the pupil a far deeper interest in his own life. Said the Skald to King Skule, "A man may die for another's life-work, but if he is to go on living he must live for his own." It was startling to hear a big, strong, round-cheeked, healthy, bright-eyed girl exclaim: "Lately my music



MISS MARY VENABLE.

makes me think of dying!" The teacher, after a momentary gasp and a quick searching of memory to see what could have produced so undesirable an effect, made reply of "Why so?" bring forth the explanation: "Because music has made my life so much more interesting than it used to be, and I should not like to die until I see how it comes out! And music is so different from what it used to be to me, that it takes all my time. Even when I am on the car or walking to my different pupils I am working on my pieces, and when I get home I can do right away, without practicing, what I want to do. I have to do it in this way because I teach so much that I haven't time for much practice, and I get along much faster than last year when I had all my time for practice. Now I find I can do a great deal in five minutes."

Another pupil, after playing the Adagio from Beethoven's D minor Sonata, Op. 31, sat quiet for a few moments, and then began smiling to herself.

"You are enjoying yourself, let me share the joke!" She laughed aloud. "I am thinking of the way I used to think this music should sound. It seemed interesting to me then, but it really was so dry and unmusical that I cannot see how I could ever have felt it that way."

"You play it well. How long have you been feeling and playing it in this way?"

"Oh, a long while."

"How long?"

"Oh, a very long while."

"But just exactly how long?"

She sunk herself for a moment in thought, then looked up in amazement, "Why, since day before yesterday when I had my last lesson!"

A vast chasm of musical understanding and feeling had been bridged in a day, the two interpretations sounding as though given by two different players, the latter of whom was not only far more advanced, but also far more gifted than the former.

As part of the training in public playing some strangers were invited to remain and listen to the performance of a little girl of eleven. After the guests had gone the teacher said, "Marta, was that playing real?"

The child shook her curly head negatively.

"Was any of it real?"

"Yes."

"Where did it begin to be real?"

She had played without notes Foote's *Prelude from the Silhouettes,* and, opening the music, she turned to the middle of the second page and correctly pointed to the very chord where she had begun to play with true feeling, because the musical interest had overcome the self-conscious embarrassment of playing before others.

ACCENT.

When music begins to pervade his entire being, so that the student carries with him constantly rhythmic feeling and thought, especially of the compositions which he is studying, his comments and replies are sometimes very original. When a journalist who for his own pleasure was taking piano lessons and was asked, "What is accent?" he made instant response, "Accent is a crest of the continuous movement." The fineness of the definition brought a shock of surprised delight to the instructor. The amateur had been playing a little piece named *Ocean Breezes,* and pointing to the notes where an accented and sustained subdominant descends to the leading tone, he had said, "Oh, I wish I could tell you how that makes me feel!" Later, he said, "I can just hear the sea and feel the motion of the waves." So his explanation of accent was logically derived from his musical experience.

Fannie Bloomfield Zeisler wisely writes: "Students must throw themselves passionately into their art, must mingle much with one another for mutual stimulation, must read good musical papers, keep themselves broadly informed." This, in addition to hearing plenty of good music and to having much music of different styles to study. Too often the desires of students of music are far too limited. Their little demand for it, at first, reminds one of the housemaid who said: "I don't know what to give my friend Fleecie for a Christmas present." "Why not give her a book?" suggested her mistress. "No, that won't do, she has a book!"

Sometimes when we believe we have been specially helpful and clear in our instruction, through playing, or through words, we find we have been ludicrously mistaken, as was the teacher of public school music, who, after having explained elaborately and to her own great satisfaction, the nature of music, finally asked: "And now, children, what is music?" and was startled with the prompt answer: "Music is a loud noise made by straining the vocal chords."

The more exquisite perceptions are not to be expected in the majority of learners. Not even a very large minority can be made into good musicians

Nevertheless, no lower ideal than perfection will produce the best results. The teacher should teach as if in expectation that each pupil may attain the beatific harmonies.

Shakespeare extravagantly said:

"The man that hath no music in himself . . .
Is fit for treasons, stratagems and spoils. . . .
Let no such man be trusted."

Without ascribing to the unmusical such utter depravity we must admit that man who has no music in his soul can hardly be trusted to play the piano very musically. This ideal of perfection—of hitching your wagon to a star—may seem transcendental, even fantastic, but is in fact at the heart of all great teaching of whatever subject, and music most of all the arts is the one which appeals to the absolute and unobtainable of the soul.

The accomplished teacher has both the science and the art of piano playing at his command. When the pupil first presents himself, the master will diagnose the case, see possibilities, and at once begin specific work, in the hope of accomplishing definite things. Let it be assumed that every pupil is essentially an angel Israfel, whose "heart-strings are a lute," for, as Goethe says in *Wilhelm Meister*, "When we take people merely as they are we make them worse; when we treat them as if they were what they should be, we improve them as far as they can be improved." We needs must begin with what the pupil already has or knows, and may gradually lead him on to higher conceptions. The student must not be enslaved. He usually is shy and afraid to put forth his best efforts before the teacher for fear of failure, the shock of which is great to him in proportion to his endeavor. Said a business man of large affairs who was studying music as a pastime, "I understand exactly what you want me to do, and when I am at home and not thinking of anything but just the music, I hit it on the nose every time." Fear of criticism and thoughts of personal self must be eliminated, together with hurry and worry, and, as much as possible, discouragements of every kind. Instead we must substitute eager pleasure and create an attitude of a working poise coupled with intense interest in the music itself and in the details of re-creating it. For we are as we feel, not as we think. A great love for detail must be inculcated, for as Arthur Foote reminds us: "The greatest weakness in our musical and other education lies in this—that young people at home, and in public or private schools, are seldom made to do anything *just so*. Exact thinking and accurate performance are the exception."

UNPRODUCTIVE PRACTICE.

Students must not practice carelessly, still less must they practice cautiously. A pitiful and disastrous objective striving to make the tones *just a little* louder or *just a little* softer, is often the result of trying only to do as they are told, and so, with wary calculation and solicitously heedful of fingers and keys, and perhaps even expecting failure, they "try hard," instead of strongly yet easily *listening* for a desired and expected amount of tone. The fingers, even if but little schooled, almost automatically produce at least a close approximation to the tonal quality and quantity desired. The mis-called education which causes or permits to continue such incorrect habits of soul, mind and body, too often so warps and twists the real nature and hides the abilities that the observer is reminded of the contorted, flattened and elongated images seen in the room of mirrors, the "House of Laughter," at Coney Island. Deficient in education, taste, body, brain, imagination, emotion and other fundamental things, are many who aspire to learn music, yet from this unpromising material must the teacher of music produce pianists, even though the mental processes of some of them be as sluggish as those of the snail, which, for purposes of scientific observation was thrown into a polished glass tank of water containing only a delicately balanced see-saw. The immersed snail, in his effort to regain the land, found and crawled upon the submerged see-saw, until his weight swung the bar downward at the other end, when he reversed himself and crawled upward again until, arriving at the end he started from, the bar again swung downward, when he again reversed, and thus stupidly and patiently continued the performance with each oscillation, not realizing that his weight [illegible] him no nearer the land than when he started upon his endless and unproductive journey. [illegible] pupil will continue patiently and unintelligently to reproduce, day after day, many hours of each [illegible] lessly believing thus some day to [illegible], staggering in an atmosphere of "All hope abandon, ye who enter here." His mental attitude is like that of the old nurse who says that she "Always hopes for the best and looks for the worst."

Even the naturally talented student usually works more with his fingers than with his ears and brain. And so it becomes necessary to make the student over, to rid him of many habits and tendencies which he has thought of as virtues, and on which he has prided himself, such as muscular and mental limpness, which he denominates relaxation; rigidity and stiffness which he calls strength and firmness; coarse loudness, which to him is brilliancy and fire; meekness, which he calls modesty; coldness, which he thinks of as reserve; caution, which he names carefulness; carelessness, which he believes to be freedom; inattention to the music, which he names individual interpretation, talent and personality.

WORK IS VICTORY.

In piano playing, a perfect coördination of mind and body must be aimed for, and incessantly worked for. Work is victory. Said Paderewski, recently, "I try always to hold high the character of my art, to hold it pure. . . . I will confess to you that I am a hard, persistent worker. . . . It is well to remember that in the case of piano playing the message of the brain has to be interpreted by muscular action, and the more highly trained are the muscles, the more harmonically working the nervous system, the nearer it is possible for the player to succeed in getting that which he produces to approximate that which he conceives he feels." "Work," declares De Pachmann, "this is my life secret, work, unending work. I have no other secrets. Work is the greatest intoxication, the greatest blessing." But we must not forget that while these eloquent words stir in us a respondent enthusiasm for the living work in which we have learned to delight, this is usually not the case with the pupil when he first comes to us. To him we will not talk of work, which to him merely means endless grubbing with minute and disproportionate musical result—because although he works hard, he works outside of music, not in it. Many students—not ungifted—have spent eight and ten years, playing notes, with fingers and keys never really listening, in the musician's meaning of the term.

We will play to our pupil and have him play to us, and will talk to him of music and renowned musicians and of other inspiring subjects, to capture his curiosity and arouse his ambition. When we play for his instruction we will obviously listen in a manner that will produce desired results; and, in general, we will endeavor, by pictorial word and by illustrative action, to control his attention and direct his efforts. We may hope, by such means, to stir his imagination, at first feebly, perhaps, then more strongly, until at length he will experience that kind of inner listening which is so penetrating and rhythmic, so absorbed and enraptured, that it takes possession of the entire being, body and soul, infusing him with meaningful music which powerfully pushes for audible expression

ECONOMIZE IN ENERGY.

BY B. H. WIKE.

How to economize energy so as to get the best results is a problem for both teachers and pupils, and is not to be disregarded. Here are some suggestions as to how it may be done:

AVOID DISTRACTIONS. Don't gaze out the window at passersby during the lesson, nor otherwise allow your pupil to suffer an interruption of attention.

AVOID DRUMMING when practicing. Apply every minute to serious study while at the piano. It is necessary to prevent the dulling of enthusiasm.

DON'T PLAY LOUDER THAN NECESSARY, either in practice or in public. Taking "f's" and "ff's" louder than needed is just so much extra energy gone and invites fatigue.

DON'T DRAW THE LESSON OUT to an abnormal length unless the pupil demands it and really knows why he desires it and you are sure he needs it

CONCENTRATE CAREFULLY. If the mind lags, you may be sure you are not applying yourself as you ought or something else is wrong This applies also to your pupils

BE SINCERE Every thought, action and word contribute a result Insincerity is sometimes called dishonesty in purpose, which surely takes energy in varying degrees.

CULTIVATE CALMNESS and make the very best of every situation as you meet it.

AWAKENING INTEREST IN DULL PUPIL

BY MRS. LILIAN M. WHITE.

YOUNG boys of from ten to twelve years of age [illegible] the ones who cause the most wear and tear on [illegible] teacher's gray matter, as they show sometimes [illegible] most unexpected likes and dislikes. An utter lack [illegible] interest is sometimes exhibited when a bright, cate[illegible] piece is given which boys would be supposed to [illegible] joy, and in its place something like a solemn fune[illegible] march will be studied faithfully and played wi[illegible] remarkable feeling and taste.

Again, a piece of martial music, which wou[illegible] naturally stir any boy's soul, is passed by with negle[illegible] and indifference, and the daintiest of fairy-like co[illegible] positions is asked for in its stead; and well for t[illegible] advancement of such pupils if they are sometim[illegible] allowed their choice in the matter; it can be do[illegible] with no loss of dignity on the part of the teach[illegible] and with the greatest satisfaction to all concerne[illegible] when the increased interest shown is taken into co[illegible] sideration. Sometimes diffidence or timidity on t[illegible] part of the pupil hinders freedom of expression [illegible] execution. Teachers realize this more fully tha[illegible] pupils, and should work with all their powers for t[illegible] bringing about of those conditions which the individu[illegible] case demands, for no two cases are alike, or to b[illegible] benefited by the same treatment. Teacher and pup[illegible] must be in perfect accord with each other and wit[illegible] the music studied or there is partial failure.

PUPILS WHO EXPECT THEIR THINKING DONE FO[illegible] THEM.

Few teachers escape the trial of the listless, shallow[illegible] ease-loving pupils who expect their thinking and count[illegible] ing to be done for them (and as much of their othe[illegible] work as is possible) while they float to a musica[illegible] heaven on flowery beds of ease. These cases ca[illegible] sometimes be aroused from their attitude of apath[illegible] when all the usual methods of urging to thorough[illegible] study have failed, by the recital of incidents in th[illegible] lives of notable people who have overcome grea[illegible] obstacles and made names for themselves in som[illegible] special line of work, whether art, science, or literature it matters not. The lives of the great musicians ar[illegible] full of just such incidents, but many times the im[illegible] pression is deeper and more lasting if the subject chosen be one not in any way connected with music The history of our own and other times can b[illegible] drawn upon, and that mind is indeed dull which fails to respond to the inspiring instances that can be cited. A fine illustration of the unlimited possibilities waiting to reward the student who searches deeply may be found in an incident related by the late Dean N. S. Shaler in his autobiography. When he began his studies under the great naturalist, Louis Agassiz, he was given a table and a tin pan for apparatus, and a small alcohol-preserved fish to study. In about one hour's time he was sure he knew all that ever *could* be known about that fish; and began to look for an opportunity to air his discoveries. Agassiz, who was bent on testing the fibre of his pupil, did not come near him. Shaler, piqued and put on his mettle, took up the fish again and worked at it for *seven days*. At the end of that time he was given a chance to tell what he knew, and after all those hours of labor was met with these words: "That is not right." Then he began work anew and in earnest, and in another seven days of ten hours each, he conquered the difficulties to such an extent that he was given new work, namely, a half peck or so of bones, which proved to be skeletons of fish, which, with no instruction whatever, he was supposed to sort out and fit together in the correct way. For two months this occupied him and then he was put upon still more difficult work, but now came the *joy* and sense of uplift that comes from *conquering*.

Helen Keller's achievements are another instance of incessant painstaking work. But here again we find the patient, great-souled teacher, who uses her love for her work, and confidence in her pupil as levers in lifting that pupil to the unique position which she holds to-day. No wonder that Miss Keller, with the memory of such a teacher, can say to hearing, seeing, speaking people, "I am as happy as you are."

The spirit of work of the kind just mentioned is what counts, and the fact that music is an art as well as a science, does not lessen the demands made on the student; rather are they increased, for the study must be approached from the aesthetic as well as from the scientific side.

Tone-Production by Means of the Pressure Touch

By J. FRANK LEVE

THERE are many different qualities of touch, giving wide field of tone production employed by the "Artist ianist" to produce the never-ending variety of tone hich so greatly enhances the beauty of a composition l at the same time captivates the listener. How en has the musical student, while attending a piano ital, been filled with wonder and amazement at the ging quality of tone produced by the artist while ndering a Chopin nocturne or a composition of the mantic School. The next morning the student, with t same composition on his piano, endeavors to pro- ce the same tone effects and meets with dismal lure. He repeatedly asks himself, Is it continued actice or is it an inspiration that gives each individual ger the requisite key pressure for tone playing? nable to answer the question, he appeals to his cher, and is told that it is temperamental, and will obably come later on. He is filled with disappoint- nt because, after reaching a high degree of "tech- al" proficiency, he finds himself lacking in the so- lled "tone-playing."

MAKING THE PIANO SING.

He has failed because he has never been taught the sic principles necessary to produce the "singing qual- of tone" produced by the pressure touch, also cause he has not had the necessary practice to quire facile finger muscles. There are rules for ac- iring facility in the use of the muscles of the throat at apply also to the muscles of the fingers. Does not e concert performer really sing through his fingers, , rather, does not the piano sing because of his facile ger muscles? To acquire the faculty of making the ano sing requires long and continued practice.

Edmund Neupert directed my attention to the pres- re sign (—) and to the great beauty of the pressure uch, as means to tone production, which he uses peatedly in his *Melodic Studies,* a good example of hich is found in the following:

No. 1. *Allegretto.*



I have adopted the sign (—) as the pressure sign, ecause in classical works, where this sign is used, it s best produced by the pressure touch, notwithstanding n musical dictionaries it is defined as *tenuto,* sustained.

My claim is that the sign (—) does not mean *tenuto* n the same sense as when that musical term is used. t rather means, in addition to the note being held or the full time, that it is to be produced by a pressure on the key. These together produce a singing or vibrating tone that "sings" out above the surrounding notes (even though produced by a delicate touch), and that blends or melts into the following note.

JOSEF HOFMANN'S OPINION.

Josef Hofmann, the renowned pianist, once explained this sign (—) in the following words:

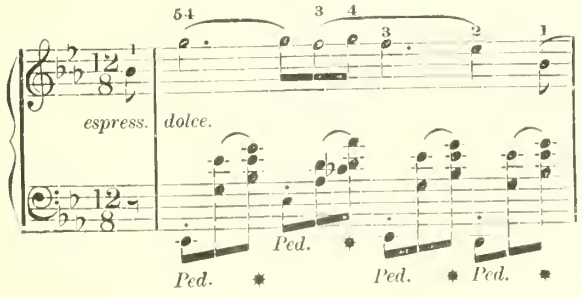
"It means that the notes should be played in such a way as to stand somewhat isolated from each other and held down, but not long enough to form a legato. It also implies a certain emphasis."

This comes very near to my idea of the pressure touch, though I would define the method of producing the pressure touch as follows: The finger must cling to the key and the tone be produced by a pressure on the key sufficient to make it sing out or vibrate above the surrounding notes. The unemployed finger must glide and be at rest over the next note to be struck, while the pressure tone note is held so that it will blend or melt into the note that follows.

The underlying thought in these two definitions of the sign (—) is very similar. The pressure on the key produces a different quality of tone in that it sings out or vibrates, which somewhat isolates or differentiates it from the tone produced by a blow. It is also held down so that it blends or melts into the following note, which is like a legato, except that it ends at the close of the two notes. Further, it is produced by a certain "emphasis," a pressure.

Theo. Kullak says of the pressure touch, in his annotation on the Chopin Nocturne, Opus 9, No. 2, "The first note of each of the groups of three notes in the bass is to be produced with a pressure, not with the stroke, and the executing finger must be held in readiness over the key in order not to miss its note when it should be made in sound."

No. 2.



My experience of thirty years as a piano teacher has convinced me that you cannot begin too early to teach "tone production," and I begin early to teach the pressure touch, just as soon as the pupils are able to produce correctly and with regularity the notes struck by a blow.

I have always found the pupil's interest increases in his studies when he grasps the idea and begins to put it into use, and as he matures he gradually begins to master this beautiful touch.

Schumann uses the pressure touch in the *Soldier's March* from his *Album for the Young,* making a beautiful contrast between pressure and stroke tones.

No. 3.



The "Artist Painter" must be taught light and shade before attempting a finished picture, so the piano student must study the art of shading before he can produce a finished tone picture, and the "pressure touch" is one of the most important means of tone shading.

The teacher must remember that there are notes requiring a modified accent that must be produced with a delicate touch, yet must be sustained long enough to melt or blend into the following note, and still must sing out above the accompaniment.

Chopin's Nocturne, Op. 27, No. 1, is marked with signs to show the great contrast between staccato tones—tones produced by the pressure touch—accented tones and tenuto tones. This refutes the musical dictionaries that call the sign (—) tenuto or an accent, as both of these signs are also employed.

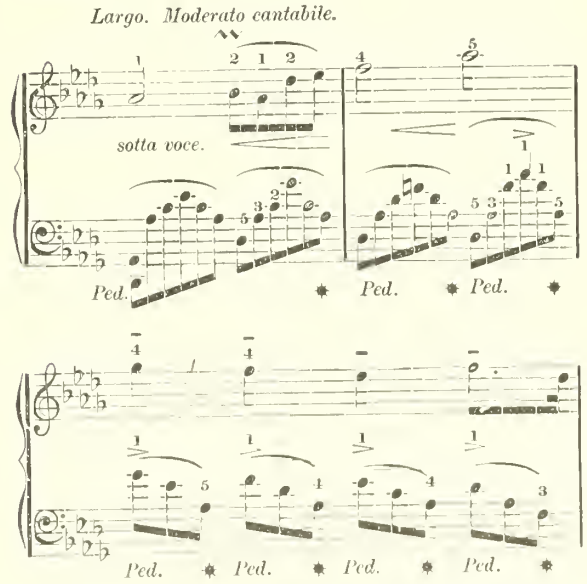
No. 4. *stretto.*



In Chopin's *Fantasie Impromptu,* Op. 66, the author has omitted all signs indicating how it is to be played. I have supplied the pressure signs. Produce each of these notes with less weight of pressure than the former up to (*f*), where the weight of pressure must be sufficient to make it sing and blend into the next note. The accompaniment in this measure must be delicately rendered with a slight accent on the notes, so marked, so it will be in sympathy with the pressure tones.

No. 5.

Largo. Moderato cantabile.



Professor Rubner, in the above example, suggests that the first note of each of the triplets, in the bass, should be sustained in sympathy with the pressure tone melody, which unquestionably requires a tenuto rendering.

In the example from Chopin's *Nocturne,* Op. 27, No. 2, I have placed the pressure sign (—) against the melodic tones that must sing out, making a beautiful contrast between two notes played at the same time—one of the notes produced by a stroke, the other with a pressure. Also there is an accented stroke tone, played at the same time as the melodic pressure tone, and they must all be in sympathy with the musical terms *dim, Calando, smorz,* giving a beautiful gradation in the weight of the pressure.

No. 6.



The *Serenata*, by Moszkowski, Op. 15, No. 1, contains a beautiful example of the pressure touch which must be rendered in sympathy with "*piano*":

No. 7.

Andante grazioso.



In the *Faust Waltz*, by Franz Liszt, the pressure tones must be played in sympathy with "piano," and it will be greatly enhanced by a "*lusingando*" rendering.

No. 8. *Allegro vivace assai.*



In the *Symphonie Pathétique*, by Tschaikowsky, the first pressure tone must be in sympathy with "forte" and the second [illegible] with [illegible] weight of pressure; while the [illegible] with still less weight of pressure [illegible] to *fortissimo* [illegible] with still [illegible]

No. 9.



The closing example is from Beethoven's *Sonata, Op. 27, No. 2.* I see no other way of producing the upper notes of the roll chords except by a pressure because the third proceeding measure is marked *decrescendo* followed by another decrescendo sign and in the following measure is a *p* sign followed by another decrescendo sign, while the measure following is marked *p*. Therefore the example must be played almost *pianissimo*. Try the passage, playing it delicately and rolling the chord up to its upper note, and hold it only for its full time, and then try producing the upper notes by the pressure touch, holding it until it melts or blends into the following note, and I am sure that you must agree with me that the closing example fully proves my contention:

No. 10.



I advise the teacher to begin early to teach the pressure touch, as it will interest the pupil, and anything that will interest as well as instruct is to be used so that your pupil may not give up his musical studies [illegible] *sight reading*.

As soon as your pupils are able to produce the pressure tones, the beauty of their playing will redound to the credit of the instructor.

DIPLOMACY AND THE INTERFERIN MOTHER.

BY A TEACHER IN AUSTRALIA.

Some time ago a writer in The Etude mentio little incident connected with an old fashioned ins tion book which a parent had foisted upon the te with a dismal hysterical note that "I used to gallons of tears over the difficulties of this book I was a child." I am somewhat surprised that enterprising, self-reliant American teacher pe himself to be dictated to when assigning the ma for his lessons.

I involuntarily fell to imagining how I should treated the situation, had I been that teacher. I sh have raised one eyebrow slightly. This is really e tive, but requires a little practice,—then allowed a of suppressed amusement to chase over my face, w suggestion of horror, after which I should dimpled up my face into a bewitching little smil I had been that teacher—and expressed myself in gentle tones somewhat to the following effect:

"Oh my dear Mrs. —— how interesting that you preserved the book all this time. It seems a pi could not see a little more service. Unfortuna however, it would not be suitable for our purpos and sorry I cannot use it. I can quite understand you feel about it, and hope you are not disappoi You see modern methods and modern books music so much more pleasant and easy for the begi If you had had the advantages of the instruction little daughter will have, those tears would never been shed. I am sure you will be glad to save from unnecessary tears and drudgery. I should you to understand that a capable teacher is entru with the prescribing of the music for her pupils, as a Doctor is of medicine. I assure you that I s order my little pupil only such books as will en her best progress. Dear lady, never talk again tears in connection with music. We are going to l no tears here, only smiles and gladness. Howe we shall not require a book to-day. There is m we can do without a book, and by next lesson, I s have an excellent one ordered. I do not mind trouble, truly. It is a pleasure to do anything for pupils. No, don't thank me, I must use the best me and give out my best work, or I should not be wo of the name of teacher."

Fewer words might suffice, or I might even use m never for one moment doubting the complete ac escence of the mother. The suggestional method wonderful results with both parents and pupils. Sp to them with conviction in your voice, and they drink in every word like thirsty soil. This is no the It has been proved over and over again, experimenta I always deal so with my parents, and never have difficulty. Maybe, Australian parents are of a mil more bidable type, but surely human nature is the s in America. I have never known anyone yet, here in England or Germany who was not amenable to laws of suggestion. Suggest by your whole man that your client has every confidence in you, and t it for granted that your wishes will be carried and they will believe it too, in spite of themselves.

I learned a great many things of this kind fron very dear teacher. This sweet soul was gentlen itself. She always spoke very softly, but none wo dare to gainsay one word she said. She was ne known to speak a cross word, or to frown, bu always felt that an iron hand was at the back of head, pressing my nose down to the grindstone. always knew that the tension would not be rela until I had satisfied this charming little tyrant. the process was not unpleasant, for I would willi rivet my attention and strain every nerve to bring glad look which always came with the mastery o difficulty, or the happy interpretation. Somehow, inspiration would come too, musical ideas would fl into my mind, and I could play better than I thou possible, when under this gentle influence.

All the pupils felt the same. There was no ma used beyond the magic of fervor and deep convicti You might imagine that there must have been a pow ful and striking personality at the back of much fir ness and influence. Know, then, that this iron-hand person was frail and delicate, shy and retiring, swe tempered and generous, absolutely too nervous to p form in public, for which, in artistic temperament a ability, she was so peculiarly fitted.

Making Music Interesting to the General Public

What 3000 Pianoforte Recitals Have Taught Me

By the Noted American Blind Pianist

EDWARD BAXTER PERRY

[EDITOR'S NOTE.—Most of our readers are familiar with the career of Edward Baxter Perry, and it is possible the few of them have heard Mr. Perry than any other touring virtuoso because of the fact that he has given some three thousand public recitals, has visited every State in the Union many times, and has interested great numbers by his descriptive talks preceding each recital. Mr. Perry has been blind from childhood but has always avoided making capital out of his affliction. He has a prodigious memory and a very extensive repertoire. He was born at Haverhill, Mass., February 14, 1855, and received his training from J. W. Hill, Theodore Kullak, Pruckner, Clara Schumann and Franz Liszt. His books, entitled "Descriptive Analyses of Piano Works" and "Stories of Standard Teaching Pieces," have been widely read.]

[MAY I be pardoned if I endeavor to call the attention of professional musicians to a mistake which I believe the majority of them are making in their work, and in their attitude toward the general public, upon which after all they must depend for patronage and financial support? What is, or should be, the ideal aim of every true musician? To increase the general interest and intelligence along musical lines in the community in which he lives, and by which he must live. What is the practical effort of every rational musician who exists by playing or teaching? To increase the size of his audiences or his classes by means of this very growth in interest and intelligence; to obtain better work from his pupils, better appreciation from his listeners, higher valuation of his art and of himself as artist; and to secure thereby a larger, more reliable income. This is their natural, legitimate aim, and is in fact vitally essential. But are we all taking the best and surest way to accomplish it?

AN IMPERATIVE NEED.

We claim that music is one of the greatest of the arts; so it is; and that the public *ought* to be interested in it and hungry for it. So it ought; but the fact is it is not. Good music is less in demand, and commands a smaller price in the public market than any other commodity in the world which requires the same amount of brains and training to be produced; and we may as well face the facts. There are a thousand ministers, doctors and lawyers all over the country taking good positions in their respective communities, and earning good livings, who, with the same relative ability and equipment would starve to death in the musical profession. However inferior the quality of the wares they have to offer, they are of a kind which the public wants and thinks it needs; while the great mass of the people does not want good music at any price, and the better it is the less they want it. Is this wholly the fault of the public? Instead of damning them as ignorant swine before whom it is foolish, almost criminal, to cast our pearls, as we are often inclined to do, would it not be wiser to look into the reason for these conditions and do what we may to remove them?

People do not enjoy what they do not understand, or take an interest in things about which they know nothing. Why should they? How can they? It is useless to say they ought to, and are ignoramuses if they do not; that does not help matters a bit. They must be shown how and why others enjoy and understand. It is useless to approach them with a lot of learned but to them dry and incomprehensible technical details. They do not know even the terms we employ. The technique of any art is interesting only to the specialist; the average person knows nothing and cares less about your first and second theme, your modulation into the relative minor, your cadenzas and false cadences, your development, climax and anticlimax. He would not be interested if he did, any more than a musician without a classical education would find benefit or pleasure in hearing a professor of Greek parse a few lines of Homer, telling you about the verbs and nouns, their moods and cases. You would naturally ask, "What of it? What has all that to do with me, or with life as I know it? It may be all very valuable for the student of Greek, but what does it mean? What practical application has it? What bearing on the struggles and suffering, the joys and sorrows, the hopes and loves and fears of the race?" To understand that he must learn Greek, or you must translate for him.



EDWARD BAXTER PERRY.

WHAT THE WORLD EXPECTS FROM MUSICIANS.

This is precisely what the world is asking of us as musicians in regard to the art of music. We must show it, step by step, point by point, by methods and language which they can comprehend, or acknowledge ourselves and our art failures in every practical sense. This cannot be accomplished fully in one generation, perhaps not in ten, but a little can be done every year, especially with the young, if we are patient and persistent and go about it in the right way. In algebra and all other processes of reasoning by analogy, we proceed from the known to the unknown. We forge our chain bridge, link by link, from the solid ground of familiar facts on which we stand across the gulf of mist and uncertainty to the realm of the probable, the reasonable, the logically certain. In introducing the child, or the mentally immature adult to a new realm of thought or a new form of art, we must proceed in the same manner, from the known to the unknown. Thus in presenting serious music to the untrained listener, with any hope of awakening real and lasting interest, whether he be young in years or merely in experience of that form of expression, we must begin with something simple, concrete and familiar, like a boat ride, a battle, or a storm; or some common emotion, like joy or grief or fear; using language which is a familiar medium of expression to bring such scene or feeling clearly and vividly before the imagination. Then we must show how that scene or mood can be represented in music, what melodic phrases and harmonic combinations and rhythmic formulas are used in the symbolic tone language, to suggest and reflect the precise idea or emotion already before the mind. When this has once been successfully done, the first, most difficult, most important step has been taken. When the most sceptical and unmusical listener has been made to grasp the connection between any known phenomenon or sensation in life and its expression in the hitherto unknown language of music, the door to the temple of musical art has been opened. The rest is merely a matter of further experience, investigation and opportunity. Music is no longer a sealed book, as it avowedly has been for so many. The first page has been opened and in a measure at least deciphered, and the interest grows with further perusal.

Once prove to the average schoolboy of the most prosaic type that good music can and actually does bring to his mind even such baldly realistic suggestions as the sound of bells, the tramp of cavalry, the murmur of waves or the whisper of the night wind through the leaves, and you have opened to him a new vast realm of mental and emotional perceptions and experiences. From that to the appreciation of the subtlest, most abstract idealism of the great masters of tonal art is for him merely a matter of time and increasingly pleasurable development. The bars have been let down and now well-nigh limitless fields of impressions, of helpful, refining, elevating opportunity are before him.

I know of no higher gratification for the educator than that sense of having unlocked to one human soul the sacred mysteries of artistic enjoyment and culture, even if the key employed be of necessity of the simplest and crudest form.

Every art, music not less than others, is based upon life, is the reflex of life. This we must prove by actual demonstration if we would convert the world to an interest in and love for our own especial art. We must show conclusively the relation between musical expression and the life experiences which are its source. We must stimulate the intelligence and imagination of the listener and show him how to exercise them in relation to the art work which we present to him. We must demonstrate the connection between the things he sees and feels and the expression of these things in the idiom of music.

AWAKENING A VITAL INTEREST.

Then, and not till then, may we hope to awaken the general public to a vital interest in our art; not merely as a series of more or less agreeable sounds, appealing pleasurably to the auditory nerve and cleverly ar-

ranged in certain forms with logical relation to each other, but as a great and vivid medium of expression, like poetry; instinct with thought, suggestion and fancy, glowing with emotion and throbbing with the great heart-beat of humanity.

I need not say that the convictions expressed in the foregoing have been the *raison d'etre* of the Lecture-Recital. A recognition of the same need and a great step in the right direction is the recent custom of printing annotations concerning each number upon the programs of concerts given by nearly all our leading orchestras. Often these are too largely confined to the technicalities of musical construction, but where anything is known to the writer of such annotations regarding the origin and significance of the compositions presented, I noticed it is eagerly seized upon and made much of. I have been too busy myself with concerts during the season to speak from personal experience, but I have been informed by the musical critic of one of our leading Boston newspapers that no new composition has been presented by the Boston Symphony orchestra for several years past which was not based upon some literary, legendary, or historic material.

If the question be asked, why does the average intelligent and educated person need assistance before taking interest in the best musical works, the answer is simply because music is the youngest of all the fine arts; painting and sculpture have been longer among us, and poetry is a still older sister. To illustrate, a person of education and culture could hardly look at one of Raphael's Madonnas and see nothing but a beautiful woman with a baby in her arms; because the story of the Christ-child and its expression in painting has been well known to him from his youth up. Likewise a well-bred college graduate could not look upon a Venus in marble and see only the figure of a lovely woman with an apple in her hand, because he is familiar with Greek mythology and the story of Paris. Yet thousands of such people of culture would hear a Beethoven Symphony or a Chopin Nocturne without an inkling of its meaning or a thrill of emotion.

Hence the need and importance of every particle of illuminating information obtainable.

APPRECIATING THE BEST.

Cavil as they will, the European critics can not deny that American audiences persist in enduring the latest musical novelties and enduring them in copious measure whether they like them or not. The London Symphony orchestra has just announced a policy of adhering to standard modern and classical works rather than introducing novelties. It is claimed that London audiences ignore programs made up of novelties. Unmusical America, on the contrary, demands immediate transplanting of the most unusual, or the most bizarre tone combinations. A large measure of the great success of Theodore Thomas was in his progressiveness in finding new and wonderful material in Europe and bringing it to light in America. Robert Franz, writer of immortal Lieder, found his first really appreciative audience in America, and Liza Lehmann's delightful *In a Persian Garden* had to wait for the warmth of American appreciation before its oriental blossoms opened wide.

This readiness to appreciate new things which we unquestionably manifest is by no means due to a lack of the ability to appreciate properly. We may not have the technical equipment of all those who ascend the hill at Bayreuth, but much hearing of the best has drilled us in how to determine what is good without obliging us to look upon anything unconventional as unpardonable. The reception given to *Boris Godounow*, *Salome*, and *Pelleas et Melisande* are certainly a fair test of our musical liberal-mindedness. Even *Carmen* (which, despite its immortal charm, seems a little bit old-fashioned when compared with Schoenberg's latest) failed dismally at first in making the impression the composer desired. Some time ago Chaminade recounted to the Century the opening impression thus:

"Before the first performance occurred, footlight gossip scattered tidings that the music was "strange," the [illegible] the interpretation extraordinary. *Carmen* was brought out in the Salle Lavart on March 3rd, [illegible] audience of all Paris, the world of fashion, literature and art. *Carmen*, a work brimming with [illegible] and action whose dazzling brilliancy was later [illegible] and to-day one and the same outburst [illegible] the artists, and the critics [illegible]! The listeners, astonished [illegible] remained cold."

[illegible] of 1875 say to the manner in [illegible] received in Philadel-

LENDING INTEREST TO THE PUPIL'S RECITAL.

BY FREDERICK H. MARTENS.

The average piano recital by pupils can be made far more interesting for all concerned, by giving unity to its program, making each of its numbers part of a well-planned scheme, instead of having them string along disconnectedly, one after another, without any interrelation. A program whose numbers illustrate some special period, some type of musical development, or some one of the many points of contact between music and life itself, is bound to have a unity which the more conventional form of program lacks, and in this connection quite a few programs of real educational value and interest suggest themselves. Such titles as "Dances of the Nations," "The Music of the Heart," "Voices of Nature," "The Orient in Piano Music," "Musical Mood-Pictures from Many Lands," "Military Music," are full of possibilities.

For instance, say the teacher decides to give a "Rococo Recital," not necessarily dealing strictly with eighteenth century French music, but trying to present, through the medium of music in general, some of the characteristics of the period itself; its grace, its cheerfulness, its artistic charm. What attractive possibilities are offered for a little musical affair whose novelty will be sure to give general pleasure.

AN INTERESTING PERIOD.

The teacher knows, of course, that the adjective "rococo," was originally applied to French decoration in the reign of Louis XV, with its wealth of delicate scroll, shell and foliage ornament; and that its meaning has since broadened until it expresses the very spirit of the second half of the 18th century in France—the "rococo" period—the brilliant age of luxury, extravagance and taste which preceded the French revolution. It was the age of polish and picturesqueness, of engaging grace in every detail of existence. As such, it has not failed to influence the composer, and a number of charming musical fancies show how he has responded to its appeal.

We will suppose, for the sake of argument, that sixteen pupils in various stages of advancement are to take part in this program; two little beginners, in the first grade, tremendously proud of a chance to demonstrate some of their newly acquired ability as pianists; three others in the second grade, and the same number in the third and fourth grades. As we go higher up, the ranks may be supposed to thin somewhat: there will be two pianists in the fifth, and one each respectively, in the sixth, seventh and eighth grades. How could the program of a "Rococo Recital" be planned? The following might be suggested:

A ROCOCO RECITAL.

No. of Pupils.	Grade	Composition.
2.	1.	*Old French Dance*, Op. 31, No. 2—Edmund Waddington. *Minuet from Don Juan*—Mozart.
3.	2.	*Bluette Waltz*, Op. 272, No. 1—J. B. Duvernoy. *Shepherd and Shepherdess*—W. C. E. Seeboeck. *A Lady of Quality, Minuet*—Carl Wolf.
3.	3.	*La Chasse*—Henri Weil. *Marquisette, Dance Pompadour*—Paul Wachs. *Les Graces (Le Pas des Graces) Marche Élégante*—Paul Wachs.
3.	4.	*Rococo*, Op. 149, No. 5—N. von Wilm. *Gavotte du Palais Royal*—Maurice Leo. *Petite Scene de Ballet*—Edouard Schuett.
2.	5	*Menuet Louis XV*, Op. 370—A. de Kontski. *Seladon, Impromptu Waltz*, Op. 59—Constantine Sternberg.
1.	6	*Les Couriers, Caprice*, Op. 40—Theo. Ritter.
1.	7.	*Mascarade, Paladin*, Op. 24, No. 1—Edmund Laurens.
1.	8.	*Andante from Surprise Symphony*—Haydn, Arr. by Saint-Saëns.

This program endeavors to carry out the suggestion of the charm and grace of the *rococo* age in music. In the two numbers for first grade we have, in addition to the dainty *Old French Dance*, the ideal minuet from *Don Juan*, whose composer, Mozart, is of course largely identified with the music of the eighteenth century. In connection with each group of numbers the teacher, if inclined, may make a few remarks which establish the connection between the pieces played and the epoch they are intended to illustrate. Thus it might be mentioned, for instance, that Mozart as a boy of eight, played in the Hofburg at Vienna for the imperial family, and that when Marie Antoinette, then a child of his own age, slipped and fell on the polished waxed floor, he gallantly helped her up and even promised to marry her. The succeeding group may call for some mention of the aristocratic shepherds and shepherdesses of Versailles, the marquises and marchionesses who played at tending sheep, and of the "Lady of Quality" of the day.

BRILLIANT TEACHING PIECES.

In the third group exception should not be taken to the fact that two of the numbers of our suggested program are by the same composer, Paul Wachs. Few modern composers for the piano have written music more characteristic of the frivolous, graceful spirit of the rococo period. Hence, we have his *Dance Pompadour* to recall the celebrated marchioness who ruled the kingdom; *La Chasse*, demanding a brief notice of the important part hunting played in the life of the French court in the eighteenth century; and *Les Graces*, a sparkling march to which the Blue Musketeers might have presented arms in the courtyard of the Tuileries.

In group four we have a delightful musical morceau picture, *Rococo*, which in itself reflects the charm of the period; a *Gavotte du Palais Royal*, named from that agglomeration of restaurants, shops and theatres called the "Palais Royal," which was the centre of gayety in the city of Paris before the Revolution, and a little ballet scene by Schuett, suggesting a characteristic French opera at the time, and the importance part the ballet played in it.

MORE DIFFICULT WORKS.

For grade five, we have a brilliant minuet in the grand style, a minuet of Louis XV, the king whose name always occurs to us in connection with the word *rococo;* and an effective improvisational waltz which might be considered a musical character-study of one of the aristocratic shepherds of the time (they went by the names of Seladon, Strephon, and Clintander in those days. In grade 6 we have *The Couriers*, a brilliant caprice which gives a realistic portrayal of how the royal couriers, the mounted messengers attached to the court, galloped along the post-roads of Old France. In grade 7 the piece selected is a *Mascarade*, vivid, colorful music that evokes the great public masked balls which were such a feature of the social life of eighteenth century Paris. In grade 8 we conclude the program with the magnificent Andante from Haydn's *Surprise Symphony* in the sonorous arrangement by Saint-Saëns. It should not be forgotten that Haydn was another composer personally acquainted with Marie Antoinette, and that he named one of his symphonies "Le Reine de France" in her honor.

And it must be remembered that our "Rococo Program" is suggestive only; that if more or less than sixteen pupils are to take part, the program can be extended or narrowed down as convenience dictates without losing sight of the idea itself.

Even the connecting remarks or a *résumé* are not absolutely necessary, though they undoubtedly help the interest and make for completeness; for the music itself alone, if selected with due regard for contrast and color and the individual needs of each pupil, should and will illustrate its program perfectly. Experiment practically with the idea, if it appeal to you at all, for the writer's own experience justifies the prediction that you will be pleased with the results you secure.

Music is a moral law. It gives a soul to the whole universe, wings to the mind, flight to the imagination, a charm to sadness, and gaiety and life to everything. It is the essence of order and harmony, and leads to all that is good, just and beautiful of which it is the invisible, but nevertheless the dazzling, passionate and eternal form.—Plato.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

SUGGESTIONS FROM SONATAS.

"Please explain the proper order in which to study the Haydn, Mozart and Beethoven Sonatas, from the simplest to the most difficult. I have difficulty in deciding this. The Sonata albums begin with Haydn in C, but I have better success in teaching Mozart's in C first." F. M.

There is very little difference in the difficulty of many f the simpler sonatas of Haydn and Mozart. If you ave better success in using the two C major sonatas f Haydn and Mozart in the manner you suggest, that s certainly the best order for you to place them in. f you are just beginning your teaching it is well to ollow the order indicated by older teachers. If you ave had a good deal of experience, however, your own bservations should be invaluable to you. The greatest lifficulty with young teachers is in determining just vhen a pupil may be ready for a given piece. Most rrors are on the side of giving pupils music that is oo difficult for them. There are innumerable teachers n the country who have not been properly prepared for their work, in most cases insufficiently prepared, so hat it is absolutely impossible for them to determine he correct grade of difficulty of any composition. When an experienced and cultivated teacher receives a new pupil who comes from this class of teachers, perhaps with the expectation of receiving advanced instruction, he is usually amazed with the repertoire which that pupil brings.

Not many months ago I had an illustration of this which was representative, although carried to an unusual extreme. A pupil came to me, sent by her own teacher who previously prepared me for remarkable ability and advancement, and asked for "finishing" instruction. She brought a large roll of music in which were Chopin's Etudes, and Liszt's *Etudes d'Execution Transcendente,* of which she had "learned" five or six. I had her play portions of the latter. With absolutely no idea of how to use her hands, she hammered through easy places, with down hand touch, with fair facility, labored through difficult places slowly without even two consecutive beats alike, and played the rapid runs in the cadenzas at a speed that did not even approximate the tempo a pupil is expected to attain in Czerny's Opus 299. These etudes, among the most difficult ever written, and played in this manner, were supposed to be brilliant examples of what she could do. All her pieces were played in the same manner. The only thing for her to do would be to practically begin over again, and practically start from Czerny Opus 299, after some fundamental technic had been established. Realizing that she would resent any suggestion of this sort, I declined to teach her, knowing that it would be an almost impossible task.

Although extreme, the experience is not uncommon. It should set all teachers thinking, especially those of small training who are perfectly sure of themselves. It is a critical point and may mean the complete ruin of many pupils. Indeed, if a case like the foregoing could mean a suit for damages it might result in a general raising of the standard among incompetent teachers. Those who are most sure of themselves and their methods often have the least right to be. Ignorance of what ought to be done with a pupil means ignorance of what there is that can be done. Hence the duty of every young teacher to make every possible use of every possible means of self-improvement.

This may seem to be wandering from the point, and perhaps reflect unfavorably on the one who is asking for information. Such is not the case, however, for F. M.'s letter, an extract only of which is printed, indicates an intelligent teacher who wishes to work in the right manner. Neither is the determination of the best manner in which to select and grade music to be used, wandering from the point suggested in the letter. I would suggest, farther, however, that it is unwise to use too many of the Mozart and Haydn sonatas with the average pupil, especially to have them learn the whole of every sonata. In some of them there is too much disparity in the grade of difficulty of the various movements. Not only this, but unless the pupil is quick to learn, he or she becomes tired of the composition before it is finished. This may be foolish, but it is human, and as such must have consideration. Therefore, selecting the one or two finest movements of a sonata is often the best course to pursue. Another consideration in this connection is the fact that the literature of the piano of the grade of difficulty of these sonatas has increased so enormously in the past half century that a pupil cannot afford to spend a disproportionate amount of time on any one composer. As a matter of education and familiarity with various compositions and composers of merit, a wide diversity may be used in the selection of pieces. Use only a few of the best of Haydn and Mozart, therefore. Of Haydn, those in G, C, F, D, E flat major, and C sharp minor, are enough to choose from. Of Mozart, as numbered in Cotta edition, No. 1 in C, No. 4 in F, No. 6 in F, No. 9 in A, are sufficient. Neither should all of these be given to any one pupil.

Every cultivated musician should be familiar with all of Beethoven's sonatas, although he may not perfect them all in practice. There is a great deal of music that every musician should know, even though he may not play, simply as a matter of education. While some of the Beethoven sonatas may be thoroughly polished, others should be read until their ideas are fixed in the mind. Some pupils who are quick to learn, and who are studying professionally, omit none of Beethoven's sonatas. They may be progressively arranged as follows, although players do not always agree as to the exact order that is best: Op. 49, Nos. 1 and 2; Op. 79; Op. 10, No. 1; Op. 14, No. 2; Op. 2, No. 1; Op. 14, No. 1; Op. 2, No. 3; Op. 22; Op. 13; Op. 7; Op. 31, No. 1; Op. 28; Op. 10, No. 2; Op. 31, No. 3; Op. 10, No. 3; Op. 26; Op. 27, No. 1; Op. 78; Op. 81; Op. 27, No. 2; Op. 31; Op. 54; Op. 57; Op. 109; Op. 101; Op. 110; Op. 111; Op. 106.

You are not likely, in your average work, to find pupils who will progress beyond a few of the earlier of the Beethoven list. The last dozen belong to the highest endeavor, and only the very best players succeed in encompassing them. Not only technically, but emotionally and æsthetically they are very exacting. They are beyond the average skill or mind.

The upshot of the whole matter is, that you must learn to consider your pupils as human beings, and therefore subject to all the whims and desires of the race. Plan your work in the manner that is most calculated to arouse and keep the interest of your various pupils, from the individual standpoint of each, not giving to a slow pupil, who is unaccustomed to, and likely to be bored by, high class music at first, an entire sonata. Give such a pupil single movements, or short pieces. In no case try to force the issue. In matters of musical taste you can only lead. A pupil that hates a given piece that is under study will make but doubtful progress. Give something that interests and progress will begin at once. The reason for insisting upon these points is that there seem to be thousands of teachers who believe that a certain routine of instruction should be followed in every instance, regardless of ability, aptitude or taste. Getting out of this rut depends largely upon your own initiative for study and observation, and drawing conclusions from experience. Be alive in every direction, especially as concerns your own work. Don't accept everything your own teachers did, and which you have copied them in doing in your own teaching, as a finality. Assume that there are many new things to learn and apply. This may keep you from becoming that objectionable being, the "has been."

ACCURACY.

"1. In the A minor study of Heller's Opus. 46, last line, should the tied bass notes be played only once, continuing the sound with the sostenuto pedal?

"2. Do you think it is too exacting to require pupils to practice their lessons until they can play them over for the teacher at least once without a wrong note or finger, or without stumbling?" L. D.

1. If you will examine the passage carefully you will note that the entire brace consists of a single chord, that of A major. "Line" is an incorrect word to use in this connection. The two staves that are played as one by the right and left hand should be spoken of as a brace. Only one chord prevailing throughout the brace, it will not be necessary to use the sostenuto pedal. The damper pedal will be sufficient, raising it at the rest, and pressing down again for the two final chords. A tie indicates that one note is a continuation of the one that preceded it. Hence the several notes in the bass that are tied together are in reality only one note, written several times and tied simply because the bar lines limit the length of time which may be indicated.

2. No, it is not too exacting to insist that the pupils learn their lessons so they can play them. Music has little interest unless it has uninterrupted continuity. Stumbling is ruin to any musical passage. If the pupil cannot play the piece without stumbling, he or she practically cannot play it at all. While it is a good plan to insist on accuracy of notes and fingering, yet there are times when the teacher must use judgment as to requiring too much on the part of the pupil at any given time. Some are easily discouraged, and sometimes have to be patiently guided through many pieces in which errors of many kinds may occur, before they develop the requisite skill to play with absolute accuracy. Hence you must study your pupils closely, and learn to use judgment in the care of each one. Teach them that absolute accuracy will be necessary ultimately, but at certain periods in the study you may be obliged to make many compromises. There are many times when to condemn a pupil to practice a piece another week simply because one note was struck wrong, although otherwise the piece was perfectly played, would be to discourage her unnecessarily. In other words, learn wisdom.

SIGHT READING.

"Is it a good plan for a teacher to drill a pupil in sight reading during a portion of the lesson hour?" M. S.

This is a most excellent plan, the only difficulty being that there is usually not sufficient time so that any portion of the half hour can be spared for this purpose. If teachers are giving hour lessons, as is the case in some parts of the country, it will be easy to take ten or fifteen minutes for this purpose. Duet playing is good for sight playing, the teacher playing one of the parts and constantly urging the pupil forward, in order that he or she may not be continually stopping for mistakes. When one is practicing for sight reading, it is no time to be trying to correct mistakes. The object is to train the eye to grasp the notes quickly, and the fingers to respond instantly, endeavoring to play with as few mistakes as possible. An excellent plan is to urge two pupils who are in about the same grade to meet together once or twice a week and practice duets, procuring some of the duet albums, and if advanced enough, four-hand arrangements of the Haydn, Mozart and Beethoven symphonies. All the modern symphonies may also be bought arranged in this manner. Many years ago Ruth Burrage, in Boston, endowed a room to be known as the "Ruth Burrage Room," the endowment to maintain two pianos, a large library and service. This room was free to all who wished to play

four-hand music, either for one or two pianos, hours being arranged for in advance, of course. There were also many volumes of eight-hand music for two pianos in the library. The fact of such a room being endowed in a music center like Boston shows how important such practice is in the education of students, the endowment being doubtless the outgrowth of an often expressed desire for such an opportunity by teachers. Teachers will do well to plan such practice for their pupils. Two piano practice may not be easily available, but four-hand practice on a single piano is always possible.

VELOCITY.

"1. What studies may follow Duvernoy, Opus 176?
"2. What velocity studies should be given a pupil after completing Duvernoy, Opus 120?
"3. Are the 21 selected Cramer Studies by Bulow arranged in progressive order?"

1. The first book of Beren's *New School of Velocity*, Op. 61, may be taken up, using selections from Heller's Op. 47 with it. Or the second book of Liebling's *Selected Czerny Studies* may be begun.

2. You can select nothing better than Czerny-Liebling, selections from the last half of Book II, and continuing with the third book. Then take up Cramer. The twenty-one selected studies are as nearly in progressive order as they can be arranged. The various needs of different pupils often demand that the order be changed. Only experienced judgment can decide in matters of this kind.

SOME NEW IDEAS ON SIGHT READING.

BY LEONORA SILL ASHTON.

We are generally told that for sight reading duets must be made an object of daily practice; for in this one cannot stop to look; we pause to consider, but must go boldly along, so as to keep in time with the companion player. There is a great deal of truth in this and much benefit to be derived from the practice, but at the same time we must be more than ever mindful of the danger of *careless* playing.

It cannot be denied that practicing duets will sharpen your musical wits to a marked degree. It will give confidence and cure you of any hesitancy which may have appeared in your playing; but after you have finished your duets you will do well to sit down, away from the piano, and read them over, marking the parts that were slurred over, or perhaps left out entirely in your speed and exertion to keep up with your partner. Thus you will learn the faults, as well as the advantages, of playing page after page, without turning back.

Perfection in sight reading consists of both accuracy and unbroken performance. It would be well, therefore, to divide your practice of this special branch of work into two parts, for the two desired ends.

Play duets as often as you find opportunity to do so. There is nothing better than this to give steadiness to the brain and hands and to quicken the musical intelligence. If you have no one with whom to play your four-hand pieces, still leave them on the piano before you and play first the Primo and then the Secondo alone, stopping for *nothing*, but trying all the time with the given tempo to observe all marks as you go along—all embellishments and the correct note of every chord and melody. Two or three duets played this way each day will keep you in practice to play them with another, and will also enable you to perform accompaniments with ease.

For the second half of your practice for correct sight reading select two pieces, one far below the standard you have gained in technic and one a little above. Play each of these slowly and deliberately, never *turning back* to re-play a note, but taking so much time that every rest, every note, every chord, is given an exaggerated amount of care and notice.

In thus dividing your time you will be able to keep an even balance between the two requisites for sight reading complete unbroken tempo and accuracy of detail. Of course, in addition to this, the daily playing of new music for your own pleasure and that of your friends is of inestimable value, and it must also be remembered that a calm and tranquil state of mind will assist largely in the attainment of this art.

Some one said one day that she could not play [illegible] she could never associate the keys on the piano [illegible] notes on the printed page. This is an exaggeration, [illegible] often the inability to read quickly and [illegible] to a thrilled nervous state [illegible] the concentration of the mind [illegible] as in all efforts made by human intel[illegible]

SIXTY SUGGESTIONS FOR TEACHERS OF MUSIC.

BY MRS. H. B. HUDSON.

[Editor's Note.—If teaching comes with experience the writer of this little article has surely had a generous share of it as she informs us that she has given considerably more than sixteen thousand private lessons.]

1. Be sure that you have a thorough musical education, and the gift of imparting knowledge; then expect to succeed by remembering it is the little things that count.
2. Aim to gain the pupil's love.
3. Be courteous and agreeable to the parents or other relatives; notice the baby; speak kindly to the mischievous small boy and the pet dog—even though your life and raiment be in danger!
4. Be cheerful and unaffected, always.
5. Reserve your most winsome words, looks and acts for your pupil.
6. Believe in his hidden ability to exemplify your teaching.
7. Be patient to await results.
8. At the start, tell him of your personal interest, and enlist his co-operation.
9. Make each lesson so attractive that he will long for the next.
10. Keep constantly before him the necessity of a correct position of the hands and the independent action of the fingers; that each finger may become flexible and strong.
11. Insist upon *very slow* practice.
12. At first, the hands should be practiced separately, and carefully watched.
13. Teach the pupil to count aloud, enunciating clearly; not drawling or singing.
14. Give only a few simple exercises on five keys—C, D, E, F, G—for the beginner's first lesson.
15. Do not confuse him with definitions or many letters, but keep his mind centered upon the most important point, *i. e.*, the hands and fingers.
16. During the lesson think of nothing but the child, and what you are trying to teach.
17. Tell him you hope the lesson hour will be the happiest in the week.
18. Suggest fifteen minutes two or three times a day for *careful practice*, not one never-ending, careless hour!
19. Allow the pupil to walk about the room for an occasional rest.
20. Interest him in music by speaking of the great composers; show him their pictures or relate an anecdote.
21. Give him a small blank book in which to keep his daily practice; something original containing a few pictures, and tied with ribbon.
22. Never fail to express your pleasure at the amount practiced.
23. If possible, mention a Pupils' Musicale you are to give later, as soon as he can play a little piece well. These Musicales, however simple, are of inestimable value.
24. Try to discover what most interests the pupil—pets, games or toys—and occasionally speak on these subjects with him; this will tend to make him love you, and then he will work to please you.
25. Never speak an impatient word, much less slap his hands or box his ears!
26. Do not look tired or bored or absent-minded.
27. Plan to be rested in mind and body during the lesson.
28. Forget your own convenience and comfort for that of the pupil.
29. Fail not to be present at every lesson, and *on time*.
30. Study each pupil's temperament, and adapt your teaching to his individual needs.
31. Remember that the slowest, and apparently dullest, pupil often reaches the goal before the brilliant one.
32. Never use slang.
33. Never speak sarcastically or discouragingly.
34. Insist upon thoroughness and accuracy.
35. Believe in each pupil's ultimate success, and make him believe it.
36. Bear in mind the fact that *free* only are really *musical*, but *all* can *learn*.
37. Speak often of the pleasure it will afford the pupil to be able to play choice music.
38. Should his interest lag at any time, offer a small prize when he shall have practiced a given number of hours.
39. A good position at the piano is necessary, but become nervous and self-conscious.
40. Insist upon a footstool (or box) upon which th feet of the small child should rest.
41. Suggest that the piano stand in a light plac that the fine figures used in the fingering may be see without effort.
42. Ask that artificial light be provided when day light fades.
43. Neither the room nor the piano keys should eve be cold. Practice under these conditions is almos worthless.
44. Request the parents to refrain from ever assign ing the child's practice as a punishment.
45. Few exercises thoroughly learned, give far bette results than many half mastered.
46. However, if the lesson should be only hal learned, give it as a review, adding a line or two t keep up the interest.
47. Suggest that the mother be present at the lesso from time to time, in order that she may understan what you are trying to teach.
48. Pleasantly ask, if necessary, that the other chil dren, dogs and chatty grown-ups be eliminated fro the room!
49. Think of the pupil and his individual needs be tween lessons.
50. Keep all your promises.
51. If you have worries and troubles, leave them be hind you, and make yourself attractive to the child.
52. Wear neat, not gaudy, clothing.
53. Increase your own musical knowledge, that yo may do more for your pupil than your instructors di for you.
54. Instead of commanding the pupil to do a thing ask him to try.
55. Never speak disparagingly of another teacher o method.
56. Never try to gain a pupil at the expense o another teacher.
57. Never compare one pupil with another.
58. Be willing to tell your pupil the same thing onc hundred times if necessary, and do not imagine for a moment he is *dull*, for he may be only *weary!*
59. Be pleasant and patient with all failures, and praise all improvement.
60. Do not teach for the money you receive, but for the advancement of your pupil, and the consciousness that you have been faithful in your work.

WAYS TO HELP LITTLE PUPILS.

BY W. OLIVER.

[Editor's Note.—As our readers may suspect, a very great number of the manuscripts submitted to The Etude are returned as we have space only for those which in our judgment seem to be most helpful along the editorial lines which have been developed. Many of the articles go back because of the fact that the writers have not chosen subjects most likely to interest our readers. We always suggest that we have need for short articles ranging from 400 to 650 words dealing with interesting phases of music study in a "tell how" manner. We feel that our readers must welcome the telling of ideas that have been worked out of actual experience. We would rather have these articles addressed to the pupil when possible. The following article modestly submitted under a *nom de plume*, sets forth four useful ideas. Notice that the writer tells what to do and very little more. Ideas of this kind do not need to be dressed with euphonistic descriptions. What the practical student or the earnest teacher needs most of all is the meat of the thing, the "tell-how" made clear, interesting and right to the point. We always welcome articles of this kind quite as much as articles of great length coming from world celebrated musicians.]

1. Make cards of manila or cardboard. Print on each, with its fingering, a scale, arpeggio, or chord. Place one at a time before the pupil; as soon as executed change for another card.

Do this rapidly for five minutes of each lesson and results will show greater readiness and accuracy of reading.

2. In studying a measure or phrase cover all other notes, thus letting the one stand out clearly. A good cover can be made by slitting a large card so that the opening will reveal only a measure or two.

3. Have each pupil keep a note-book in which he copies the music of what, to him, has proved the most difficult part of each exercise.

Examine this often and encourage its review.

If there are other pupils of the same grade an occasional exchange of note-books is effective as well as an interesting comparison.

4. Take time in each lesson to play for the pupil a few simple bars. It will serve as a bit of ideal and style. You may be gratified by the resultant imitation

KEEPING UP THE PUPIL'S INTEREST.

BY GRACE P. KARR.

"Oh, my poor flowers are dead!"

Marie looked disconsolately at the pitifully drooping stems which had fought so vainly for existence in the sandy soil at the foot of the steps leading up to the bungalow porch. The salt sea air, the powerful sun and the lack of nourishment in the ground had proved too much for them. Had the same seeds been planted in a more friendly environment they would have bloomed gaily enough. This trivial little incident is continually finding a tragic parallel in the musical growth of the little ones who come to us for music lessons. Far too many of them wilt away, musically speaking, because conditions are not right for their complete growth.

The environment in which a musical education is developed can be divided into two main sources of influence—the home and the studio. Unless these two coördinate, the best results cannot possibly be obtained. The teacher and the parents must therefore work together, and as initiative in this matter must come largely from the teacher, the following suggestions are offered as to how the proper coördination may be secured.

CONTROLLING THE HOME INFLUENCE.

The best plan is for the teacher to call on the pupil's mother. By this means teacher and parent become acquainted and mutual sympathy and understanding is established. This can be only imperfectly done when an acquaintanceship is founded wholly upon correspondence. The mother should be invited to help the teacher in the numerous problems which have to be worked out at home. A good plan is to write a series of letters designed to enable the mother to understand what she can do to help? A letter might be sent once a month for the ten teaching months of the year, each one dealing with some specific subject. The following list will be found helpful.

1. Practice; stating time per day and time per subject the pupil should practice.
2. Slow practice.
3. Concentration.
4. Regularity, and the need of systematic work.
5. Counting out loud.
6. Review work.
7. The necessity of practicing exercises.
8. Exactness, or playing without stumbling.
9. Care of hands.
10. Interest, and the appreciation of music.

Naturally no hard and fast rule can be made, as the proper subjects to write about will crop up in the course of teaching; the main point is to send a letter regularly, thus keeping in touch with the home environment.

THE STUDIO ENVIRONMENT.

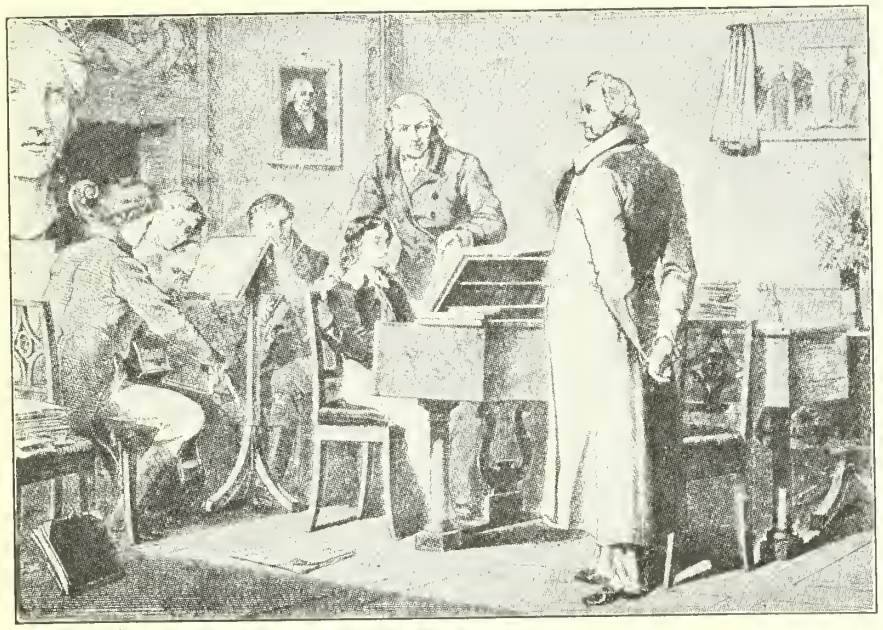
When we come to consider the means available for the teacher to keep up the pupil's interest through direct influence, we find there are three main ways in which it can be done—through lectures, clubs and recitals. The writer has found that lectures are of most interest to the pupils, the clubs next, and in some cases the recitals are a positive nightmare; but the parents and friends greatly prefer the recitals.

The experiment has been tried of giving a series of lectures on the last Saturday of the month for six months. By "lecture" is meant a story about music which appeals to the imagination. The first lecture was called "The Music of Nature," and told of the sounds of the wind, the brooks, the hail and the rain. Then came one on the music of the birds and insects; and so on up through the music of primitive man to our own times. These lectures were found very interesting by the pupils, and the youngest of them used to repeat the stories at home or to other children. It is a good plan to get the older pupils to write a composition on each lecture and hand it in at the next lesson.

The next incentive of interest is a music club. Membership in a club is really found more interesting by those who belong than lectures, but a club cannot be free to all in the same way that a lecture is, so it is put second instead of first. There have to be rules in a club; the membership has to be limited or the club will become unwieldly and outgrow itself. Moreover, there has to be a specified degree of proficiency on the part of the prospective member so that all will start on a more or less equal basis. There is a club among my pupils, called the B♯ club, the membership of which is limited to twelve. Its standard of qualification is a knowledge of the bass clef, the major scales, and the unanimous consent of all the members. The object of the club is to study the lives of the great composers, play duets together, and to enjoy musical games, such as are to be found in the leading musical magazines, and in books such as Daniel Bloomfield's *Games and Puzzles for the Musical*. The club work is, therefore, a sort of superstructure built on the foundation of the lectures.

THE IMPORTANCE OF THE PUPILS' RECITAL.

So far we have dealt with the home influence as represented by the mother's encouragement, and with the studio influences as represented by lectures and club work. The pupils' recital is of course a "studio influence," but it also connects up with the home influence. The parents and friends of the pupils very naturally want to hear the children play, and to compare them one with another. Too many recitals, however, could not fail to prove injurious so far as the children are concerned. The tendency among the children would be to neglect all technical practice and exercises in order to learn the new piece for the next recital. An unhealthy spirit of competition might easily be engendered, and the little musician might easily fall a victim to a desire to "show off." It is no part of a music teacher's business to encourage priggishness. However, parents and friends unquestionably want recitals, and since children are taught piano to give pleasure to others as well as themselves, recitals are absolutely necessary.



MENDELSSOHN PLAYING FOR GOETHE.

Once or twice a year, preferably once a year, is often enough to have a recital. The teacher, but never the pupil, should bear the recital in mind throughout the entire teaching season. Every piece a pupil has should be suitable for recital purposes, and every pupil should have a variety of pieces. Moreover, every piece should be memorized, because one does not really know a piece unless it is played without notes. Two weeks before the recital is time enough to give the pupil some idea of what his part is to be. One week before the recital, let him know exactly what he is to play, his place in the program, and all the little details. Allowing the pupil to choose his favorite piece to play for the recital is often a preventive of nervousness, because he will put more soul into it in his ambition to render the piece with proper effect, and so forget his stage fright. This plan of not letting the pupils know what they are to play too far in advance has been found effective because the anticipation of playing a piece for a recital is apt to make them commit countless mistakes while practicing the piece that they would never think of committing at any other time.

The recital is really the supreme test of the season's work. It is here that the sympathetic understanding which exists, or should exist, between parents and the teacher, blossoms into flower. If the child has been encouraged in his work both at home and in the studio, there is no one to blame but himself if he fails to achieve the highest possible development of which he is capable.

MENDELSSOHN'S EPOCH-MAKING VISIT TO GOETHE.

It is difficult for one to appreciate at this date what a great influence the name of Goethe had upon any impressionable young person in the early part of the last century. Goethe was far more than a mere poet. He was an educator, a philosopher, a scientist, and a man of affairs, whom the wisest of his time were glad to consult. In 1821, when Mendelssohn was twelve years old, he was taken to visit Goethe at Weimar. Mendelssohn's teacher, Zelter, brought about his visit, and the boy remained in the home of the famous poet for sixteen days.

Goethe has been the inspiration of more musical works than almost any other German author. Notwithstanding this he was not especially musical himself. Mendelssohn, however, was such a fascinating child that the old master was enchanted with him. Even at that early age the boy was an astonishingly fine correspondent, and in his letters he gives very engaging glimpses of the seventy-three-year-old man who took such interest in his new acquaintance. Following are some quotations from these boyish letters:

"He is very kind, but I do not think any of his portraits like him. He then went through his interesting collection of fossils arranged by his son, and said, 'H'm, H'm, I am quite satisfied.' After that I walked in the garden with him. He does not look like a man of seventy-three—rather of fifty. Every morning I have a kiss from the author of *Faust* and *Werther*, and every afternoon two kisses from the father and friend, Goethe. Think of that! In the afternoon I played to Goethe for about two hours, partly fugues of Bach and partly improvisations. Every afternoon Goethe opens his instrument with the words, 'I have not heard you to-day—now make a little noise for me.' He generally sits down by my side, and when I am done (mostly extemporizing) I ask for a kiss or take one. You cannot fancy how good and kind he is to me, no more can you form an idea of the treasures in minerals, busts, prints, statues and large original drawings, which he possesses. It does not strike me that his figure is imposing. He is not much taller than father; but his look, his language, his name—they are imposing. The amount of sound in his voice is wonderful; he can shout like ten thousand warriors. His hair is not yet white, his step firm, his way of speaking mild."

Mendelssohn visited Goethe again in 1822 in company with his father and his sister Fanny. At this time Goethe said to the boy, "I am Saul and you are my David; when I am sad and dreary come to me and cheer me with your music." He asked him to play a fugue by Bach, but the little fellow could only remember the melody of the subject. Nothing daunted he sat down and improvised a fugue from the same subject, much to the delight of Goethe.

In 1825 the Mendelssohn children paid another visit to the aged poet, who received them with great delight. The influence of Goethe upon Mendelssohn was most beneficial. His words of advice were eagerly sought and earnestly followed. It was then that Mendelssohn played his B minor pianoforte quartet, which delighted Goethe so much that Mendelssohn dedicated it to him. Goethe in return wrote the somewhat platitudinous verses which he dedicated to Mendelssohn. These run in a more or less trite translation:

"If Talent reigns with Wisdom great
Virtue is never out of date;
He who can give us pleasure true
Need never fear what time can do;
And will you, Talent, your approval give?
Then give it us who make her newly live."

Standardizing the Music Teaching Profession

EDITORIAL

For many years THE ETUDE has been taking cognizance in print of the tendency toward doing away with "fake" teachers through working out some way to fix upon the teacher's fitness to carry on his work. One year ago we printed Mr. Gustav L. Becker's views upon this subject—views which were especially interesting because Mr. Becker has been chairman of the committee upon standardization of the New York State Music Teachers' Association. This year we present Mr. Becker's address to the members of the association and with it comments from Mr. Walter L. Bogert, Mr. D. A. Clippinger and others in different parts of the United States, who have been struggling to bring some order or system out of one of the most confusing and trying problems of the day.

Indeed, the "ways and means" for reaching the very much wished for end which standardization and registration might bring about can not be worked out by any local body or by any one individual. Thomas Jefferson is given the credit for drafting the Declaration of Independence, but the instrument was really the crystalization of a spirit of new freedom which had been throbbing violently in the breasts of thousands of patriots. From Portland, Oregon, to Portland, Maine, the call for standardization has become insistent, and when so strong a demand is displayed there can be no doubt that some system will be evolved which will bring order out of chaos.

First of all, the change from the old order to the new order should be brought to pass without doing any injustice to the thousands of teachers who would find an examination taken late in life a very serious undertaking. All sorts of steps to avoid this have been suggested, among the most ingenious being that of Mr. John C. Freund, editor of *Musical America,* which was received with pronounced favor at the New York State (Saratoga) convention. This plan provides for a bill to require teachers to register with the proper State authorities an application to teach, stating where, with whom, and how long the applicant has studied. This statement would be sworn to by the applicant, false statements to be punishable by fine of $500.00 or imprisonment for one year or both. The teacher would then be compelled to exhibit a certified copy of this sworn statement in a prominent place in his studio. Copies of the statement could also be obtained by anyone who cared to send a fee of fifty cents to the Secretary. The teacher's registration fee suggested by Mr. Freund in his bill is the modest sum of two or three dollars.

IS THE PUBLIC WELL INFORMED IN MUSIC?

The value of such a scheme as the foregoing would be that of affording prospective pupils an opportunity to acquaint themselves with the validity of the claims of a teacher. It would be of great service in intimidating fake teachers who have no hesitation in claiming that they have studied with any European celebrity suggested by their infamous smartness. The certificate system based upon instruction from previous teachers, like all other systems yet suggested, is not without serious shortcomings. Such a system would presuppose a well-informed public, whereas a large part of the public is hopelessly ignorant upon musical affairs, particularly musical educational affairs. In fact, there are really comparatively few who are not content to have their information upon contemporary musical affairs limited to the ability to identify the names of Paderewski, Caruso, Sousa, Harry Lauder and Richard Strauss. Because you happen to move in circles well informed upon musical matters should not lead you into believing that the general public is likewise familiar with the great musical men and women of the day.

There is no more interesting experiment than finding out how little the average "non musical" person thinks upon musical subjects. While he is quite willing to admit that he knows nothing about music he is more than willing to give his opinion upon almost any musical [illegible] what man coming into a studio would be willing to be impressed by a certificate stating [illegible] Great American and [illegible] (the alias for a roll top desk and collection of fake teachers) than he would by a certificate from the Dr. Hoch Conservatorium of which he had never heard and which he could not be expected to imagine one of the famous music schools of Europe. The same man might be more affected by the name of some unknown Gatascratchsky than by William Mason or Harold Randolph.

Indeed, many of the finest teachers we have known have secured their educational grounding with masters who have been obscure. The pianist Wilhelm Bachaus, for instance, has already achieved international fame, but we doubt whether more than a very few of the great body of readers of THE ETUDE would be at all influenced by the name of his little known teacher, Reckendorf. What would the parent selecting a teacher do in the case of a man who frankly admitted that he was largely self taught, as were de Pachmann, Sir Edward Elgar, Ebenezer Prout, Raff, Richard Wagner, Friedrich Wieck, Deppe, or Lowell Mason? Obviously, a certificate confined to a record of previous teachers, while advantageous in many ways, would not be so effective in other ways.

SHORTCOMINGS OF THE EXAMINATION SYSTEM.

On the other hand the examination system alone might work great injustice to some teachers who are so nervous that the very idea of a test paralyzes them with fear. It is the experience of educators everywhere that the examination system is far from ideal. In England the Associated Board of the Royal Academy of Music and the Royal College of Music conducts a vast number of examinations for Licentiateship of the Associated Board as well as school examinations for the grades Primary, Elementary, Lower and Higher divisions. There are also examinations in local centers for intermediate and advanced individual certificates. The examinations for Licentiateship of the Associated Board for both teachers and solo performers of the concert standard are held in Australia, Canada, Malta, Gibraltar, Columbo and Jamaica.

The reader should not imagine that the Associated Board examinations in England have been successful in doing away with fraud altogether. Nor should he imagine that there are not hundreds of successful teachers who have never taken the board examinations. Notice that there is no law in England compelling a teacher to take this examination. It is purely a voluntary, self-imposed test. The teacher who can pass such an examination has just that much to his credit, but he does not have to pass it in order to teach. This distinction is an important one.

National regulation of the examination question by a national board composed of representatives from all parts of the country would avoid the unfortunate conditions which have arisen in some other professions. The standard medicine and law examinations in some States have been so high that those of certain other States have been made ridiculous. We have known of professional men coming from some States who were so inferior that they were literally a disgrace to their home districts. Let us avoid this in our musical examinations by securing some national basis for all examinations.

THE TENDENCY OUTLINED.

The demand for standardization is now so widespread that whether the teacher approves of it or not it is very likely that he will have to encounter it in some form or other. Therefore it behooves the teacher to concern himself about this matter while the movement is in a formative condition. We say formative because the action already taken by some of the Western States with their splendid progressive spirit indicates that it will be only a very short time before the whole country will demand some plan of registration to give this system more cohesion more unity. Whatever is done, let us hope that the many diversified interests in music teaching may be represented by men who see the wisdom of sacrificing personal prejudices, pet ideas, chances for gain, provincial aspects with the view of giving our country a dignified system of registration which will win American musical education the admiration of the world. From present indications the coming registration system will embody some of the following features:

I. A nation-wide regulation of the registration of teachers by a board composed of representatives from all sections of the United States.

II. Compulsory certification of teachers through uniform measures made legal by the different States. The certificates to show when, where, with whom, and how long the teacher has studied, or else the results attained from an examination defined in the next paragraph or both.

III. Examinations, uniform in character for each and all grades, prepared and conducted under the supervision of a national board composed of representatives from all sections of the United States.

IV. Certificates to be displayed in the studio of the teacher under legal penalty for failure to comply with this requirement.

V. The complete elimination of proprietory interests in the preparation of the examination materials and in the examination of applicants for a teacher's certificate.

VI. Examinations by the board above mentioned of the results of the teacher's work as manifested in that of pupils who have studied with the teacher for not less than one year, with the view to obtaining additional credits upon the teachers' certificates.

We are not foolish enough to imagine that this outline is all-comprehensive, nor do we suppose that such a system will come into general prevalence for many years. Neither are we trying to "legislate" for our good friends the music teachers. Substantial things in education are not the result of revolutions, but rather the outcome of slow reforms. We have merely tried to sense the spirit of the times in this connection and point out the direction in which it is likely to lead.

Before presenting the opinions of American contributors we wish to call the attention of our readers to some of the features of the Associated Board examinations which have been conducted in England and in the English provinces since 1889. The fees for the teacher's certificate total $25.00. No candidate under 18 years of age on the previous first of May will be admitted to the final teaching examination.

FINAL TEACHING EXAMINATION.
PIANOFORTE.
ASSOCIATED BOARD.

Candidates are informed that the marks obtained will be awarded in the following proportions:

SECTION.	SUBJECT.	MAXIMUM MARKS.
(1)	Studies for Special Purposes	28
(2)	Course of Instruction	32
	1. Methods of Practicing	16
	2. Detection of Inaccuracies	32
	3. Performance	36
	4. Form, Modulation, Terms and Signs	12
	5. Fingering	24
	6. Reading at Sight	20
	Total	200

Marks required to pass, 150.

PART I.—WRITTEN EXAMINATION.

1. Candidates will be required to name Studies suitable for Special Purposes, quoting the first bar in each case for the purpose of identification.

The term "Special Purposes" refers to the various departments of technique, and Candidates will name Studies adapted for the cultivation of scales, arpeggios, double notes (thirds and sixths), staccato and legato octaves, expression, phrasing and part-playing. Two Studies of different degrees of difficulty to be named under each head. The Candidate's answers should show a general acquaintance with the best Studies, such as those of Bertini, Clementi, Cramer, Czerny, and Moscheles.

2. Candidates will be required to give an outline of a course of instruction in Technical Exercises, Studies, and Pieces.

Note.—The marking of the written Examination will be regulated with reference to the answers given to questions on the papers in the *Viva Voce* Examination.

PART II.—*VIVA VOCE* EXAMINATION.

Candidates must be prepared:

1. To answer questions on the technical exercises and pieces dealt with in the paper work and the proper method of practicing them.

Candidates will be questioned on the technical exercises and pieces above mentioned, and as to the degree of force and speed, and also the position of hands and fingers, best adapted to ensure the pupil's progress with respect to technical exercises, and will be expected to play scales and arpeggios as required by the Examiner in order to show their knowledge of the fingering. Scale-playing in double thirds and sixths is not compulsory.

2. To detect inaccuracies in the rendering of a composition well known to the Candidate.

The Examiner will play a portion of a movement from

Shall Teachers be Licensed to Teach?

(*Continued from previous page.*)

ne of the Sonatas of Beethoven (excepting the Sonatas
p. 49, the first movement of Op. 27, No. 2, and the early
onatinas), at the choice of the Candidate, and will pur-
osely introduce such errors as are likely to be made by
he average pupil. These errors must be pointed out by
he Candidate.

. To play a Prelude and Fugue of Bach, a Study by
menti, Cramer, or Moscheles, and a piece of moderate
gth chosen by the Candidate. If played from memory,
les of the pieces must be handed to the Examiner.

The piece to be chosen by the Candidate should be from
he works of Mozart, Beethoven, Mendelssohn, Schumann,
r Chopin, and must be such as will exemplify the require-
ients of paragraph 4.

. To answer questions on the outline of form and order
modulation observed in the piece chosen by the Candi-
e, and to explain the meaning of any terms or signs relat-
to Tempo, Expression, and Phrasing which may occur
rein.

Should the piece referred to in the preceding paragraph
e, for example, the first movement of a Sonata, the Can-
idate would point out the first and second subjects, the
evelopment, episodes, coda, etc., and would also name the
arious changes of key which take place during its course.
he meaning of any terms or signs affecting the speed of
he piece, or referring either to variety of force or the
onnection or disconnection of notes, must be explained by
he Candidate.

. To answer questions as to the principles of good
gering.

The Examiner will give certain passages and will request
he Candidate to supply the fingering for them.

. To read a piece at sight.

The *Viva Voce* Examination will last about half an hour.

The danger of introducing proprietary systems,
itions or books has been carefully considered by all
o have been working for standardization. The
llowing announcement from the syllabus of the
sociated Board in England shows how strictly this
prohibited in the old country:

"The Associated Board does not issue or authorize
y edition of the music. Any edition will be ac-
pted, but a candidate bringing up a wrong study or
ce will be thereby disqualified, the Examiner being
structed to accept only the music specified in the
llabus for the current year."

FIGHT PROPRIETARY CORRUPTION TOOTH AND NAIL.

Many prominent musicians have communicated with
upon the subject of teachers' examinations, Regis-
ation, Standardization, etc., and possibly the first
prehension expressed is that the matter may get
to the hands of irresponsible people who may intro-
ce measures which will conserve the interests of a
w individuals rather than the profession of music
d the public as a whole. "What," asks one leading
acher, for instance, "what is there to prevent the
xaminer or the examiners from favoring their own
pils—or, indeed, using their positions to influence
her pupils to study with them?" The very suggest-
on of the ugly word "graft" is terrorizing to high-
inded Americans. Taken as a whole Americans of
e better class, either poor or rich, detest the very
lea of corruption from the bottom of their souls.
nd there are enough of these Americans of the
tter class to make the sentiment against graft very
ntense in this country. For this reason every care
ust be taken to put in power only those who can
ave no inclination to degrade such an important
natter. The examiners must be men and women of
e highest integrity, as well as able musicianship.
he examinations must be conducted with the utmost
mpartiality to all and with a complete sacrifice of
ny personal interest upon the part of the examiner.
or this reason the introduction of any suggestion of
ny special edition, any proprietary method or any-
hing which would foster the interests of any in-
lividual, school, publisher or corporation, would
oint to an infamy so great that American musical
ducation would suffer a staggering blow. We earn-
stly advise that all those who have a formative part
n this matter leave nothing undone to cut out any-
hing that could in any imaginable way lead to a
proprietary interest. The commercialization of the
xaminations or of the examination papers would be
nconceivably detestable, a prostitution of all that
s good in American education and American "Fair
Play."

REPORT OF GUSTAV L. BECKER.

Chairman of Committee on Standardization of Teaching at Convention of N. Y. S. M. T. A., Saratoga Springs, N. Y., June 19, 1914.

DEAR COLLEAGUES:

We are here to take definite action in the matter of a Standardization of Essentials in our Music-teaching. This is to apply within our own ranks to all those who may desire to go on record as being able to conform to the incidental requirements and tests, and also to every new applicant for active membership, not yet otherwise qualified.

By consulting our constitution and by-laws, as altered last year, you will find that provision is made for the admission of four classes of active membership, without the requirement of an examination;

FIRST, those who are teachers with a successful *experience* of a certain number of years in one locality;

SECOND, those who have won a high national or metropolitan *reputation* as teachers;

THIRD, those supplied with proper *credentials* from teachers of the preceding class, or from conservatories or music schools of aeknowledged high standing. (A "Blue-list of such authoritative teachers and schools should be prepared, and could carefully be added to from time to time for reference of future membership-committees), and

FOURTH, a class, which I hope will gradually dwindle away, which is to include all those who *were* active members, in good standing at the time the standard provisions were embodied in the constitution, and of course applies to those who remain in good standing, *i. e.*, regularly pay their dues, etc. Those then, who can in no other way establish their eligibility of *active* membership in our association, may do so by convincing the board of examiners that they are sufficiently qualified *as teachers* in their respective branch or department, at least to the extent of giving their pupils a correct and thorough *foundation*, technically, theoretically and in a general way musically and are *competent* to conduct their pupils' progress from there on up, safely and efficiently through at least a two years' course. This may bar out a number of "top-heavy" geniuses, who may have made a bold "bluff" with their pretended wisdom or their empty, mechanical proficiency—but we can stand the loss!

Before more closely defining the standard now outlined, I as chairman am glad to report that the other members of the committee have with good advice and hearty encouragement, made it possible to present for final deliberation, and I hope full endorsement, five sets of special requirements, in the respective departments: Theory and science of music, voice, organ, piano, violin (and other string and bow instruments). These various special requirements have already received detailed consideration, amendment and endorsement in the special sessions, and it now requires but the general endorsement of the Association at large, to make these requirements valid and forthwith *effective*. It is understood that it will be left to *practical experience* to show wherein modifications or amplifications must be made by subsequent committees and special sessions of the association. Our committee has realized that it would be wise in making the requirements, at any rate to begin with, as liberal and flexible as can be and yet fulfill the purpose, especially was this requisite in all points wherein there still are held strongly divergent views. There was a strong inclination at times to insist upon this or that particular requirement or test—but finally everything was eliminated which could not be agreed upon as being absolutely *essential*. It was thought that as soon as our *average standard of achievement* was raised, we could make our requirements and tests for examinations more exacting. We must be glad if at first we can get rid of the frauds and incompetents. We need not worry nor be envious about the amount that one or another may know beyond the absolute requirements of our essential standard! It may be taken for granted that we all know more than that! As to the ideal and absolutely perfect attainment in music, we all know that only the rare genius approaches this, yet this shouldn't hinder us from striving toward perfection, each according to his own ideal. We could all succeed better by learning from each other, also passing along our own particular observations and experiences. We should, at our conventions, and at our local auxiliary meetings diligently compare notes, discuss subjects freely that bear upon the success of our profession. How much more resourceful and profitable will then such meetings and discussions be when a larger percentage of those attending and taking part are well versed in the essentials, for most assuredly, upon the essentials is dependent a ready comprehension of all higher problems. The requirements then, at first outlined in a general way, for all departments, are as follows: The candidate shall give the examiners sufficient evidence, brought out by questions and tests, as well as by voluntary explanations and demonstrations.

FIRST: That he is well acquainted with the essential facts of musical tone-phenomena, evinced by an intelligent appreciation of the artistically applied elements of music, Rhythm, Melody and Harmony, as well as a ready recognition and comprehension of the symbols and signs in common use, by means of which musical thought and emotion are chiefly transmitted from the composer to the executant, whether artist, teacher or pupil.

SECOND: That he may be able to elucidate for his pupils any points of doubt or misapprehension, and that he be able, on occasion, to give an adequate illustration of the proper interpretation or execution of the music taken up for study by his pupils;

THIRD: That he may know how to adapt his instruction; also his general personal attitude during the lessons, to the special needs and peculiar traits of each pupil;

FOURTH: That he be sufficiently acquainted with the instructive, classical and romantic teaching *literature* of his department or specialty; and

FIFTH: That he have a working knowledge of the technical and other difficulties that are most likely to be encountered along the path of advancement, reckoning with the mental, physical and temperamental equipment of the *average* pupil,—and knows how, in some effective manner, to remedy or help overcome the faults, deficiencies and problems as they arise. A teacher who cannot at all meet such requirements, may mean to do well, and may in the isolated case of a very talented pupil *show* a partial success; yet he is liable, with *most* of his pupils, to misguide and injuriously influence them against any future possibilities of success. Experience, alas, constantly shows how true this is!

ACTION IN OHIO.

The Ohio Music Teachers' Association advocates a bill embodying the following points:

1. All professional music teachers now teaching in Ohio and who have had five or more years' experience in teaching shall be entitled to receive a certificate of exemption from examination. Dating from one year of the passage of this law all persons not exempt from examination desiring to teach music shall be required to have State certificates.

2. There shall be a board of twelve examiners, to be appointed by the Governor on a non-partisan basis, upon recommendation by this association, to examine applicants for certificates as teachers of voice, violin, organ and piano. This board of examiners shall hold examinations at any convenient point whenever a sufficient number of applicants desire such examination. Acceptance of appointments as examiners makes obligatory the examiners' attendance or representation at the annual meeting of the State Teachers' Association for the purpose of holding such examinations.

3. The fee for examination shall be five dollars.

The report then calls for four grades of certificates: elementary, intermediate, advanced and artistic, the general scope of each being tabulated.

(Owing to lack of space it is necessary to continue this discussion in the next issue of THE ETUDE. In THE ETUDE for June, 1911, this subject was hotly debated by Hugh A. Clarke, W. S. B. Mathews and Louis C. Elson on the negative side, with E. M. Bowman, Dr. J. Humphrey Anger and J. Lawrence Erb on the affirmative side.)

Study Notes on Etude Music

By PRESTON WARE OREM

RONDO IN A—L. VAN BEETHOVEN.

This beautiful Rondo should be played more often than one usually hears it. It has been more or less eclipsed by the other two Rondos in C and G which are given in the same *Opus*. It is less difficult than the other two and not so brilliant, but it is cheerful and melodious, reminding one very much of the style of Mozart. Grade IV.

HUMORESQUE—A. W. LANSING.

A delightful *scherzo* movement in semi-classic vein, reminding one somewhat of a sonata movement. It must be played in brisk and lively style, with crisp touch and firm accentuation, at a good rate of speed. Grade IV.

CHANT DU SOIR—HENRY HACKETT.

A melodious *song without words*, by a well-known contemporary composer and organist. This piece introduces the effective device of the melody in the middle register of the piano. Grade III½.

IN SILENT HOUR—R. FERBER.

An expressive drawing-room piece in *reverie* style. Mr. Ferber excels in pieces of this nature. Grade III½.

SOLEMN PROCESSION—M. GREENWALD.

A delightful march movement in slow time. This number has rhythmic interest and is very effectively harmonized. It will be found useful for a variety of purposes, and as a teaching piece it will make a good chord study. Grade III½.

THE GHOST—H. W. WAREING.

Mr. Wareing is a well-known contemporary English organist and composer. Some of his anthems and songs have enjoyed great popularity. *The Ghost* is taken from a set of three piano pieces recently written, bearing the collective title, *The Old Castle*. *The Ghost* is one of the very best descriptive pieces of its kind. It must be played in a characteristic and forceful manner, with strong contrasts in coloring. Probably the best method of executing the final *glissando* (suggesting the flight of the ghost up the chimney) is by turning the back of the hand toward the keyboard, using the third finger for the ascent and winding up with the thumb on the last note. Grade III½.

HUNGARIAN SKETCH—G. HORVATH.

Mr. Geza Horvath, a popular Austrian composer, excels in pieces of this style, written in imitation of the Hungarian *czardas*. This one is quite easy to play, but is an excellent specimen. Grade III.

MASSA'S IN DE COLD, COLD GROUND—L. RENK.

One of the good old Southern songs of which one never tires, this piano transcription is taken from a new series by Mr. Ludwig Renk. In this piece the composer has contented himself with making an effective and telling arrangement, omitting anything in the nature of variations. This style of transcription is preferred by many. Grade III.

A DREAM SONG—R. R. FORMAN.

One of the prettiest of Mrs. Forman's popular easy teaching pieces. The cross-hand bell effect introduced in the latter portion of this piece must be executed with neatness and precision. Grade II½.

"ENGELMANN"—G. L. SPAULDING.

In addition to Mr. Spaulding's verbal tribute to the memory of Hans Engelmann, which will be found on another page of this issue, he has incorporated the theme of the famous *Melody of Love* in one of his series of *souvenirs*. It is eminently fitting that it should be published at this time. Grade II.

THE FIRST LESSON—C. W. KROGMANN.

A genuine "First Piece" by a leading educational writer. This piece is taken from Mrs. Krogmann's set, entitled *Ten Five-Finger Recreations*. It will be noted that both the hands lie throughout in the five-finger position. Grade I.

THE FOUR-HAND NUMBERS.

Mr. Sartorio's *Mariners' Dance* is a lively duet number in the style of the hornpipe. There is plenty to do for both players and the general effect is excellent. This is an original four-hand number and not an arrangement.

Mr. Christiani's *Military March* is a brilliant characteristic number reminding us somewhat of the style of Schubert.

HUMORESQUE (VIOLIN AND PIANO)—W. C. E. SEEBOECK.

A delightful violin number written in the style of the modern intermezzo, affording excellent opportunity for the practice of staccato bow and requiring neat and careful phrasing throughout.

PRAYER AND RESPONSE (PIPE ORGAN)—G. N. ROCKWELL.

A very useful slow movement written originally for pipe organ, but equally available for reed organ or even piano.

VOCAL NUMBERS.

Mr. C. J. Huerter's *When Stars Greet Night* is a fine song in the modern style, with an effective and richly harmonized accompaniment. This song should go well in recital use or for *encore* purposes.

Mr. A. Selwyn Garbett, who is the assistant editor of THE ETUDE, is a good all-round musician. In addition to his literary activities he contributes this month a delightful *encore* song in the English manner, "*Butterfly and the Maid.*

THE NECESSITY FOR REPETITION IN PRACTICE.

BY WILBUR FOLLETT UNGER.

Few piano students grasp the necessity for a great number of repetitions in piano study. There has been a great deal said about thinking out one's work in advance and performing technical operations in the mind. Nevertheless the beautiful results produced by many master pianists are by no means merely the result of thinking it over. They have worked and worked and worked at the keyboard.

Would it frighten you if your teacher told you to practice a certain difficult passage *one thousand times*? I dare say you would exclaim, "Why! that's an impossibility!" But I say, NO! that is by no means an impossibility for some pupils, for it has been done—not only by the great Rubinstein, as history shows, but by many of my own pupils! Only the other day one of my pupils came to me and told me that she had voluntarily practiced a certain exercise that I had given her just 4,100 times since her last lesson. *Four thousand one hundred times!* Think of it, you "smart time" practicers!

Before condemning this method of practice, just give it a trial yourself. Select the one passage in your favorite piece that you have had such trouble with, that you heard Josef Hofmann (or maybe it was Hans von Bauer) play with such consummate ease, and then ask yourself, "Do I really desire to play it well? Am I honestly willing to sacrifice anything in order to master it?" And, if you discover the proper spirit within you, then get to work somewhat after this fashion.

Place on your piano two boxes—one empty and the other filled with, say, 500 dried beans. Begin practicing (slowly and accurately), every time transferring one bean from one box to the other. Stick to the repetition until the first box is empty and the other filled. That will mean that you have practiced the passage 500 times. Then rest for awhile, and, unless you tire easily, you ought to be able to do it all over again, making at least one thousand times. You will be astonished and delighted at the fascination the method of practicing will have for you, and it is an excellent test of concentration and ability, for, if after trying this system of practicing for a few days, and no marked improvement shows itself, it is safe to say that you were not cut out to become a pianist. But if you are normal, and possess the slightest amount of talent this secret is invaluable to you if you but apply



MISS HELEN L. CRAMM.

Miss Helen L. Cramm was born in Pembroke, N. H., and is of German descent, one Aschwin von Kram having been god father to Martin Luther. She studied for three years at the N. E. Conservatory, Boston, under Stephen A. Emery for theory and J. C. D. Parker for piano; also studied for a year at the Faelten School and privately with distinguished teachers in America and Europe. Miss Cramm was for ten years principal of a school of music; she also taught in the Montpelier Seminary, Vermont, for three years. She has been for many years the leading teacher in Haverhill, Mass., where she has lived since childhood. She is also director of a flourishing choral society of 200 members. She has [illegible] volumes of musical compositions to her credit, besides numerous single pieces, [illegible] being about educational lines for [illegible]. Miss Cramm's *Bud's March* was awarded [illegible] Class III of the recent contest (for [illegible] polka form, etc.). It is written [illegible] style and will prove a most satisfactory [illegible] for young students. Grade II.



REINHARD GEBHARDT.

Mr. Reinhard Gebhardt was born at Arnholt, in the Rhine provinces of Germany, April 23, 1858. He studied first with his father and his brother, both of whom were professional musicians, and then with Dr. Hans von Buelow, Carl Heymann and others. He made many tours in Germany and Holland, during which he formed the acquaintance of many famous musicians. Later he came to America, and taught for a considerable period in New York City. Thence he went to the South, where he has been busily engaged in teaching, composition, and valuable work in the interest of music. Mr. Gebhardt's composition, *Nocturne Caprice*, was awarded first prize in Class II of the recent contest (for the best Parlor Piece). It is a melodious and very ornate composition, thoroughly pianistic in character, introducing a variety of interesting technical work. It must be played in a tasteful and finished manner. Grade VI.

Some of Mr. Gebhardt's successful published works are: *Fantaisie-Impromptu*, *Magic Spell*, *Souvenir* (violin and piano), and the song, *When Two Dear Hearts Must Sever*.



JOSEPH W. LERMAN.

Mr. Lerman was born in London, England, but was brought to the United States as a child. He had a few piano lessons in his childhood, but for the most part is self-taught. He never had a lesson in musical theory nor in organ playing. In spite of these drawbacks, however, Mr. Lerman held the post of organist and choirmaster at Old Memorial Church, New York, for twenty-eight years. For the last three years Mr. Lerman has occupied a similar position at the Fourth Avenue M. E. Church. Mr. Lerman has over two thousand compositions to his credit, including songs (sacred and secular), anthems, choruses for mixed voices, piano pieces, etc., besides having done much editorial work for music publishers. He seems to be supplied with an inexhaustible fund of melodies, which admirably reflect his own genial, sincere nature. Mr. Lerman's *Diary of a Day* was awarded the third prize in Class IV in the recent contest (for the best four easy teaching pieces). This interesting little suite is one of the best pieces that Mr. Lerman has done, depicting musically a day in the life of a school-boy or girl. Grade II.

CHANSON DU SOIR

HENRY HACKETT

Moderato M.M. ♩=72

p *cresc.* *Ped.simile*

a tempo *rall.* *dim.* *p*

last time to Coda *rall.*

cresc. *Ped.simile*

Piu mosso M.M. ♩=96

f agitato

cresc. *accel.* *ff* *ad lib.* *sf dim.* *molto rit.* *D.C.*

CODA

rall. *meno mosso* *rall. molto dim.* *pp*

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Prize Composition
Etude Contest

DIARY OF A DAY
JUVENILE SUITE

J. W. LERMA

No. 1 - MORNING

Andante M. M. ♩ = 108

mf BIRDS WELCOME THE DAWN *p* *mf* *p*

f COCK-CROW

Lento M. M. ♩ = 96

THE CHILD AROUSES FROM SLUMBER

ppp poco a poco cresc. *una corda*

Allegretto M. M. ♩ = 108

tre corde *mf* *f* WIDE AWAKE *ff* *f* Good morn-ing! Good morn-ing! *mf* *f*

f *mf*

Good morn-ing! Good morn-ing!

No. 2 - AT SCHOOL

Andante M. M. ♩ = 96

mf WITH LAGGING STEP *cresc.* *mf*

Allegro

1 *f* THE SCHOOL BELL "Hurry up!" *f*

Moderato M. M. ♩ = 108

THE DUNCE *mf il basso marc.*

mf il basso marc. *f*

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Allegro M. M. ♩.= 120

"School is out! School is out!"

No. 3 - AT PLAY

Tempo di Polka M. M. ♩ = 108

Tag! you're "it"! Tag! you're "it"!

f scherz.

No. 4 - EVENING

Andante moderato M. M. ♩ = 108

AT STUDY

mf dolce

poco rit.

Tempo di Valse M. M. ♩. = 54

f BOOKS CLOSED *rit.*

a tempo

TELLING STORIES

mf

f

mf

f

No. 5 - BED TIME

Moderato M. M. ♩ = 108

f NINE O'CLOCK

Andante M. M. ♩ = 84

EVENING PRAYER

p

Allegretto M. M. ♩. = 96

A - - men.

poco rit.

Good-night, Good-night, Good-night!

mf *cresc.*

f

meno mos

Lullaby,

p

lul-la-by.

mf

poco a poco cresc.

p

mf

poco a poco cresc.

p

pp

FAST ASLEEP

ppp

una corda

HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH

Moderato M.M. ♪=72

p *mf*

M.M. ♩=126

Allegro con brio

f *p* *f* *p*

p *cresc.* *sf* *sf* *sf*

f *p* *f* *p*

f *p* *cresc.* *f*

sf *sf* *sf*

f *p* *f* *p*

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MARINERS' DANCE

MATROSENTANZ

Secondo

ARNOLDO SARTORIO

Allegretto M.M. ♩= 108



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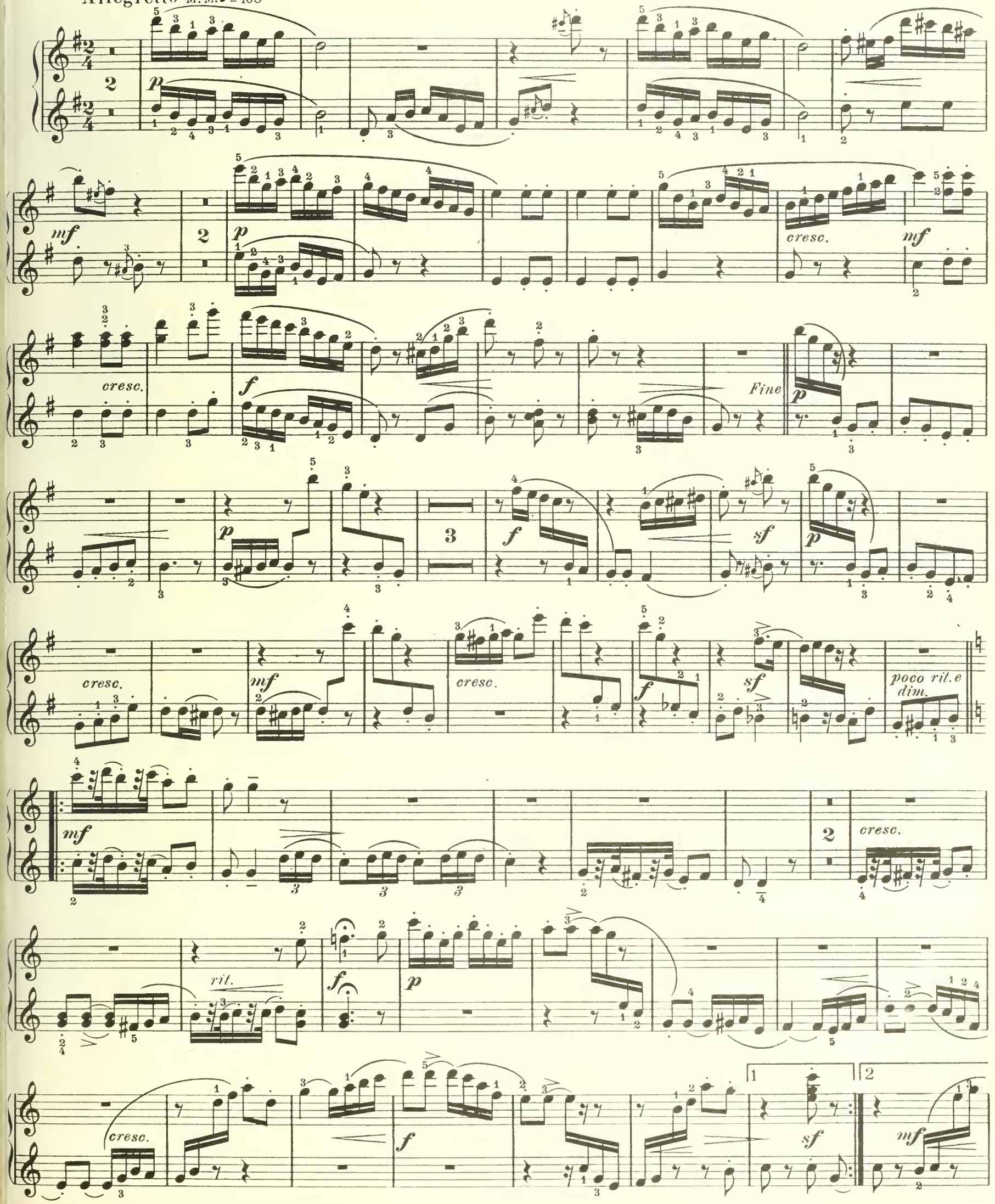
MARINERS' DANCE

MATROSENTANZ

Primo

ARNOLDO SARTORIO

Allegretto M. M. ♩= 108



Secondo



MILITARY MARCH

Secondo

EMILE FOSS CHRISTIANI



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Primo

atempo

rit. *e* *dim.*

f *mf* *f*

p *f* *D.C.*

MILITARY MARCH

Primo

EMILE FOSS CHRISTIANI

Marcia vivo M.M. ♩ = 120

ff *p*

cresc. *f*

p dolce

cresc. *f* *mf*

f *p* *D.S.*

Prize Composition Etude Contest

NOCTURNE CAPRICE

Andante espressivo quasi Marcia lento M.M. ♩ = 72

REINHARD A. GEBHARDT

mf *cresc.* *f* *cresc.* *mf* *f* *ff*

45 *tr* *Cadenza*

leggierissimo ed poco cresc. *ritard a poco*

Andantino M.M. ♩=96

quasi Recit. *l.h.* *p e legato* *l.h.*

mf *f* *mf* *cresc.* *f* *ritard*

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il basso ben marcato
atempo
dim. ed rit.
fa tempo
rit. a poco
Un poco meno
atempo
Last time to Coda
l.h.
p ed legato
mf cantando
mosso
cresc.
rit.
atempo
dim.
rit.a poco.
ben marc.la melodia
cresc.
ritard a poco
a tempo
Top of page D.S.
CODA
a tempo
Con anima
brillante
leggiero
ritard a poco
a tempo
con passione
cresc.
dim.
l.h.

RONDO IN A

The Rondo in A, first published in 1784, is given in some editions as Op.51, No.3; in others, it is issued as a separate piece.

L.van BEETHOVEN, Op.51, No.3

Allegretto M.M. ♩=92

a) or, easier:

b as at a)

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IN SILENT HOURS

REVERIE

RICHARD FERBE



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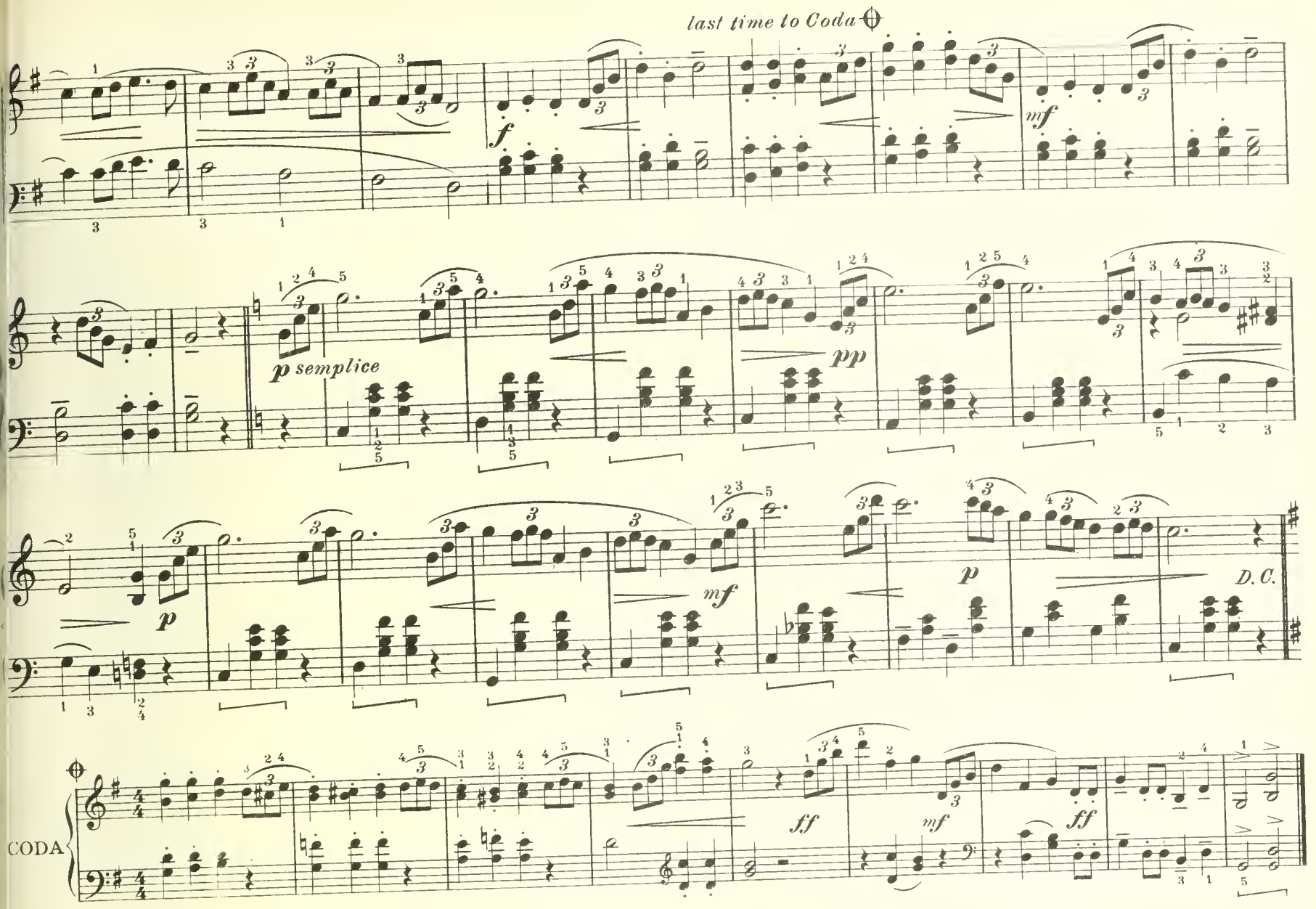
Prize Composition Etude Contest

BUGLERS' MARCH

H. L. CRAMM

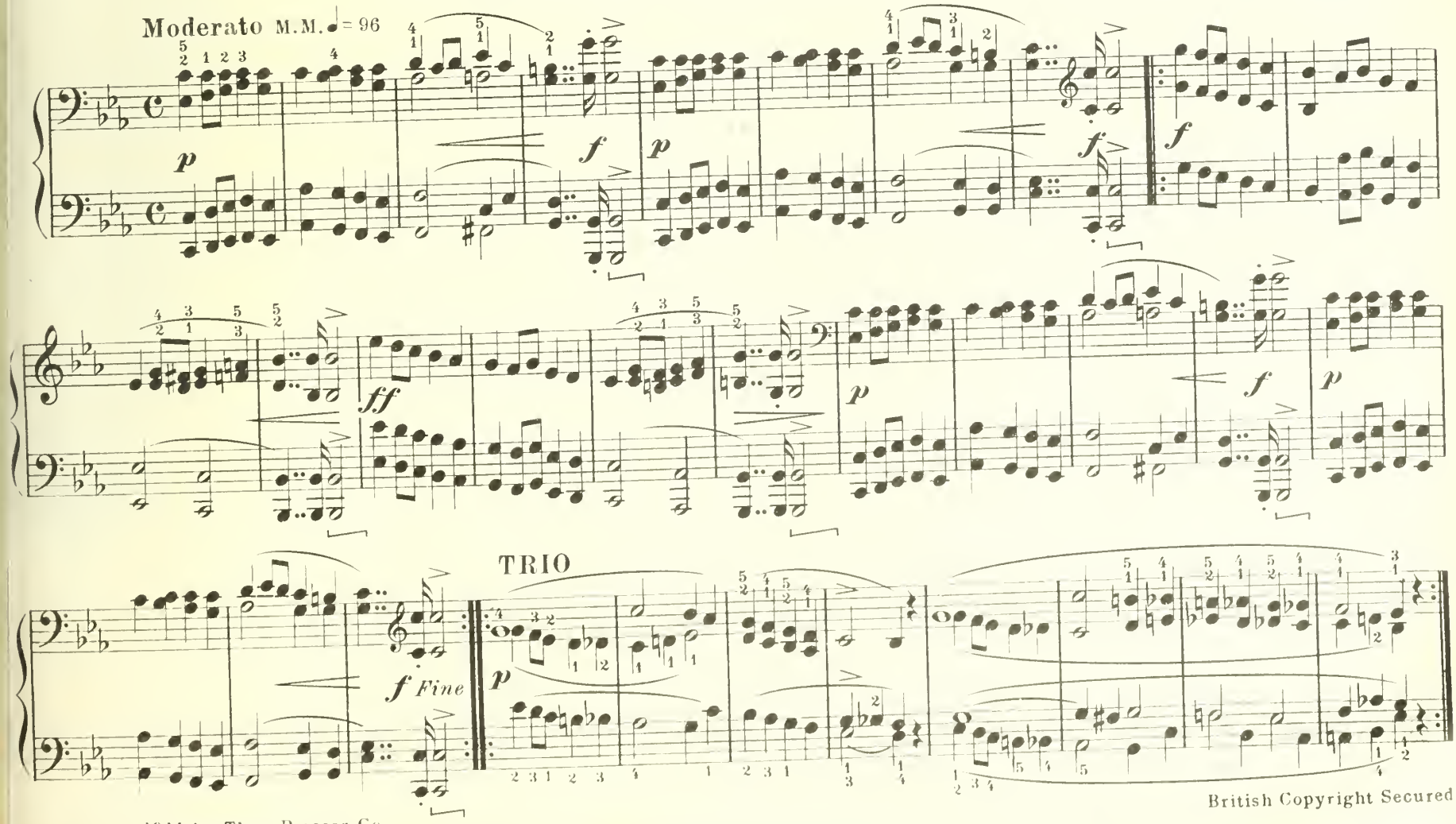


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SOLEMN PROCESSION

M. GREENWALD



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THE GHOST

Allegro M.M. ♩ = 96

HERBERT W. WAREING

ff *pp* *ff* *p* *dim.* *rit.* *dolciss. meno mosso* *pp*

Tempo I.

ff *simile* *simile* *glissando*

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A DREAM SONG

Moderato M. M. ♩. = 66

R. R. FORMAN

p *a little faster* *mf*

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a tempo

mp

a tempo

rit.

p

l.h.

mf

mp

p

pp

ENGELMANN

(B-1872, D-1914)

Souvenir No. 26

GEO. L. SPAULDING

Andante moderato M. M. ♩ = 76

mp

Once up-on a time a lit-tle theme (Cap-tive in a migh-ty brain) Whispered softly: "Mas-ter set me free, Added fame will be your gain. Said the mortal" Go! you're free as air, Free as an-y peace-ful dove." Now this theme's known ev-'ry where as "Mel-o-dy of Love."

"Melody of Love"

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HUMORESQUE

A.W. LANSIN

Molto vivace M.M. ♩.=112

Un poco meno mosso

dim. e rit.

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a tempo

cresc.

8

f

13

tr

21

Tempo I.

f

8

8

f

dim. e rit.

p a tempo

un poco rit.

sempre p.

cresc. *ed* *accel.*

8

al fine

ff

THE BUTTERFLY AND THE MAID

Allegro moderato

ARTHUR SELWYN GARBET

mf

1. A but - ter - fly spied a maid - en fair On a
2. It chanced that Cu - pid came that way; In the

f *mf*

gorgeous sum - mer day;— Thought he, "If I kiss her gold - en hair, She'll sure-ly not send me a - way."— Sai
form of a tall young man.— He saw the but-ter-fly where it lay, And quick to the spot he ran.— Sai

ten. *f*

she, "Oh look! The dear lit - tle thing."
he, "A - las, you cru-el lit - tle maid,"

"Did ev - er you see such a pret - ty— wing!" And she
"His wing you broke, He's dead I'm a - fraid." And

p

f *f* *p*

più lento *sf rall.* *f a tempo*

threw her cap At the poor lit-tle chap, And there at her feet he— lay.— But - ter - fly, but - ter - fly, you will find A
Cu - pid's dart was aimed at her heart, And there at his feet she— lay.— Pret - ty maid, pret - ty maid, you will find

più lento *sf colla voce* *f a tempo*

After last verse only.

maid can be cru - el as she is kind.
Love can be cru - el as Love is kind.

D. C. *ff* *Fine*

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To Miss Elizabeth Hollingsworth

"WHEN STARS GREET NIGHT"

Dr. A. F. VADEBONCOEUR
by permission

CHAS. J. HUERTER

Andante M. M. ♩ = 63

p

When stars greet night in sil-ver skies, And the day's toil is o'er,

p

When balm-y zeph-yrs bring their songs, And fra - grance fills the air,

rit.

a tempo

'Tis then I gaze with long-ing eyes Up-on their glim-mer fair, And from heav-en's sa-cred beacon lights, Where thou wait-est for me,

rit.

a tempo

cresc. *mf* *molto dim.* *pp*

p

I seem to hear, borne on their waves, Thy sweet an-swer of hope To my mes-sage on sun-beams sent, My heart's wish,

cresc. *mf* *molto dim*

pp *rit.*

p a tempo

cresc. e animato

cresc. e animato

f

rit. *p*

My soul's pray'r!

f rit. e cresc.

mf

p rit.

molto dim. e rit.

pp

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THE FIRST LESSON

C.W. KROGMANN, Op. 110, No. 1



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MASSA'S IN DE COLD, COLD GROUND

(STEPHEN C. FOSTER)

LUDWIG RENK



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very broad

dim.

Alla marcia

rit.

Tempo I.

meno mosso

morendo

PRAYER AND RESPONSE

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GEO. NOYES ROCKWELL

Adagio M.M. ♩=72

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MANUAL

Gt. Dulciana 8′ uncoup.

Ped. Bourdon coupled to Gt.

cresc.

dim.

rall.

atempo

calando

Gt. to Ped. off

Maestoso M.M. ♩=84

mf

Both hands coup. Sw. to Ped.

Full Sw. closed

Gradually open Sw.

cresc.

poco rit.

atempo

Gt. *mf* coup. to Sw.

Add 16′ Doub. open

Adagio

rall.

Sw. soft 8′ & Tremolo

Gt. soft 8′ only

Ped. Bourdon only

p

mp

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HUMORESQUE

W. C. E. SEEBOEC

Allegretto M. M. ♩ = 96

Violin

Piano

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How Success Came to One Teacher

By MARY L. TENERY

Several days ago I had the good fortune to be in the studio of a successful piano teacher during a class meeting of her little pupils.

"How do you do it?" I asked, as I watched the enthusiastic children.

"I just keep them interested in the work, that is all," she replied.

"But keeping them interested," I continued, "that is the problem of all of us music teachers. Especially those who have classes of beginners. Won't you explain just how you do it?"

"Gladly," she replied, and started on her explanation with the enthusiasm so marked in her pupils.

"There," I thought, "is the secret. She is enthusiastic herself and her pupils reflect her interest."

"You see," she went on, "in the first place, I only take beginners. I found long ago that I was more successful here than with the larger and more advanced pupils. And I don't try to take a beginner among the older children. All my pupils are little folks."

"But," I objected, "this is not a large city and there are so many teachers here I have to take whom I can get. Of course, with your success you can always——"

Here she interrupted me.

"I get all my pupils from the great middle classes. Or nearly all. I have only a very few from the wealthier class. I make my terms as low as possible, and then try to give the pupil just as much as I can. Each child has two private lessons and one class lesson each week. And it is this class lesson that does so much to keep them interested.

"When I first decided to specialize beginners I immediately began to study to fit myself for the work. Here is where so many teachers make a mistake. They think no special talent or study is required to take a class of beginners. I read all the good books that are published on the teaching of children and kindergarten methods. In these I always find some new idea or plan that I can adapt to my work. When a new book of piano instruction for beginners is issued I purchase a copy and never fail to be benefited. Any and everything I see in the musical magazines that deals with the teaching of children, or that would be of interest to the child, I file away for future use. I am always on the lookout for melodious pieces for children.

"In my private lessons I try to make things as interesting as possible. I never try to rush the children. And I always insist on their knowing, and knowing well, everything they have been over. I make all my explanations as clear as possible. I tell them the essentials in terms that are not beyond their grasp, and do not burden them with long explanations of terms and theories that they cannot understand and that may well wait until a later date.

A PRACTICE RECORD.

"Each child keeps a practice record and I reward them for extra practicing, although I never encourage it beyond a reasonable limit. I allow forty-five minutes as a minimum and an hour and a half as a maximum. I do not care to have them practice over half an hour consecutively. In this I have the cooperation of the parents. I ask them to have the child practice three periods of fifteen minutes each, and when they practice over this time to have them quit as soon as they begin to show any signs of fatigue. You see, I don't want my little folks to practice to weariness, for practice is beneficial only so long as the child is interested in what he is doing. Any practicing done over this tends to develop a mechanical touch.

"The pieces that I give are always melodious, and I require that each child shall play them with the same degree of correctness that will be demanded when more difficult pieces are taken later on. A new piece is always discussed away from the piano before the child is allowed to attempt it. Each note is read, the time discussed and the fingering gone over. Then we go to the piano. I have them begin at a slow tempo and work up until, when the piece is learned, the child is able to play it from memory, in perfect time, correct fingering and with due attention to rhythm, phrasing and expression.

"Now I will tell you about the class meetings. Each week the little folks meet in the studio and we have a little program. We discuss some composer and each child is encouraged to learn some little incident to tell the class concerning him. I tell them a story of the boyhood of a composer or some other story that tends to make them desire to play well.

"I play several pieces for them and the children who have perfected a piece are allowed to play it for the others. They always strive to learn a new piece as quickly as possible in order to be allowed to play it at the class meeting.

"We play games and I always serve some little refreshments. Something that won't be injurious to them and yet will be enjoyed.

"We frequently have a little recital with the parents as our guests, and these have always proven very successful.

"Another thing I have found to help is to keep the studio attractive. I keep flowers and children's books in the room. The pictures are such as will appeal to the little folks. In fact, I try to look at life with the eyes of the child. Be young with your young pupils, forget you are grown up. Put yourself in the child's place.

"Really I do not use any new or startling methods. Just what I glean from others who have done what I am doing. I guess the reason is because I love the children."

And here she quit talking, for she said she had told quite all she knew. But I had caught the spirit of her work and found the secret of her success. Be enthusiastic over your work. Study it. Look at the world of the child with the eyes of the child. And last, but greatest of all, love the little pupils you are trying to help.

Haydn's Gay Night in London

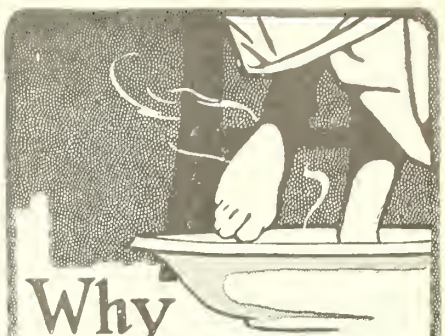
Haydn's visit to London in 1791 was a great event in his life. His new surroundings and novel experiences interested him mightily. He made a more or less careful diary of events, and the following is part of an account he gives of a dinner with the Lord Mayor of London. There were two tables at the banquet, at the first of which sat the Lord Mayor, the Lord Chancellor, the Duke of Leeds, and other distinguished personages. Haydn himself sat at the second table with a Mr. Sylvester, a famous lawyer and first Alderman of London.

"After dinner," says Haydn, "the distinguished company of table No. 1 retired to a separate room to drink coffee and tea; we other guests were taken to another room. At nine o'clock No. 1 goes into a smaller hall, whereupon the ball begins; in this hall there is, *à parle*, an elevated place for the high *nobless*, where the Lord Mayor is seated upon a sort of throne with his wife. The dancing then begins according to rank, but only a couple at a time, as at Court on the King's birthday, January 6th (June 4th). In this small hall there are raised benches, where for the greater part the fair sex reigns. Nothing but minuets are danced in this room; but I couldn't stay longer than a quarter of an hour; first, because of the heat caused by so many people being crowded into so small a room; second, because of the wretched dance music, two violins and one violoncello composing the whole orchestra. The minuets were more Polish than German or Italian.

A MERRY DANCE.

"Thence I went into another room that looked more like a subterranean cave. There the dance was English, the music was a little better because there was a drum which drowned the blunders of the fiddlers. I went on to the great hall where we had dined; the music was more sufferable. The dance was English, but only on the elevated platform where the Lord Mayor and the first four members had dined. The other tables were all newly surrounded by men who, as usual, drank right lustily all night long. The most singular thing of all, however, was the fact that a part of the company danced on without hearing a note of the music, for first at one table, then at another, some were howling songs and some drinking toasts amid the maddened shrieks of 'Hurra! Hurra!' and the swinging of glasses. The hall and all the other rooms are illuminated with lamps which give out an unpleasant odor, particularly in the small dance hall. It is remarkable that the Lord Mayor needs no knife at table, as a carver, who stands in front of him in the middle of the table, cuts up everything for him. Behind the Lord Mayor there is another man who shouts out all the toasts with might and main. After each shout follow trumpets and drums. No toast was more applauded than that to the health of Mr. Pitt. Otherwise, however, there is no order."

When a great interpretation is heard, the music which comes to the ear of the auditor is but a small part of that heard by the interpreter himself, for the audible music is but the projection, the surface boundary, of his vast interior volumes of hearing, of meaning and of musical feeling. Subjective interpretation, outflowing from the emotional depths and poetic vision of a great soul—this is the only adequate interpretation, and it penetrates the soul of the hearer with its insistent truth. Such an interpretation wells from the innermost being of its creator, and can only be given when there is a dominant feeling of ease and power, combined with a burning emotion, an ardent fire, an intense inner hearing of the music, together with a fervent need of hearing it expressed. Intelligent performance, infused with intense spiritual life by a poetic temperament—this is artistic interpretation.—Mary Venable.



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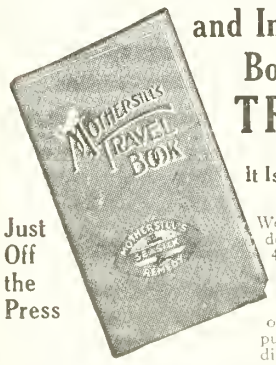
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Do Musicians Enjoy Music?

By EDWIN H. PIERCE

During the writer's student days at Leipsic he spent a portion of one summer vacation in company with four other "conservatorists" in a tour on foot through the forests and hills of Thuringia, avoiding the beaten track, and stopping at small country inns. Every member of the party had been diligent to practice from four to eight hours a day, during term-time, and the sudden change in habit, though delightful at the start, had a most peculiar effect. Before the second day was over we all complained of an insatiable craving for the sound of music, and in the evening we sought out whatever little reed organ or threadbare old piano our stopping-place might offer, and eagerly exercised ourselves therewith. "How they enjoy music!" people would say, but looking back at it now, in the light of after-experience, I do not regard what I have described as a really wholesome and normal manifestation of the love of music. It is more to be likened to the effects of some drug-habit, and points the way to a possible nervous breakdown in the future. After we had tramped in the open air for a week or so we no longer felt any such craving, and looked forward with a certain reluctance toward the time when we must resume the regular grind of practice. The fact is, that the professional musician, both in his student days and afterward, must listen daily, in the course of his duties, to a far greater quantity of music than is in any way enjoyable or even healthful, and consequently he loses much of that pleasure which comes to the amateur or even the semi-professional who has some outside calling. True, there are many satisfactions still open to him—the consciousness of work well done, the success of his various professional undertakings, the gradual growth of his skill—but the merely sensuous pleasure of musical tone is no longer possible to him, or at least has become greatly dulled. It would be right for the young person who may be considering the musical profession as a career, to take account of this fact, yet to be fair, every calling under the sun has something of this inherent self-destructive property. As a certain well-known poet has said, "Each man kills the thing he loves." The great astronomer, Dr. Peters (who discovered many of the asteroids), was so habituated to long and intense mathematical study, that if chance found him not occupied by any problem occasioned by his astronomical observations, he would busy himself with the solution of arbitrary problems, complaining that with any less than two hours of daily mathematical work a day he was not in normal condition, but felt restless and irritable. If the reader will pardon a sudden drop from the sublime to the ridiculous, I might mention, along this same train of thought, the case of a large candy factory which I once visited, where the proprietor told me that he found it quite unnecessary to make any rules against employes eating the candy, because, when a new hand started in to work he was told that for the first week only he might eat all he chose. He then would make such free use of his opportunities that by the second week he didn't want any more candy.

Goethe, with his sane comprehensive wisdom of life, had also a keen understanding of this fact. "Be careful what you pray for when you are young," said he, "for you will be sure to get too much of it by the time you are old."

But to return to the matter of music. All things considered, I am inclined to believe that the semi-professional gets the most real enjoyment and satisfaction out of his art. The amateur often feels the lack of any real incentive to excel, and the out-and-out professional gets too much music every day, for his own comfort and well-being. Neither does the fact of being what I have called a semi-professional imply inferiority. There are some very respectable names to be noted in this connection. Of two noted Russian composers, Cui and Borodin, the former is an army officer, the latter a physician. Were it not that I wish to avoid the imputation of personal "boosting" I could give several other excellent examples nearer home.

But I trust the reader will not take me as arguing in favor of whatever mode of life may be most conducive to pleasureable sensations. If one feels called inwardly to be a musician, let him be one, and accept with cheerfulness whatever of joy or sorrow belongs to his calling, only let him not imagine that the hearing of music will be one of his great pleasures.

What Beethoven Did for the Piano

By SIR HUBERT PARRY

It is a palpable fact to every one that Beethoven's works sound fuller and richer than those of any composers since Bach. This is partly owing to the warmth and human interest of his ideas, but it is also due to the actual treatment of the instruments he employs. In pianoforte works it is partly owing to the development of genuine pianoforte playing. The manner of playing the harpsichord and clavichord had been to creep and glide over the keys with flat hands and inactive arms. The early pianofortes had but slight fall in the keys and consequently the traditions of harpsichord playing were transferred to them without much unfitness. But when the keys were deepened to get more tone, new methods became necessary, and the more powerful muscles of wrists and arms were brought into exercise; and though typical conservative minds regarded any effort to change their habits as a species of heresy, the stronger and more practical musicians soon cultivated such heresies with much success.

Clementi especially gave much attention to the proper way of dealing with an instrument in which the sound was produced by the blows of little hammers; and Beethoven followed in the same direction. He instantly dissipated the absurd tradition which implied that what was right for the harpsichord was right for the pianoforte. The instrument suited his passionate, vigorous temperament; it lent itself to rich harmonization, to rhythmic variety; and by the aid of the pedal he managed to produce the flood of tone in which his soul delighted. His contrivances in the latter direction were especially important, as he not only widened the capacities of the keyed instrument, but gave the first impulse to the characteristic softening and clouding of outlines which is so familiar in the so-called "romantic" style of recent times.—*From "The Art of Music."*

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The Pros and Cons of Bel Canto

Music has the power of making a threefold appeal: the sensuous appeal to the ear, the æsthetic appeal to the intelligence, and the expressive appeal to the emotions. Saint-Saens says: "There is something in music which traverses the ear as a door, the mind as a vestibule, and which goes yet further."

As it is of importance that anybody, whether musical or not, should be able to differentiate the three appeals which music can make, they may be considered separately with profit.

The same music played on a strect organ and afterwards on a cathedral organ makes a different appeal; the notes, time, rhythm, ideas, etc., are exactly the same, but everybody prefers the performance on the cathedral organ because of the greater beauty of its tone. The difference between the two renderings (omitting the element of "association") is that in the latter case the appeal is to our *sense* of hearing, and as such it is known as "sensuous." The difference between the same song delivered first in a voice that is metallic, throaty, nasal, or thin, and afterwards in a voice of volume, resonance and purity is largely that of "sensuous" appeal.

THE GOOD AND THE BAD.

The second appeal is so well described by Daniel Gregory Mason in his *Child's Guide to Music* that we will quote his remarks: "But you must all have heard, sometimes, melodies sung by poor, thin voices, or played on cracked old pianos, that nevertheless charmed you by their own beauty. With very little of the appeal to the sense of hearing they yet delighted you. What, then, was their fascination, and to what part of you did it appeal? *It was a beauty of shape, and it appealed to your minds.* Let me explain.

"Here are two vases. One is of finest porcelain, a translucent blue white, with all sorts of delicate reflections of light playing on its surface; but it is too short for its width, it bulges out in awkward shoulders, and its outline is graceless and without elegance. The other is of common crockery ware—but how beautifully slender and symmetrical! How the slight flare of the mouth is echoed in the gentle curve of the body! How the outline carries the eye from point to point, never shocking it with a sudden angle or an unwelcome curve! Of the two vases, one of which has beauty of color and the other beauty of form, I should choose the second without a moment's hesitation. Well, so it is with melodies. One, played on the finest violin, leaves us unmoved because its shape is ugly—its curves are heavy, there is no elastic, constantly changing life in it. Another has such a rare and delicate shape, each rise and fall harmonizes so perfectly with all the others, and the whole tune, while quite natural and simple, is so individual, so different from any other, that even a hurdy-gurdy cannot spoil it. This value of shapeliness cannot be felt by the ear alone, because all that the ear can get is single sensations, now one and now another, as moment follows moment. In order to feel all these sensations in relation to each other, making up a melody of definite shape, we have to use our minds; it is not enough simply to hear, we must 'perceive' the shape of what we hear. The old Greeks had a word for this kind of perceiving, from which we get our word 'æsthetic,' which means 'having to do with beauty or perception of beauty,' and which we may apply to this second kind of musical value. The æsthetic appeal of music, then, is the appeal it makes to us through its shapeliness or beauty." The third appeal is to our emotions. Music may make us glad, sad, merry, wistful and so on. The people who speak of music as the language of the emotions, merely speak of its one appeal—and that often of the least significance. This "expressive" appeal to the emotions is largely the result of the combination of the "sensuous" and the "intellectual" appeals.

We are now in a position to ask: "What constitutes a singer?" The foregoing explanation of the three appeals which music makes should make it clear that a singer to satisfy the complete mentality of a man must possess the ability to interpret a composer's work so that these three appeals are exercised. This implies:

WHAT THE SINGER MUST POSSESS.

(1) A voice of sensuous quality under absolute control.

(2) A thorough mastery of the music to be sung, and the ability to interpret the text by means of the photographic and living tones of the voice.

(3) Temperament, which is largely a combination of (1 and 2), and which also requires the projection of imagination, feeling, and personality, into the singing.

When a composer conceives a work in which the three elements of sensuous quality, shape and emotion have received the fullest possible united expression, we get a work of art which approaches perfection. Likewise, when a singer can satisfy the trained ear, developed intellect and disciplined emotion, such an one approaches what we understand to be a perfect singer.

It must be understood that no composer has utilized the three appeals to the full or we would have an ideal composer. Similarly a singer has never appeared who possessed the power of making these three appeals in their highest manifestation or we would have the perfect singer. One composer makes an intellectual appeal, as in the case of Bach or Brahms. The composers of program music appeal largely to the imagination and emotion. Beethoven in his Fifth, Seventh and Ninth Symphonies appeals abundantly to all three faculties, and from this point of view he may be regarded as the greatest of all composers. A singer has usually one power of appeal in the ascendent. Caruso fascinates by means of the sensuous appeal. Wüllner triumphs through the intellectual appeal (considering the inherent love of the sensuous appeal, the success of Wüllner may be ascribed to the victory of mind over sense). Too common to mention are the singers who can use the emotional appeal. When a singer combines the three appeals with exceptional power a Sims Reeves is the result. Bearing in mind these appeals we have now cleared the ground for a consideration of Bel Canto. The exact meaning of Bel Canto is not always clear. The statement that anybody is trained on the "Bel Canto Method" means about as much as when people say they are trained on the "Italian Method." Both terms require explanation before they can have a definite meaning.

We will at the outset define Bel Canto as "a method of training or of singing which aims primarily at making a sensuous appeal." The power of appeal must lie in the voice. Just as a violinist would extemporize to show off the beauty of his Strad, or as an organist wishing to display the beauty of his instrument would say, "Listen to the diapasons," so the Bel Canto singer when he wishes to make an appeal makes the unspoken request: "Listen to my tone." As coloratura is entirely for the purpose of displaying the beauty of the voice Bel Canto and coloratura may be regarded as synonymous.

THE GLORY OF THE ITALIAN SCHOOL.

For two centuries Bel Canto reigned supreme. The glory of the Italian school lay in the innumerable number of phenomenally beautiful voices it produced. While here and there a singer arose who, in addition to a magnificent vocal organ, possessed the power of making a dramatic intellectual appeal—like Farinelli—the Bel Canto singers, as a class, depended almost entirely on vocal beauty and the display of the inherent capabilities of the voice.

Mr. David C. Taylor has truthfully said: "Bel Canto is perhaps the most widely appreciated form of music. It calls for no education in music; it does not need to be 'understood' (as the uncultured say of what they call 'heavy' music), yet the most highly cultured musician must confess its charm.

"Coloratura impresses the hearer as the natural outpouring of the emotions of the soul, spontaneous as the song of the nightingale. Tosi says indeed that 'the nightingale was the origin of it.' There is something elementally simple and direct in the appeal of florid song, just as there is in its materials. It consists of the simplest of melodic phrases which are not usually overlaid with intricate progressions and elaborate orchestral colorings. Even the text is of little consequence, for coloratura is effective when sung on a simple vowel. The voice stands absolutely alone, relying solely on its own beauty; it asks for no other support. If a thing of beauty is a joy forever, Bel Canto justly deserves the place it once held in the affections of music lovers. A great injustice was done to a beautiful art when florid song was relegated to an inferior and ignoble position."

With this we are in entire agreement, but when the same writer says, "But there is not to-day, and never has been, any reason why ornamental singing should be abolished. Virtuosity of the voice is no more to be condemned than virtuosity of the violin or piano. If the artist is deprived of the opportunity for a display of his technical skill, he loses a great and

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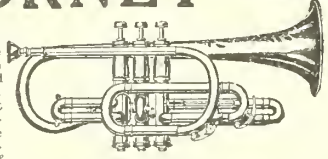
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valuable incentive for acquiring and maintaining a perfect technique," we must dissent. And why? For the simple reason that in one very important particular there is no analogy between a vocal and an instrumental performer, inasmuch as the latter has no text to interpret. Accepting the definition of Mr. W. J. Henderson that "Singing is the interpretation of text by means of musical tones produced by the human voice," it can scarcely be said that when the "text is of so little consequence for coloratura is effective when sung on a simple vowel" that the result is singing. It is merely *vocalization.*

Herein lies the weakness of Bel Canto. The voice assumes a significance out of any just proportion to that of the words. In its time and place in the history of musical art and science it did excellent service, for it demonstrated for all time the inherent possibilities of the voice as a musical instrument. The warfare between impresario and impresario (which forms such an interesting chapter in the life of Handel) having ended, the day of vocal gymnastics as an end in themselves passed away. The time was nearly ripe for the coming of that daring iconoclast, Richard Wagner, who was ordained to destroy the images of a self-centered art and to restore to a position in the musical firmament the heavenly consecrated union of a noble text married to inspired music. Wagner doomed for ever the art which depended for its life on the gratification of a single appeal to a single part of man's mentality.

WAGNER'S CONTENTION.

It was Wagner, who, with a wider mental horizon than most of his predecessors, insisted that text and music are of equal importance, and that they should be treated as such. This idea was not new, it was part of the expressed principles of La Camerata and of Gluck, but it remained for Wagner to so embody the idea in an immortal equality so as to convince an unbelieving and degenerate world of its truth.

In other words, Wagner, while rightly insisting on Bel Canto, simply regarded it as a means to an end, and not as the end itself, as his forerunners had done. In "the music of the future" Bel Canto was to be the first stage in the development of the fully evolved vocal organism. No work of vocal art would be considered rational without an unblemished text which would supply the intellectual element, and the amalgam would give birth to the emotional appeal. For the interpretation of modern *lieder*, the musical dramas of Wagner, and any work of vocal art, these three elements must be present. Ffrangçon Davies confirms this in his *Singing of the Future*. "In our times, we are told, there is no Bel Canto. If what is now designated by that term be similar to that which is held to have been the Bel Canto of old, we really can not grieve that we are of the twentieth and not of the eighteenth century. Artistically sane people do not now expect us to applaud as art that which belongs to the *genus* entertainment. But the times are young after all, and it was perhaps worth while to discover how 'beautiful' the human voice can become in itself; now that we have duly learned that lesson, it is our privilege to begin to look upon it as the servant of the brain. This is what Wagner and some others have done for it."

In *The Singing of the Future* Mr. Ffrangçon Davies has given Bel Canto a wider meaning than ours. To support his more comprehensive definition he quotes the words of Robert Franz to Waldmann (see Mr. Finck's *Songs and Song Writers*), that, "If any one understood the *bel canto* of the Italians it was Handel." Mr. Davies says that Mr. Apthorp was wrong when he wrote (*Opera Past and Present*) that "in the days of the schools of the *arte del bel canto*, the masters did not have to take 'truth of expression' (*l'expression juste*) into account; for the singer was not required to render the sentiments of the *dramatis personæ* with similitude; all that was required of him was harmonious sounds."

In trying to refute the statement of Mr. Apthorp and basing his theory on the remark of Franz, Mr. Davies says: "If Handel had been privileged to read these strange pronouncements, one wonders what the result would have been—he could be fairly violent on occasion The oratorio giant has suffered much from the assumptions of those who have claimed that all that is demanded of Handelian singers is 'harmonious sounds and nothing else.' Imagine, if you can, the genial, poetic, imaginative, graphic Handel who set to music most of the human emotions, from the reflective *Passion* to the thunderclap of the joyous *Hallelujah* in *The Messiah,* and who certainly sounded some depths in emotional differentiation in *Samson*—imagine him being put off with 'pretty sounds.'"

Mr. Davies here obviously misses the point of the remark of Franz, who in referring to the Bel Canto of the *Italians* evidently had in his mind the *operas* of Handel, which were in the undoubted style of the Italian school, and tries to confirm his wider definition by dwelling on the large emotional and intellectual appeal which Handel exhibited in his *oratorios.*

It must not be forgotten that it was not until Handel was 53, and a financial bankrupt, that he took to writing oratorios wherein he played on the complete gamut of the emotions. Tired of his Italian ideals, and defeated as an impresario, Handel now, as a last resource, launched out beyond the breakers of Bel Canto into the illimitable ocean of vocal music, which makes the threefold appeal. Handel was the first to show in a living manner something of the infinite possibilities of the union of text with music. The emotional differentiation which resulted raised Handel from an ephemeral place in musical history to companionship among the musical gods. While he treated the text of his oratorios with more intellectual discernment than his predecessors, his long life among the great vocal stars of the operatic stage prevented him from gaining the more balanced perspective which Wagner eventually attained in his later works.

Mr. Davies, however, in attempting to force a meaning on Bel Canto (which did not, we think, originally belong to it) has given expression to his conception of a singer, not so much as he was, but as he is to be when his intellectual faculties are in correct relative development to his vocal qualifications.

THE PLACE OF BEL CANTO.

To sum up, then, Bel Canto has its proper place in the evolution of the singer's art, but it must not be regarded as the be-all and end-all of his training, as it was in the time of Bach, Handel, Haydn and Mozart. In the light of the modern conception of a singer it is rather the foundation on which the superstructure of an art, which consists of the intellectual appeal and its concomitant emotional differentiation, must be erected Without that thorough vocal control which was the fruit of Bel Canto this superstructure cannot be safely added, for it is only when the voice is brought under the absolute control of the mind that it can give expression to those momentary but inspired flashes of emotion which traverse the singer's brain and give to each word its appropriate emotional atmosphere.

That too little attention is given to se curing this correct basis of vocal train ing is a matter of common remark amon vocal tutors, and Mr. Ffrangçon Davie hits the nail on the head when he says "The student may safely conclude tha Bel Canto meant *mastery over the voice* The singers of the eighteenth and nine teenth centuries prepared themselves b years of long study to give expression t the music allotted to them. The singer of the twentieth century have precisel the same task to negotiate. Up to th date of this writing it may be said tha we prepare ourselves for our task mainly by performing them. From th vocal point of view, this idea of master over voice (and there, too, is a clear gai of vocal power) represents the benefit th world reaped from music which live long enough to accomplish this purpos and then perished. The legacy is le for mankind was the group of principle for vocal culture with which we ar familiar enough. But this mastery ove voice was designed to be a means an not an end. Nature had a task for he sons in the coming years. No achieve ment is ever lost; it is, on the contrary a vantage ground for greater triumph

THE VIBRATO AND TREMOLO

THERE is no more distressing fault and perhaps, not a more common one amon vocalists than that of the tremolo. Ye undoubtedly it has its many admirer and although its use, or rather abuse, ha been condemned by all vocal authoritie yet somehow or other the fault is sti prevalent. Doubtless many who use i could they but hear themselves as other hear them, would, regardless of cost i money or effort, try and cultivate steadier vocal emission.

ITS POPULAR INTRODUCTION.

How the tremolo became general is tol by Garcia: "There was at one time a eminent vocalist worshipped by the Pari sian public. His voice was beautiful i quality, faultless in intonation, and abso lutely steady in emission. At last, how ever, he began to grow old With in creasing years his voice commenced t shake. But he was a great artist. Real izing that the tremolo was a fault, bu one that could not then be avoided, h brought his mind to bear upon the prob lem before him. As a result he adopte a style of song in which he had to dis play intense emotion throughout. Sinc in life the voice trembles at such mo ments he was able to hide his failing i this way by a quality of voice which ap peared natural to the situation. Th Parisians did not grasp the workings o his brain and the clever way he hid hi fault. They only heard that in ever song which he sang his voice trembled At once, therefore, they concluded tha if so fine an effect could be obtained i was evidently something to be imitated Hence the singers deliberately began t cultivate a tremolo. The custom grew and grew until it became almost a cano in French singing.

ITS CAUSE AND CURE.

The tremolo has for its first stage th vibrato. Both are caused (unless volun tarily by the finished artist) by the wan of breath control or by the forcing u beyond its proper limit of the middl register of the voice. In the forme case the cure is easy, in the latter cas difficult and sometimes impossible.

ITS CURE.

When the defect is due to want o breath control the diaphragm is unstead in its movements and the larynx is al lowed to oscillate. Sometimes the faul

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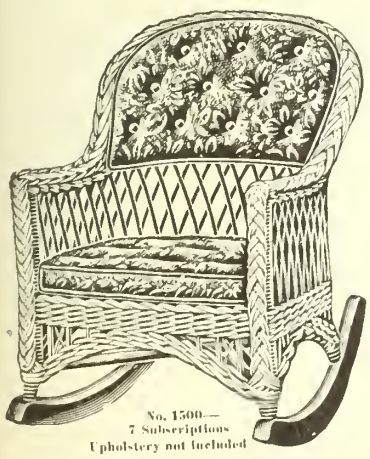
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lies in one of these two things, sometimes in both. The obvious treatment is to first become conscious of the agitation of the diaphragm—which can be felt in the pit of the stomach—and by prolonged and careful practice to secure its control. By conscious effort the larynx may and must also be controlled and steadied.

When the forcing up of the medium register beyond its easy limit is the cause, the first procedure is to find out where the medium register should change to the higher register. This can be ascertained by carefully noticing where the production becomes difficult (or to be precise—"less easy") or where the quality of the voice changes, even if the change be almost imperceptible. Here, immediately here, never higher up, sometimes lower, the change to the higher register should be made. In changing remember the only sure way to avoid an error of production is to practice very softly with discreet crescendos and dimuendos until the fault be cured, which will not be for some time and even then not without a tireless will and persistent effort. Shakespeare, the eminent English vocal teacher, says, "Every singer forcing up the registers unnaturally feels that he is losing control of the breath, and that he is consequently obliged to hold the throat; and if his artistic perception revolts against the hardness and want of expression in the notes, and he endeavors to loosen the throat and tongue, a remarkable struggle ensues. On the one hand, the singer endeavors to loosen his throat while, on the other hand, he is singing in a grander register of that which he can rightly command the breath pressure; he must hold his throat and tongue, and yet he endeavors not to do so. *The result is that palsy of the muscles and plague of modern singing, namely, the tremolo.* To cure this the singer, while daily acquiring more command over his breath, must for a time refrain from practicing the low upper notes of the chest and of the medium registers. Although his voice will be weaker, it will be on a right basis, and little by little he will learn to supply and control a more powerful breath-pressure, by which he will soon dare to venture on the upper sonorous notes of his voice, be it chest or medium, and these will now be quite steady."

For ordinary singers the best advice as to when to use the tremolo is Punch's advice to people about to marry—"Don't." The artist cannot dispense with it. In its time and place it may be the key which alone will open the listener's heart. Its use is well described by Mr. H. C. Deacon. "The human voice loses its steadiness in everyday life under the influence of joy, sorrow, eagerness, fear, rage or despair, and as subjects for vocal treatment usually have their fair share of these emotions we must expect to hear both the vibrato and the tremolo in their places and are very much disappointed if we do not. Reason, judgment, and taste must be brought to bear with the same kind of philosophical and critical study by means of which an actor arrives at the full significance of his part and it will be found that a big vocal piece like *Ah perfido, Infelice* or *Non piu di fiori* requires more psychological research than is generally supposed . . . the smallest ballad has its share of the dramatic and if this were more widely felt we should have better singing and a better use of the tremolo and vibrato, which can hardly fail to place themselves rightly if the import of the piece to be sung is rightly felt and understood. . . . But there is a thrill heard at times upon the voice which amounts to neither tremolo nor vibrato. If this is the result of pure emotion, occurring consequently in the right place, its effect is very great."

GREAT SINGERS WHO HAVE INFLUENCED COMPOSERS.

The theatre-going public is well acquainted with the modern practice of having a play tailored for some celebrated dramatic star. As a matter of fact the practice is as old as masks and wigs. Even in the earliest dramas the writers did not think it beneath themselves to take into account the peculiar talents of some of the performers at their disposal. Molière made his dramatic clothing to fit himself, and who ever wrote the Shakespeare plays certainly had the histrionic measure of one Richard Burbage, actor, manager and painter who was so great in his day that he frequently felt warranted in stepping out of his rôles and addressing the audience as Richard himself.

Few, however, have any idea how singers have inspired the composers of operas. When Handel was waging his famous opera war in London the potency of the singer was very clearly shown. Many of Handel's rôles were quite obviously written for Senesino and Carestini, male sopranos who were very popular at that time. Handel fared finely in his ventures until the coming of the famous male soprano, Farinelli, whose art cured Philip V of Spain of melancholy and thereby won the singer an annual income of 50,000 francs. Farinelli was so exceptionally popular that, despite the fact that the operas of Handel were admittedly better than those of his rivals, Handel lost miserably.

Wagner was too "masterful" a composer to be seriously affected by either the talents or the limitations of a singer. While he was not altogether oblivious to them his scores were the despair of singers unaccustomed to his methods. However, few other composers have been able to write without having some successful interpreter in mind. Verdi certainly was influenced by the great art of Tamagno when he wrote *Othello,* and it is said that he frequently considered the talents of singers before the public in making other parts.

Massenet, however, openly declared many of his rôles written for his favorite singers. Calvé is said to have inspired him to write *La Navarraise* and *Sapho,* while *Thaïs* and *Esclarmonde* are supposed to have been written to fit the talents of the lovely Californian singer of the past generation, Sibyl Sanderson. Just how much the singers of the present day are affecting the opera composers is difficult to estimate. Certainly no singer can claim a special composer devoting the better part of his attention to her peculiar talents as for instance Sir James Barrie has apparently attended to the needs of our inimitable Maude Adams.

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A Pair of Organs

By HERVE W. WILKINS

[The following article was written by the late Herve W. Wilkins just before his death last November and embodies a most instructive discussion of a matter of considerable interest to organists.—EDITOR OF THE ETUDE.]

IN the ancient parish records of some of the English cathedrals are found accounts and statements of expenses incurred in the building of the early organs for these establishments. In many of these records the organ is spoken of as a "Pair of Organs," and, following the unsettled methods of spelling in the seventeenth and eighteenth centuries, these words appear in various forms. Thus:

Item, ij payer of grt. organes.
Item, ij paire of orgaynes.
Item ij, peir of orgonnes, and
Item ij, peyr of orgens.

The words "double organ" were also used, denoting apparently that there were to be what would now be called two organ sections, as great section and choir section. It is thought by some historians that the larger organ was used for festal music and the other for accompanying voices with a separate performer for each organ. Later the two organs were joined and brought under the control of a single performer.

In the beginning of the eighteenth century the swell action was invented, and modern organs have still two additional actions, making five besides the pedal, namely, great, choir, swell, solo and echo.

In most such organs the echo is played from the solo manual, so that, although there are five manual sections, only four manuals are required to operate them.

COUPLERS.

There were no couplers in the earliest organs, and in many of the ancient organs still in use there are but one or two or rarely three couplers.

But in all these organs each section is complete in itself, so that couplers are not necessary in order to obtain a variety of effects, and a full organ from the great manual, the same being furnished with unison, double, and octave stops, also mutation and mixture stops and reeds.

In contrast to such an organ model where each manual is complete in itself, the present-day great manual seldom has enough stops to make it effective for all kinds of musical expression without coupling to the other manuals in unison and perhaps in octaves above and below.

Sir Walter Parratt, organist of St. George's Chapel, Windsor, in a recent utterance deplores the tendency to the continual coupling of the manuals as contravening the very purpose for which the large organ is divided into sections.

[illegible] ideal way to play the organ [illegible] use the various manuals [illegible] combining with solo and [illegible] each section's small ensemble [illegible] alone, thus giving [illegible] possible number of organ [illegible] effect in detail could be produced on either manual as desired. But when the manuals are continually coupled and the organ is continually played as a unit instead of being treated as of so many independent organ sections, the very object of having separate sections and manuals is thus frustrated.

THE IDEAL ORGAN.

The Ideal Organ is one in which each section is complete in itself as to the representation of solos, ensemble, and chorus.

The great manual will have flute, string and brass solo stops, that is clarabella, major tambor, and trumpet; it will also have sufficient diapason tone to lend grandeur and fullness to all sorts of chord- and part-playing and a full organ complete as to 8, 16, and 4 ft. tones, also mutation and mixture stops and 8, 16, and 4 ft. brass imitative stops. If all this great organ be enclosed in the choir swell-box, leaving outside only the 16 and 8 ft. open diapasons, part of whose pipes are needed for the front of the organ case, then this great manual as to all expressive solos and as a full organ would be entirely independent of any couplers and in both these ways would be massive and beautiful and individual.

The enclosing of the great stops in the choir swell-box, besides adding expression to the solo stops of the great manual, also makes it possible to play the full organ with various degrees of power, making the effects of a multitude of voices in piano, and mezzo and forte just as does a large chorus or a grand orchestra, singing or playing with flexibility of power, now loudly, now softly, without change of quality or the silencing of any of the voices.

Such an arrangement is also of great economic value since all the solo stops of great are more than quadrupled in value, and can be voiced with any desired fullness of tone, since the piano of each stop is secured by the swell-box.

THE FULL SWELL.

The full swell must also have distinction as to the complete list of solo and accompaniment effects, but the full swell would be of a different and less robust speech than would the full great on account of the predominance in the swell of flute, string and wood-wind stops, while the flutes, string-tones, oboe, fagott, horn and vox humana would be always available as solo stops.

THE FULL CHOIR ORGAN.

The full choir has an individuality of peculiar charm on account of the delicacy of its tone and the presence of soft 16 ft. and mixture tone. Even without these two stops the full choir, which is founded on the 8 ft. tone and extends to the flageolet or flautino of 2 ft., is capable of delightful effect, as in Guilmant's Fifth Sonata at the A flat portion of the scherzo, possibly the best music ever written for "Full Choir."

THE SOLO ORGAN.

Chorus effects are not sought in the solo organ, which, however, affords at any moment a full-voiced flute, string diapason, or brass tone of great breadth and volume for solos and obbligatos, also group chords for the trumpet and any soft stops of extreme quality, such as orchestral oboe of clarinet or free reed, such as cannot well be provided for upon the other manuals.

THE ECHO ORGAN.

The few delicate stops of the echo organ may well be enclosed in the solo organ swell-box, since the use of the solo and echo sections, from their very nature would never entrench one upon the other.

The idea of placing the echo stops in a remote part of the building is not entirely commendable, since it makes a difficult tuning problem, on account of the perpetual difference in temperature between remote points of a building.

The isolation of an echo organ is not essential, for an echo can be simulated on any manual having a swell-box, the very purpose of a swell-box being to give an advancing and a receding effect to its tones, sounding now near at hand and now far away.

Indeed the original echo organ enclosed in a tight box was the forerunner of the present-day swell organ; it was only necessary to provide the echo box with shutters and a swell pedal.

An echo can also be simulated upon a Dulciana stop without the aid of a swell-box as in the Fanfare by Lemmens.

An organ constructed on the plan here outlined furnishes the greatest possible facilities for musical expression. It is not necessary to couple the keyboards in order to make a full organ, nor must one couple swell to great in order to produce a swelling of the great solo stops as must be continually practiced when the great solo stops are not enclosed.

The full great becomes a wonderful resource, since the full organ can thus be subdued into softness just as a vocal chorus numbering hundreds can make an overwhelming effect by singing pianissimo.

By this development of the model of the organ to meet the requirements of musical expression, each section complete and individual yet supplementing the others, the organ can be placed abreast of other musical instruments in the flexibility of its effects and in its responsiveness to the utterance of musical ideas, however complex, and to every shade of musical meaning. Any thoughtful artist or connoisseur can easily conceive a myriad of possible contrasts and combinations which could easily be made upon such an organ. There could be answering voices between two of the manuals, an appropriate and plastic accompaniment upon a third manual and a grand chorus loud or soft upon a fourth manual and a possible echo at any moment to any chord or motif, and if it should be desired to play with a rigid, unyielding, steadfast tone, as upon a great or choir having no swell-box, one need only leave the choir-great swell-box wide open and play upon either of

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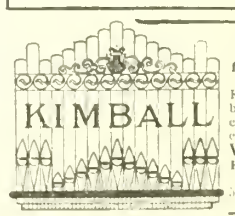
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these manuals as if they were not enclosed.

In an age when all possible mechanical improvements have been embodied in the organ, and when ideas regarding musical expression possible to the organ have made a corresponding advance, there appear to remain only two avenues of obvious improvement open to the organ, namely, to perfect the voicing of organ stops so as to obtain the most beautiful, transparent and powerful tone from each pipe, to introduce new or neglected tones such as the manual wood diapason and other stops of difficult construction, and to enclose the various sections in swell-boxes so as to secure every possible expression from every stop.

The organ will thus command new interest and esteem from those who listen to it and those who play upon it and will be thus brought forward another step in that path of destiny upon which it entered when it first became "A pair of organs."

SMALLER ORGANS NEEDED.

CHURCH committees often yield to the temptation of purchasing an organ with a large number of stops and pipes indicated in a specification, even when they are aware that the instrumentation may possibly come under the classification of cheaply built organs. If an organ is to have a permanent musical value, it must have an excellent and varied tone-quality produced from pipes of the requisite firmness and durability of mechanism, which future use will prove to be of the best construction, so that no fear of defects will arise.

It is better to contract for an organ of medium capacity and have it of the best quality than to install a large instrument of a cheaper grade. Every stop should be valuable, and none should be useless. In large church organs many costly stops remain dormant year after year, because there is no part of the service that calls for their use. Many organists will testify that they seldom use the full organ, because the effect is so harsh and uninspiring. Then why invest in stops which add neither to the beauty nor dignity?—WILLIAM HORATIO CLARKE, in *Valuable Organ Information.*

IRRESPONSIBLE ORGAN-TUNERS.

MANY organs have been irrevocably injured by irresponsible and inefficient men traveling about the country and making use of spurious certificates from churches and organists. Every traveling organ tuner should have bona fide credentials from a reliable organ company, written upon the original letter-heading of the concern, and signed officially. Never allow an unknown tuner to enter an organ and tune or make any change in the voicing of the pipes. Piano tuners are not often familiar with organ tuning and mechanism.

No one should be allowed to take out a pipe and blow into it, for in handling the pipe, if the tuning arrangement is disturbed in the least, or if in replacing it the pipe is turned minutely from its original position, it will be out of tune with the rest of the pipes. No organist should touch an organ pipe after the instrument has been tuned, unless he has had previous instruction in regard to their tuning and adjustment. All entrances to the interior of the organ should be kept locked to prevent the intrusion of curious, mischievous or irresponsible persons.—WILLIAM HORATIO CLARKE, in *Valuable Organ Information.*

THE ART OF EXTEMPORE PLAYING.

BY HARVEY B. GAUL.

EXTEMPORE playing might be classed with the Egyptian pottery and the Grecian translucent glassware, for this art, which was in its zenith threescore and ten years ago, seems gradually to have declined and is now almost one of the lost arts. It is not wholly dead, however, for once in a while we come across a musician who is somewhat skilled in this branch. It is so rare though that one is inclined to believe that nowadays our contemporary musicians know naught of this wonderful art. Certain it is that we have few, very few, organists who can extemporize in the intricate, contrapuntal style of a Buxtehude, Wesley or Franck. The fear is felt among our older organists that extemporization will, like the American bison, soon become extinct, and that all we shall have will be chord string improvisers.

It has been suggested that it would be wise in our conservatorics and music schools to have classes where extempore playing would be taught and encouraged. In some of our schools it is taught after a fashion, but I'm afraid rather an indifferent fashion—much in the manner in which choir training is taught.

If extempore playing was emphasized more in the music schools it would beyond peradventure start our students along the right path. It would at least check this form of decadence, and go a long way toward producing organists who were better equipped.

Here is an example of where extempore playing is a necessity. The choir has finished the offertory anthem, or hymn as the church may demand, and it proves, as the offertory composition usually does, far too brief. The ushers are still collecting the offering and there is an awkward pause. What will the man of stops and pedals do? Well, if he is a practiced or gifted extempore performer, there will be no awkward pause or gap, for he will extemporize in a fitting and relative way.

If he is unskilled, his extempore playing in his novitiate is apt to be execrable because he is unable to think and play appropriately. The last is in the great majority and he has for companions most of the incumbents of the organ bench.

On occasions like the above, extempore playing is imperative. A passage or two of a related subject played at the conclusion of a piece—provided, of course, that it is necessary to "fill" in—greatly enhances the composition. There are even times when an improvised prelude, postlude, or offertoire, is a good thing and much to be desired. Ofttimes a prelude is required of about sixteen measures, or an interlude of the same length. It may come at a place or time when there is no convenient piece. In such an emergency the ability to extemporize well stands an organist in good stead. The time for a student to learn extemporization, if he is not to the manner born, is directly after he has finished the studying of harmony. He has then some knowledge of chords, progressions, intervals and the different harmonic branches. It will be splendid practice for him to put that little knowledge to some use. If one has some ability at extemporization, it by no means signifies that one is destined to become a composer, and on the contrary, if one can write well it is no sign that one will extemporize freely. Though there is this to say, if one can do either of those things, the chances are that one can accomplish the other with no little facility. There are exceptions, however, to this also. Charles Dana Gibson is a wonderfully facile sketcher, yet he cannot create a picture big in conception and treatment. Alex. Guilmant was, perhaps, the dean of organ extemporists, and yet this is a much commented fact—he wrote not a whit better than he extemporized. What a treat it must have been to hear Mendelssohn, with his exquisite knowledge of form, or Beethoven with his treatment of variations, or Liszt with his brilliancy and verve, extemporize. These men were masters of the art that now seems so strangely neglected.

The English school of organists made more of a feature of extemporization than the organists of France. Germany, perhaps, was next to or equal with England in this department, though it would be hard to gainsay England's achievements and traditions along this line. Speaking of England and her organists recalls the story of old Samuel Wesley, who was one of the greatest of England's extemporizers. One day while he was down at the Cathedral playing, a friend came to call. He asked the verger if Dr. Wesley was in. "Aye," said the verger, "he is that, but ye'll not be able to see him, for he is practicing his improvisations for tomorrow."

There is this to say about "practicing your improvisations" beforchand. A very good way to do is to write out the theme or subject before playing. Thus you have it before you and are able to build on it and vary its treatment.

That one won't be a genius in the art need not dissuade one, for genius, like frogs' hair or Cobalt nuggets, is very uncommon these days.

SOME USEFUL FACTS FOR ORGANISTS TO KNOW.

THE following points are extracted from Thomas Elliston's excellent work, *Organs and Tuning,* and should be carefully noted by organists who take a pride in the care of their instruments and in their work:

Do not accompany one reed stop with another.

For lubricating metal in contact with metal, use oil; for metal in contact with wood, use tallow; for wood in contact with wood, use black lead.

Dry rot, fungi and the wood worm are frequently met with in organs that are boxed up, and each of them shuns the daylight and ventilation. If possible, such should be quickly removed to prevent spreading, and daylight and ventilation be provided. If the wood affected by the worm cannot be removed, treat it with paraffin, and varnish it (without sizing) with hard oak varnish.

Oak may be darkened to give it the appearance of age by subjecting it to the fumes of ammonia.

If the pitch of the organs belonging to their respective manuals differs at the end of a service or recital, it is wise not to use the manual couplers.

Choristers copy organ tone—it is well therefore not to use the reeds too freely in accompaniment, but chiefly for purposes of contrast in tone.

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BALANCE OF TONE IN AN ORGAN.

If an organ is approached from a distance, a pedal note is generally heard first; if similarly an orchestra or military band is approached, the violins or cornets, corresponding to the treble of the organ, come within hearing much earlier than is the case with the organ. As a rule, organs are not sufficiently well balanced with regard to the treble and bass for the treble portion to be heard as it should be. The balance of tone with regard to treble and bass should be such that the upper note of the fullest chord is well heard—not too prominent, nor weak—and each note in the composition of the chord should be equally heard, and the *quality* of each note in the stop as nearly as possible the same.

But there is danger of overdoing the power of the treble, in which case the upper notes are too "cutting" or screaming. The balance of tone must also be preserved in the selection and voicing of the several stops of each manual, so that the full power of the manual, and also of the full organs coupled, shall result in a proper balance of tone. . . . . But however well the organ may be balanced in itself, it is the province of the organist to see, when he is registering for performance, that he stops with due regard to balance. A judicious selection of stops marks the performer at once as one who understands the instrument, and the subjects of tone and balance.—*Organs and Tuning*, by Thomas Elliston.

W. T. BEST'S PAINSTAKING CARE.

In an excellent chapter on W. T. Best in Heathcote Statham's work, *The Organ and its Position in Musical Art*, are recounted many anecdotes and reminiscences of the great English organist. Nothing is more illuminating, however, than the following account of the elaborate care which Best took over the smallest details:

"Best was one of the most conscientious of artists, and demanded far more from himself than the public ever demanded from him. He once remarked to me after a performance of *Elijah* with organ accompaniment alone: 'Getting up those accompaniments was the hardest day's work I ever had in my life.' Now it is quite certain that he could have accompanied the whole oratorio through to the entire satisfaction of the audience and even of the singers (who, in fact, care very little about the accompaniment so long as it does not interfere with their own voices), without any 'getting up' at all; but that would not have satisfied himself; he wanted to get all Mendelssohn's orchestral effects as far as they could be got on the organ

"At a performance of the *Messiah* with only the organ accompaniment, at which I was present, in order the more directly to represent the orchestra he deliberately suppressed a great deal of the most typical organ tone, playing the Pedal part, for instance, with *violine* tone instead of the Open Diapason; arranging the organ all through so as to get as much the effect of string tone as possible where strings were to be represented. This must have been entirely for his own æsthetic satisfaction, for I doubt if there was a person in the hall except myself who would perceive what he was aiming at. As to his representations of the wind-instrument parts in Mozart's accompaniments, I remember the late John Hullah expressing his astonishment at it

"'I went to a performance without a band,' he said, 'and I heard all the wind-instrument parts perfectly distinct, just as if the band had been there!'

"One little incident that Best drew my attention to himself was characteristic of his conscientious regard to detail. When Mendelssohn's posthumous book of *Lieder ohne Worte* was published, and was being played everywhere, he thought it incumbent on him to present it to his organ-recital audience. In one of these *Lieder* there was a scale passage which went beyond the range upward of the organ keyboard. Most players would probably have contented themselves with modifying the passage to get it within the range of the organ, which would have been quite excusable under the circumstances. But he would not be content with that, and showed me how, after having played the passage as far as it would go on an 8-ft. Flute stop on the Great Organ, he had a 4-ft. Flute stop ready on the Solo Organ to finish up the higher notes of the passage as written. It was a little thing, but it was characteristic of his desire for accuracy in everything."

THE IDEAL ORGANIST.

Above everything, the organist should cultivate a quiet, calm and confident manner in keeping with the dignity of his instrument. His seat should be easy and his muscles loose. He should know much, feel keenly and listen sensitively—but through it all there must ever be a reposeful mastery over the instrument and the music. He should be like a conductor marshaling his effects. His mind should be made up as to what he wants; he should feel everything keenly, but through it all should never lose the control of his tone-mass or his broad conception of the piece in its entirety.

Such an organist will of necessity be a well-read scholar and a musician of wide and sympathetic views. He will not apply finical methods to broadly conceived pieces, nor play his delicate shorter pieces in a wooden manner. He will have no mistaken perception of the uses for the vast scale and unlimited sustaining power of organ tone. At the same time, he cannot remain adamantine to the charms of the more delicate and personal sides of the instrument recently revealed by modern thought, feeling and invention. But he will never pass the bounds of good taste, and nothing cheap or "clap-trap" will ever issue from his organ pipes.—*Organ Playing, Its Technique and Expression*, by Dr. A. Eaglefield Hull.

FINGER SUBSTITUTION AND ITS ABUSE.

It frequently happens that in complex contrapuntal music ordinary pianoforte fingering proves ineffectual for a true legato. This difficulty is overcome by a system of finger substitution, that is, a sliding change of finger on the same note. Finger-changing is required for smooth octaves at a moderate rate, but if they are to be played quickly the semi-detached touch should be applied. On light actions a perfectly legato glissando touch is possible. In chords where more than two notes fall to one hand, finger substitution becomes more necessary. The best rule is to defer the substitution as long as possible and then select the finger-change which will produce the most effective alteration in hand position.

The practice of finger-substitution should only come after the simple fingering has been thoroughly set by the practice of scales, trios, etc. The foundation of the organ style upon this system of substitution through the *too early* practice of hymn-tunes, chants and other four-part compositions is responsible in a large degree for much that is bad in organ playing, resulting in a want of clearness, bad phrasing (if any at all) and a complete lack of rhythmical effect. So great a hold does this habit gain over its devotees that the author has known players make two or three finger-changes on the same note, and finally end with the same finger which was there at first. The practice has very little to be said for it, as most hymn-tunes and chants can be quite smoothly played with very little (if any) finger-changing; and this by players with hands of no unusual span.—*Organ Playing, Its Technique and Expression*, by Dr. A. Eaglefield Hull.

THE INVENTION OF THE "SWELL."

The following announcement appeared in the London *Spectator* for February 8, 1712:

"Whereas, Mr. Abraham Jordan, senior and junior, have, with their own hands, joynery excepted, made and erected a very large organ in St. Magnus' Church, at the foot of London Bridge, consisting of four sets of keys, one of which is adapted to the art of emitting the sounds by swelling the notes, which was never in any organ before; this instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson. The above said Abraham Jordan gives notice to all masters and performers, that he will attend every day next week at the said church, to accommodate all those gentlemen who shall have a curiosity to hear it."

In commenting on this notice in his monograph, *The Influence of the Organ in History*, Mr. Dudley Buck has said, "Very little is known of this Mr. Jordan, except that his invention pleased greatly, and was found of such practical use that not only were all new organs in England (virtually from this date) furnished with swells, but himself and son found much occupation in adapting and adding their invention to the older London organs."

TONE-BUILDING AS A SEPARATE STUDY.

In building up the tone from soft to loud the beginner is largely assisted by composition pedals and pistons, prearranged to give certain satisfactory fixed combinations. These are valuable and useful, but they have their danger. They lessen the necessity for the student to think out the subject for himself, and so tend to lead him away from acquiring a real insight into and knowledge of the principles upon which they are arranged. Tone-building should be studied apart from the assistance of compositions, and then, when it is understood, these mechanical helps will be used in their own place.

The plan upon which the composition pedals and combination pistons are almost invariably arranged is that of gradually adding more and more stops. This is the truth, but not the whole truth. It is correct to add; it is also correct to subtract. Many charming effects can be obtained by judicious selection. A stop that has been used for a soft combination may be shut in when we come to a louder effect, and sometimes great will be the gain. The one and only rule for general guidance when combining stops of different pitch is that the strongest octave will give the note accepted by the ear as the intended pitch.—Dr. A. Madeley Richardson, in *Modern Organ Accompaniment.*

Work that is done by the fingers alone is liable to be bungling; but what comes from within speaks to all and soars above the limitations of the body.—Robert Schumann.



Department for Violinists

Edited by ROBERT BRAINE

FRETS ON THE VIOLIN.

COMMENTING on an article describing a new style violin, which has slight grooves on the fingerboard, as an aid to the beginner in placing his fingers at the proper points, a correspondent writes from Vancouver, B. C.: "I have read the column on page 744, entitled a 'New Style Violin.' I don't know what they want with any new style; the present is the best that has been or will be, I think. As to making it easier to play, I do not think that it can be done in any other way than by hard work. Grooves or frets on the fingerboard will never train a pupil's ear, on the contrary they will ruin it. Such aids may train the sight, but not the ear, because in having frets one wants to look, and when using your eyes you don't use your ears the same as you would when depending entirely on the musical hearing. Then again frets are of no use if the string gets flat or sharp while you are playing. The only use frets are on a violin is in teaching classes, a number of pupils at the same time, since the teacher can stand in front of the class and tell the pupils on which fret to put the finger. They are also of some slight service to beginners who are not musical. I used them twelve years ago in class work, and found them of a little use in the way I mention, but any one who requires frets on his violin in order to learn had best try some easier instrument. The frets I speak of were raised the same as on a mandolin, but only up to B or C (fourth finger on the E string in the first position). A paper chart is good also to put on the fingerboard for a short time, but even with that some pupils are slow to learn."

The points of our correspondent are well taken. For artistic violin playing a perfectly smooth fingerboard without frets, grooves or other guides is required. The only excuse for such aids is in the case of pupils with hopelessly defective musical hearing, and such pupils, as Spohr says in his *Violin School*, had best study some other instrument, such as the piano or organ, where the pitch does not depend on the performer. Some teachers paste a chart, having lines showing where to put the fingers, on the fingerboard in the earlier stages of instruction, but teachers of the best class do not use any such aids, as they are of questionable value. The pupil might as well search out the proper places to put the fingers, with only his ear as a guide, from the very beginning, and the pupil with a good ear does not find it difficult to do this.

Artistic playing could not be done on a violin fitted with frets, for several reasons. In the first place a violinist with a refined ear plays according to the natural scale, and not according to the tempered scale, which is used in tuning pianos—that is, in playing in different keys according to the natural scale; F sharp, for instance, is not exactly the same note as G flat, C natural as B sharp, etc. If frets were used the notes named would be exactly the same, just as they are on a piano. Then, as our correspondent states, if one of the strings became flat or sharp all the notes played on that string would be flat or sharp, since it would be impossible to finger the notes slightly higher or lower, on account of the frets. This is a very important matter in the case of an instrument as liable to get out of tune as easily as the violin. One or more of the strings of the violin may get out of tune in the middle of a solo, where there is no chance to tune, but by fingering flat or sharp on the string the intonation can be kept fairly good, except where open strings are absolutely necessary. It would also be impossible to execute the glissando (the sliding from one note to another on the string with a single finger) on a violin with frets. Metal frets are also an abomination because they make playing extremely fatiguing on account of the additional weight on the fingerboard.

Every little while some alleged improvement comes out in the way of a "royal road" to violin playing, which will enable one to master its difficulties in a half or a quarter the usual time. The pupil with a musical ear does not need these aids, and no one without a musical ear should try to learn violin playing.

HOW TO STUDY MARTELE BOWING.

MARTELÉ (French) or martellato (Italian) bowing for string instruments gets its name from the word martel (French), or martello (Italian) for hammer. It is literally "hammered" bowing. Passages for the piano also, as for example several in MacDowell's well-known *Witches Dance,* are often specifically marked and executed "martellato." For the piano the "martellato" signifies that an extremely forcible, *in*elastic stroke is to be used, as if the keys were being struck with a hammer.

In violin playing the martelé is executed in the upper half of the bow by a strong pressure of the forefinger which is instantly relaxed so as to produce a very strongly accented staccato note. The martelé is used either for a single note or series of notes which require to be heavily accented, and the bow is not lifted from the string between the notes. Kreutzer considered this bow stroke of sufficient importance to devote two whole exercises, the 6th and 7th in his famous Forty Etudes, to its acquirement, and there are numerous other passages in his Etudes for this bowing.

In violin music this bowing is often specifically marked martelé, or martellato, or accent marks are placed over the notes, and the judgment of the player is relied upon as to whether the passage is to be played martellato or not. In the 6th Etude of the original Leipzig edition of the Kreutzer Etudes the martelé bowing is indicated by both a dot and accent mark placed over each note as follows;

No. 1.



Some writers indicate the martelé as in the following:

No. 2.



marcato.

This bowing is extremely useful and remarkably effective in executing marcato passages where extremely vigorous staccato tones are required. Notwithstanding its frequent use I have known many experienced violinists who neither understood the true nature of this bowing, nor were able to execute it. Kreutzer in his directions for executing the martelé says, "This stroke must be executed firmly at the point of the bow. All notes both in the up bow and down bow must be executed with equal strength, neeessitating the application of more force in the up bows, since these are naturally weaker than the down strokes." Kreutzer's direction to play this bowing with the point of the bow is somewhat misleading, since the bowing is executed more with the forearm in the upper half of the bow than strictly at the point.

HOW TO EXECUTE IT.

The martelé is produced by a certain strong, swift pressure of the forefinger on the stick of the bow. This pressure is instantly relaxed. The stick of the bow dips swiftly down to the hair and back again, and the string flares in a wide vibration momentarily. The effect of this is to produce a sound of extraordinary vigor, which conveys an idea of great virility and strength. Single notes marked *sfz* are sometimes played martellato, although such notes are oftener executed at the nut.

Martelé bowing is not for the beginner, and the student should be well advanced in his bowing before attempting it. When the beginner attempts it he is apt to stiffen his whole arm. The advanced student attempting martelé bowing for the first time usually makes the mistake of continuing the pressure with the forefinger after the first attack. This makes a long tone instead of a short one and the tone is apt to be of very bad quality. The very essence of the martelé is a sudden explosive pressure on the stick of the bow which is instantly relaxed. The mistake is also frequently made in attempting this bowing of keeping the hair too far from the bridge. In all loud tones, accented notes, and tones where great pressure is applied generally, the string must be attacked comparatively close to the bridge, otherwise the resulting tone will infallibly be of very bad quality. It is also evident that this bowing cannot be used in playing very fast passages, as there would not be time to produce the successive pressure of each note.

In learning the martelé the student would find it an advantage to practice such studies as if there were rests between the notes. The interval of silence between the notes gives the player time to remember all the proper elements which must be present in the production of each note. For instance the 6th study of Kreutzer might at first be practiced as if written as follows:

No. 3.

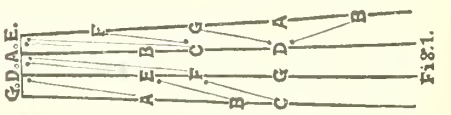




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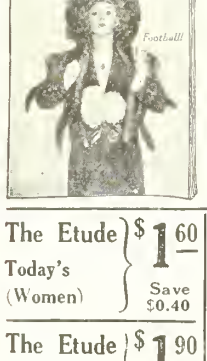
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The martelé stroke is indispensable for the proper effect of many passages in violin playing and the student who has reached the point where he is sufficiently advanced, should not rest until he has mastered it. Where the martelé is demanded no other bowing will produce the proper effect, and the passage will sound feeble and ineffective without it.

VIOLIN TECHNIC—HOW TO ACQUIRE IT.

DURING the past thirty years the art of violin playing from a technical standpoint has reached a state of perfection, amazing to both the critic and layman.

This is not due to any great advancement in the manipulation of the instrument, but rather to the ease with which so many of our modern masters overcome the difficulties presented in the works of composers old and new

It is true that the compositions of Paganini and Ernst bristle with difficulties, but it should be remembered that these artists stood alone and unchallenged in their time and were regarded not only as unique, but phenomenal in their mastery of the technic of the violin.

It is quite probable that in a technical sense they would not cause a sensation to-day, as we are accustomed to the most astounding feats of facility as evidenced by artists of the calibre of Thomson, Sauret, Kubelik, Kocian, E'man, Zimbalist, Kreisler and Ysaye.

Of all these masters, Ysaye, though not a phenomenal technician, is in my opinion the greatest of all living violinists and I cannot conceive of any departed violin genius who could have excelled him when he is at his best. Technic is a secondary consideration with him, and his principal charms are his glorious, sonorous and luscious tone, breadth of style and phrasing, sane and deeply thought out interpretations, and above all, soulful and poetical inspiration which seems to be a part of him and is represented in only a lesser degree in the playing of other violinists.

From a purely technical standpoint, Kubelik is inimitable, for not only does he execute the most difficult passages with consummate ease, but all his technical pyrotechnics are done with perfect control of the bow and great beauty of tone.

It is within the province of any talented violinist to gain technical control, but it requires years of careful preparation and systematic application to arrive at this much desired point.

The most grievous error that students commit and one in which they are frequently encouraged by their teachers, is the giving way to the desire for rapid advancement, neglecting to perfect that which they have acquired. It is the duty of the master to insist that every exercise, scale, etude or solo be persistently worked at until that point is reached where the talent and aptitude of the pupil admit of no further improvement, for it stands to reason that different grades of intelligence, talent and aptitude have different limitations; therefore it is impossible to set a standard common to all, and it becomes necessary to treat each case individually.

The secret of technical facility is economy of motion.

It is self evident that every unnecessary movement takes time and necessarily retards speed. Therefore in order to gain the best results it is well to practice everything slowly and with as little exertion as possible, carefully observing the fingers and keeping them from unnecessary movements.

HOW TO PRACTICE SCALES.

The foundation of violin technic is scales.

These should be practiced:

First.—Whole notes sustained with the full length of the bow, each note held for eight seconds.

Second.—In quarter notes, legato, four notes to a bow.

Third.—In eighth notes, staccato, (a) middle to point; (b) frog to middle; (c) whole bow.

In addition to scales, common chords and trills are important elements in preparing the hand for technical development.

Common Chords.—Apply same principles, same treatment as in scale practice.

Trills should be practiced:

(a) In quarter notes.

(b) In eighth notes.

(c) In sixteenth notes and gradually increase untill the speed is gained that makes the trill effective and brilliant.

An hour and thirty minutes each day applied to the above exercises before taking up the studies for the lesson will put the fingers in condition to do their best work and also establish a firm, solid tone.

SOME PRINCIPLES OF PRACTICE.

In practicing, care should be exercised not to stiffen the left hand by pressing with the thumb, as this will tire the hand and impede technic by interfering with shifting.

There is nothing unnatural in the position while holding the violin "correctly" and one may be sure that something is being done incorrectly if anything feels cramped or uncomfortable.

Never practice when fatigued either mentally or physically, as the results cannot be satisfactory.

Athletes must train to get into condition and work up to their highest point of endurance gradually The same applies to the manipulation of the violin.

Fifteen minutes' work uninterruptedly is quite long enough to begin with, and time can be increased day by day until one finds it possible to play for several hours without resting.

At any sign of fatigue always take the hand from the violin, relax and stretch the fingers.

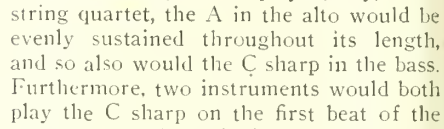
The development of technic depends on the competency of the instructor, and the capacity of the pupil. In choosing a teacher one should not be influenced wholly by the advertising in the musical journals, for it is not always the one advertising the most extensively who is the most competent instructor. The best plan is to get in touch with young students and hear them play, then you can readily pick out the ones who are doing good work and choose your master from the results you see and not from exploitations in the papers. Having chosen a master give him your fullest confidence and follow his instructions implicitly. Should there come a time when you cannot agree with his ideas, go to some other teacher, for he has lost his value to you.

Doctors disagree, so do musical experts; but each class has its good qualities, and it is not difficult for the intelligent student to separate the wheat from the chaff, absorb and retain all that is good and eliminate that which has no value.

Do not think it necessary to go to Europe to study for there are a number of instructors in America who are as thorough and conscientious as any to be found abroad. Regarding the musical "atmosphere" which so many uninformed and prejudiced people claim can only be found in foreign countries, I wish to go on record as stating that we have in America the best opera, orchestra and chamber music organizations in the world and all the greatest living artists visit us from time to time. Therefore it is possible in New York, Boston and Chicago to equip oneself for a musical career equally as well as anywhere abroad.—MAX BENDIX in *"Violin World."*

THE LEGATO PLAYING IS IMPORTANT.

SMOOTH legato playing is unquestionably the crucial test of good piano playing. The nature of the instrument is such that a true legato can only be gained after long practice. Every note produced on the piano is the result of a blow, and however careful one may be in one's fingering, there must always be a "clang" followed by a more or less faintly sustained tone which steadily diminishes in volume. With music of a sustained character such as in the following example, the piano is wholly inadequate as a means of expressing the composer's idea:



If the passage were played, say, on a string quartet, the A in the alto would be evenly sustained throughout its length, and so also would the C sharp in the bass. Furthermore, two instruments would both play the C sharp on the first beat of the measure, and the melodic line of the tenor would be truly preserved, even when it reaches the A of the alto part. In addition to this the soprano and tenor would each move smoothly, so that there would be no suggestion of a clang.

With the piano, however, the effect is totally different. The two sustained tones, A and C sharp, diminish immediately after being struck, so that the following notes in the tenor and alto are thrown into undue prominence. The voice-leading from the C sharp in the tenor and bass is obscured, and whatever chance there may have been of holding down the A in the alto so as to preserve the delusion of a sustained tone is destroyed by the repetition of the note as part of the tenor. Only a judicious use of the sustaining pedal and very careful legato playing can make this passage sound on the piano approximately like the composer intended it.

THREE-PART CHORDS

A CORRESPONDENT finds difficulty in playing a series of three-part chords, such as follows, in fast time:



Many students find difficulty in such passages. The trouble is that they arpeggiate the chords too much, that is, they play the chords with an arching, rounded motion of the bow, making the notes of the chord sound one after the other instead of simultaneously. In such chords when played forte at the heel of the bow, the bow should move in a practically straight line, that is, in the same plane, and making the tones of the chords sound all at once, instead of one after the other. It is this method which gives that beauty and solidity to three-part chords, when played by a good violinist. If such chords are played arpeggio fashion, and the bow is given a rounding motion for each chord, too much time is lost, and it is difficult to play such a string of chords in rapid tempo. If the bow moves in a straight line however, and the notes are made to sound simultaneously, they can be played accurately at a very fast tempo.

The Music Lover's Digest

The Best in Musical Literature from Everywhere

THE ETUDE'S monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Harp Revival.

THE harp, which has for some time past en waning in popularity, is again coming pidly to the front, and musical agents ite that competent harpists are now in eat and growing demand. This fact was o brought out at the recent British Music hibition at Olympia, where there was a ge number of harps of modern manu- ture.

The harp is one of the oldest musical struments and the origin of it is placed far back as B.C. 1800, when the High iest of Osiris, walking one day along the nks of the Nile, found an empty tortoise- ell spanned with dry ligaments. He uck it, and finding that it gave forth easant sounds, at once gave orders for an strument to be made on a larger scale, t on the plan of the tortoise-shell. This is the lyre, and from it sprang the harp. It was Milesins, a Phœnician priest, who rried a harp to Ireland and planted it long the music-loving Celts in B. C. 1260. ie instrument was adopted by the Druids, d the harpist or bard was accounted of ual rank with prophet, priest, and king. ie adoption of the pillar in the construc- n of the harp has been traced with cer- iuty to the Druids.

The harp is absolutely indispensable in the pression of certain effects in the music Handel, Meyerbeer, Gounod, Berlioz, agner, and Liszt, and it has been utilised more moderu composers, such as Elgar, int-Saëns, Debussy, Puccini, Strauss, and rbert.—*Music* (London).

aking the Piano Sing

It occurs to me that once dining in Berlin th Theodore Kullak and Ludwig Deppe, th renowned musicians, the conversation rned on the possibilities of the piano as a inging" instrument. Kullak declared that ensemble playing, as for instance in cham- r music, the pianist feels impotent in com- rison with his fellow players, being unable carry the melody with the long, sustained ne, like the string and wind instruments.

To this Deppe opposed in the most de- ded, energetic way.

"You are very much mistaken, dear ullak," he said. "When the pianist under- ands his business he can outdo any in- rumentalist, even in the rendering of the elody. You can, through an intense pres- re of the key, produce the sweetest, most eal tone, of which no other instrument can 'eam. No, my dear Kullak, as the famous anist that you are, you should not utter ch blasphemies, you ought not to under- te your own instrument. Let me tell you iat, although I am not such an eminent anist as you are, I am ready to enter any ntest with anybody to perform a melody, a good pianoforte, as well, if not better an any instrumentalist."

Kullak became silent and seemed very much pressed by this enthusiastic championship the pianoforte. He, certainly, as one of e greatest pianists of our time, needed not admit any inferiority of his own instru- ent.—EUGENIO PIRANI, in *Musical America* New York).

lusical Tradition in Germany.

THE Germans have always taken a most rnest and dignified view of art in general, d specially of music. Germany has given rth to an unparalleled line of great com- sers. That, and the considerable influ- ce exercised by her example and teaching, ade of her the musical nation of the world; rank which for a long time she has retained challeuged. So greatly, indeed, has the scendency of German music made itself felt iat Germau music acquired the reputation f being the music par excellence, the ighest and best, the sole prototype of all iat was lofty and meet.

All that glory was, everything considered, ut a fit tribute to the wonderful results iat accrued from the German musicians' easeless, methodical, active, judicious and rvent creative labor. The greater instru- ental forms, that of the Fugne and of the onata, if not actually created in Germany, ere carried to perfection in that country. he musical art of centuries culminating in Bach, a Beethoven, a Wagner; the influ- nce of Bach, of Beethoven, of Wagner sserting itself upon all the musical schools f the western world; do not facts such as hese speak clearly enough, warranting all hat may be thought or said respecting the upremacy of the German school?

That much and more does Germany owe o her uninterrupted, all-powerful tradition, anded down from Schütz to Kuhnau, from Kuhnau to Bach, and so on to modern com- osers. But one can no longer remain blind o the fact that tradition has its dangers as ell as its advantages.—M. D. CALVOCARESSI n *The New Music Review* (New York).

Empty Music

NOTWITHSTANDING the wonderful development of dynamics and instrumentation, melody and harmony and rhythm are still the most important elements of music—they form its body; the rest is but clothing. Our composers frequently overlook this fact, with a result that cannot fail to be fatal to their works; if not at the moment, in a little while. Music that consists of clothing and nothing under it is very common nowadays. Instead of "clothing," the more poetical term "atmosphere," and others, are more usually employed. We have seen that the elements of music are melody, harmony, rhythm, dynamics, instrumentation; but all these are not required to constitute music—one, two, or more may be left out and yet music be produced. Neither are they always simultaneously employed, uor in the same proportions. Musical compositions without instrumentation (iu the ordinary sense of the word) are legion. Of music without dynamics we have enough and to spare, even in our own day. Many extra-European musical countries employ no harmony, and the earliest traces of harmony in Europe do not date farther back than the tenth century. Plain Chant, or Gregorian Chant, which is still sung in Roman Catholic churches, is without harmony, aud is also without any other rhythm than that of speech. The kind of music we call recitative has, too, the rhythm of speech only. And in our contemporary music we have here and there unharmonized melody as well as unmelodized harmony. And we of this highly-developed age are no strangers to unrhythmical music. —PROF. FREDERICK NIECKS in *The Monthly Musical Record* (London).

At the Threshold of a Career

Here you are at the gate of it. You are no longer students in one sense, and yet if you are wise, you will always be students in another sense, for in this calling of ours, there is ever and ever something to learn, and something to unlearn, and always there is the great teacher, Nature, leading us on, showing us the truth and telling us what to avoid. Some of you will have perhaps immediate success, others may have to wait their chances which accumulated experience may be more likely to bring. Others may possibly from faintheartedness or ill-luck or illness, give up the fight, for fight it undoubtedly is. It is my duty to-day to try and point out some of the pitfalls that may await you, and if I possibly can, give you some first aids to success in your great venture.

You will need much besides your talents for real lasting success, but first of all, you will need a brave heart, a heart full of courage and hope under adverse circumstances, and the troubles that come, never come singly, but in battalions when they do come. But remember the first burst of sunshine that always comes eventually after the storm, and be brave.

Then you will need a very level head. A head not to be turned by the flattery that, if you are successful and even sometimes before you are successful, will assail you at every turn. You must have concentration in a very intense degree. Mrs. Kendal once replied to a question as to what was the chief duty of an actor and she said, "concentration, concentration." You will have every possible temptation come along to divert you from concentration on your work.

Then you need a good temper, an equable disposition which will help you to throw off your home troubles, and to concentrate on this work of yours, which you will find so absolutely absorbing.

Then you will of course need health. Never fail to watch it, and remember your life of late hours and constant traveling, of overheated rooms and hotels, and of drafty stages and icy stage doors, is an extra inducement to our enemies, the microbes, to do their deadliest work.

And another attribute that will help you toward success on the stage is unselfishness. It is very easy to be selfish on the stage. It is good to hear a comrade spoken of as a most unselfish actor. Let the other actor's applause sound as sweet in your ears as does your own. Have respect for your elders on the stage. They may not be as successful as you expect to be, but remember they started with just the same hopes, and you do not know what trials and disappointments or what illnesses may have prevented their attaining the top rung of the ladder to which you, in your youth, in your manly vigor or your maidenly beauty bravely aspire.—CYRIL MAUDE in an address before THE AMERICAN ACADEMY OF DRAMATIC ARTS (Chicago).

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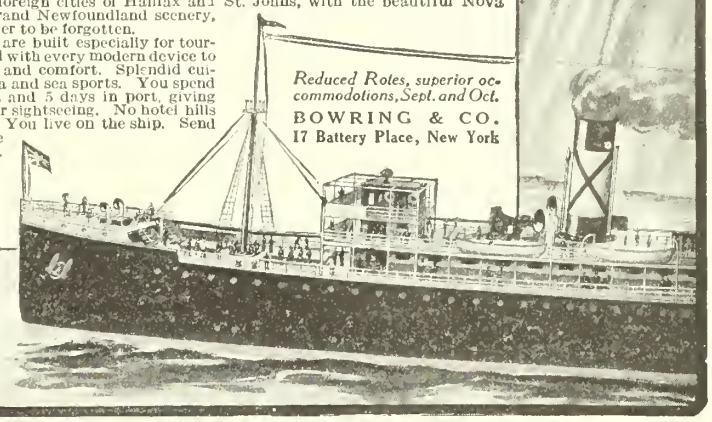
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Department for Children

Edited by Miss Jo-Shipley Watson

The Doll's Musicale

MARY JANE was completely satisfied with every detail, the Musicale was to be a success; but the spice of things consists in the unexpected, and no sooner had she thought this thought than the telephone bell rang, and the Paris Doll said in a sugary voice, "I have such a headache to-day, I don't think I can play to-night." No sooner did the telephone stop than the doorbell rang and there was a note from the German Doll saying that "Tante" was going away and she must stay with the children. Yet all the invitations were issued and not one regret had been sent. Everything seemed to be falling to pieces, and Mary Jane's dearest dream of having a Doll's Musicale was on the edge of a tottering precipice.

Well, she called up the others to see what had happened to them, or rather to find out if anything was going to happen before night. Tilly, the Broken Doll, was in bed with a cold cloth on her head, for the nerves. The Dancing Doll was scrubbing floors, also for nerves. She said she had to get her mind cleared and that was the only way she could do it. It seems some famous singer always scrubbed floors before the evening performance and the Dancing Doll was imitating her; but then the Dancing Doll was always queer.

The Dreaming Doll was holding her hands in a muff, and it was a hot day, too; but she said the muff, even if it did no good, was a great comfort. She said also that a famous violinist always used a muff for his fingers and she guessed she would, too.

The Chinese Doll had lost one of his eyes; but he had memorized his piece, so he was to be depended upon. The Rag Doll was not to be found anywhere. Some one said he had seen her walking very fast toward the river, and that she appeared very nervous. Then Mary Jane took the thing in her own hands. She called the dolls together and read them a sermon, and it was a large sermon backed up with a long stick. She said, "Nerves are egotism, you are nothing but dolls; but here you are displaying all the odd notions of real music pupils; it's nonsense!"

The Indian Doll crumpled up like a wilted cabbage, the Teddy Bear, who was to act as usher, leaned over to escape Mary Jane's long stick; the Littlest Doll only grinned, and the French Doll sat up big and grand. The other dolls scuttled away in terror; but before the musicale they called a meeting and protested loudly about having "odd notions like real music pupils," and they declared that they would show Mary Jane that they were far superior to "real music pupils." When the time came for the musicale every doll appeared—the Paris Doll with the sugary voice, the German Doll whose "Tante" had gone away, Tilly the Broken Doll; the Chinese Doll came with two eyes instead of one. All were there as calm as a blue sky in summer time. Everyone had an extra ounce of poise, and this is the program that was played that night, and any of you can play it as well as the dolls did if you will remember Mary Jane with the large sermon and the long stick:



PROGRAM.

ENGELMANN.....*Dolly's Reception*
(For four hands)
POLDINI.....*Dancing Doll*
CLIFFORD.....*Dolly's Dancing Lesson*
(Action Song)
SWIFT.....*Sleep, My Dolly*
HOLLANDER.....*In Dolly's Kitchen*
ENGELMANN.....*My Doll and I*
KERN.....*Dolly's Cradle Song*
TSCHAIKOWSKI.....*Dolly's Funeral*
SCHLESINGER.....*Burial of a Doll*
DEWEY.....*Dolly's Slumber Song*
SPAULDING.....*Dolly's Dream*

The invitations were written on paper dolls, and at the musicale there was a long receiving line of paper dolls. And I must tell you that there were many visitors; real fathers came—which is a rare thing for a musicale—and there were some real boys, too, and they did not laugh or make fun of the dolls. I think they really wanted a doll themselves, and I'm almost certain that the Indian Doll went home with little Billy Brown.

MUSICIAN'S CALENDAR FOR AUGUST.

1. "Do not give Beethoven to the children; strengthen them with Mozart, brimming with rich vitality."—SCHUMANN.

2. Jules Schulhoff (pianist), b. 1825, Prague.

3. First performance of *William Tell* (Rossini), 1809, Paris.

4. Wolfgang Amadeus Mozart married Constanze Weber, 1782.

5. "Though we travel over the world to find the beautiful, we must carry it with us or we find it not."—EMERSON.

6. H. Litolff (pianist), d. 1891, Paris.

7. Do not think by proxy; think for yourself.

8. The Mutts and Jeffs of Musicland are its ragtime songs.

9. There were twenty-nine famous musicians in the Bach family from 1550 to the middle of the eighteenth century.

10. Thoroughness is better than cheap applause.

11. What is the most thought stimulating piece you play?

12. Niccolo Amati, d. 1684.

13. William Thomas Best, b. 1826.

14. First performance of *Die Walküre* (Wagner), 1876, Bayreuth.

15. Patience never fails of its reward.

16. First performance of *Siegfried* (Wagner), 1876, Bayreuth.

17. Better practice under compulsion than not to practice at all.

18. Benjamin Godard, b. 1840.

19. Niccolo Porpora, b. 1686.

20. Christine Nilsson (singer), b. 1843.

21. A musical pauper is one who plays cheap music.

22. "Music is the hand-maid of religion."—MARTIN LUTHER.

23. M. Moszkowski (composer), b. 1854, Breslau.

24. When the average person hears the name of Beethoven what does he say?

25. K. A. Haupt (organist), b. 1810.

26. The student who does not own a memorized repertoire is a musical hobo.

27. "Always play as if a master heard you." SCHUMANN.

28. First performance of *Lohengrin* (Wagner), 1850, Weimar.

29. Felix Mottl (conductor), b. 1856, near Vienna.

30. Sing and play about the home, music should be lived; not put on and taken off at the practice hours.

31. Begin now to work at music as though it were an essential.

WHAT THE CHILD SHOULD KNOW ABOUT THE STRING QUARTETTE.

NAPOLEON BONAPARTE said of the quartet that it takes hold of you, absorbs you and "changes the disposition of the soul in an instant." It is true that many listeners experience the strange sensation of forming a part of the quartet, identifying themselves with the music and becoming partners with the players. One beauty about quartet music is its straight-forwardness. There is no padding or accompaniment; each of the four parts possesses individual traits and characteristics which stand out as something complete in themselves and yet blending with the rest. The string quartet is a little orchestra in itself, consisting of two violins, a viola and a violoncello. These voices move along a mysterious path of sound, and are like "four spirits that sing, talk, dispute or agree according to the influence that dominates them."

The first voice (first violin) assumes the responsibility of the movement. Like the orchestral leader he hurries along or holds back, leading or remaining silent as the occasion demands. He is the most important member of the quartet, dominating the whole and directing their conversation. The second voice (second violin) is an understudy to the first violin, and notwithstanding its modest part it must be ready at a moment's notice to wield the baton and direct the others. It requires a fine ear and the greatest attention on the part of the listener, to follow the voice of the second violin, as it is a delicate part and like the will-o'-the-wisp is alternately appearing and disappearing.

THE VIOLA.

The third voice is the alto of the quartet, and is entrusted to the viola, a plaintive sweet-voiced instrument which seems to bind the sharp dominating voice of the violin with the firm deep-toned bass of the violoncello. It forms a bridge between these two instruments and is tuned a fifth lower than the violin.

The fourth voice of the quartet is the violoncello, the foundation upon which this harmonic house is built. Sometimes the 'cello speaks as a low accompaniment, at other times it sings through passages which are entrusted to the other voices. Its importance is as great as that of the violin, and the other voices lean upon it as if it were the keystone of the arch.

There is no more captivating work in the whole of musicland than the study of chamber-music. Chamber music is the name given to that class of music which is especially fitted for performance in a small room. Beethoven appears to have regarded the string quartet as the most perfect means of expressing his musical thoughts. He has given us six trios, seventeen quartets and three quintets.

There is also abundant material among other classic writers; Haydn composed seventy-six quartets, Mozart, ten quartets and ten quintets; Mendelssohn, seven quartets for strings and three with piano.

By one or two meetings a week, four ardent students can accomplish an amazing amount of work, and those who have the good fortune to practice chamber music will discover that it is helping them in every kind of ensemble music. Besides making themselves better sight readers and better time keepers, the students fit themselves for a larger field of usefulness in the community.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—
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	Regular Price	Special Offer Price
ncert Album, Vol. I. Classical	1.00	.35
ght Characteristic Duets—E. Kronke	.75	.20
uvenirs for the Pianoforte—George L. Spaulding	.50	.20
nyming Tunes for Little Players—Hannah Smith	.75	.20
agner's Operas and Music Dramas (2 vols.)	7.00	3.00
Agilite, Op. 20—F. LeCouppey	.75	.20
uvenile Musical Poems—Carl Senour	1.00	.35
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our Fancies after Mother Goose—Jas. H. Rogers	.75	.20
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ecollections of Youth. Four-Hand Pieces for Teacher and Pupil. Op. 1064—A. Sartorio	.75	.20
he Holy City—A. R. Gaul	.75	.25
chool of Octave Playing, Op. 24—C. H. Döring	.75	.20
wenty-four Miniatures, Op. 39—H. Reinhold	.60	.15

arly Ordering

We again direct attention to the advantage of placing early orders for fall upplies of teaching material; as previously announced in these columns and n the advertising matter already sent o each patron having an account with us. ve are prepared to fill "early orders" not nly with special care and attention to letails, but if in our hands before August ifteenth, we will make delivery to eachers at a much reduced cost for ransportation and the teacher will also e spared the inconvenience and uncertainty due to forced delay when the flood f September orders is being handled. Printed "Early Order" forms will be supplied on application. Early orders for IMMEDIATE DELIVERY will also be handled with the utmost promptness. As all the signs point to great business activity this season, we hope the music teachers everywhere will not only make full preparations for large classes but will also secure a greater number of music students than ever before.

Taking Time by the Fore-lock

For two thousand years wiseacres have been advising others to take time by the fore-lock. The admonition first came from Greece. The great difficulty is that the wiseacres themselves are sometimes among the first to neglect the most important of our life duties—the proper preparation for coming events.

Musicians have the reputation for living butterfly lives, and never thinking of the coming winter. This, of course, is a libel, but it sometimes seems to us that the musician might begin his preparations a little earlier. For instance the first week in August might be called a sheet music week. One hour a day devoted to picking out new and desirable pieces from the music he has sent "On Sale" will mean that he will have ready for immediate use a fine lot of bright new pieces, which will relieve him of some of those stale hours with "stupid old things" he has heard over and over again for years. The second week in August might be his week for planning text-book, studies, etc. It always pays to be as familiar with new material as possible. We knew one teacher who memorized the better part of an entire graded course, so that he would not miss a single note with his ear that he might have missed with his eye. The third and fourth weeks in August should be alive with business. Neglect these weeks and your season may start two or three weeks later—that is your salary will be cut off for just that time. We shall be only too glad to help you in any possible way to make your selections, and attend to business details NOW so that when the teaching time comes you can give your whole attention to that. If you are planning a class in technic, interpretation, history, etc., now is the time to lay the foundation. We beg you, for your own interests, not to put it off until you are so crowded with work that you cannot do it as it should be done.

Yearly Settlements

On the first of June a statement of every account was sent to our patrons, containing the details of everything that was owed, both regular and ON SALE. The regular portion of the account—in other words, the monthly account—is ordinarily paid for monthly; otherwise quarterly. All balance from that account is, of course, due and payable before the new season begins; we call the season from September to June. The ON SALE account, *i. e.*, the music sent on selection for use during the school season, should be settled for during the summer; returns should be made, a statement is sent by us, deducting those returns from the account and showing the full amount due. The only exception to that once a year settlement, and that is a most liberal arrangement, is for settlement to be made, arranged for by correspondence, paying for what has been used during the year from the ON SALE package, providing what is left on hand unused in any way is suitable for next season's work. In that way transportation two ways is saved and the package, of course, can be readily added to by a smaller and fresher supply; but a yearly settlement of some sort must be made.

Let us have the order for next season as early as possible, and at the same time if it has not already been done, let us have settlement of the past account. A yearly settlement in most business is unheard of liberality, so let us have a settlement of the regular account with returns and settlement of the ON SALE, as that is the best and most convenient plan. Let us have the order for next season's supplies at the earliest possible moment. Everyone of our thousands of schools and teachers, of course, begin their new season's work in September, but it is not necessary that we should have to supply the material to start just at that moment. We can get the order out in advance and ship it any time convenient to our patrons.

Our Publication Policy

It has always been our aim to provide the best of materials of all kinds for the teacher, and to this end the best efforts of our publication department are continually directed.

Educational methods and materials in all branches of activity are constantly changing. The music teacher in particular is constantly in need of new materials of all descriptions—instruction books, theoretical works, sheet music, and studies of all kinds, and it is our endeavor not only to keep abreast of the times but ahead of them. We are constantly issuing new publications of all types, designed to meet special demands as they may arise and we are at all times on the lookout for novelties. Whenever we have new works in hand they are announced in this department and they are offered at special prices in advance of publication, in order to give those who are interested a chance to possess copies at the very earliest date and at the very lowest possible figure.

This plan has been found most advantageous from all points of view, as witnessed by the thousands of testimonials we have received from our many delighted patrons.

Summer New Music

It is surprising how busy we are during these summer months; our business is the supplying of teachers and schools with educational music material, so that it must be that quite a proportion of our patrons are teaching during the summer months.

A large number of those patrons are familiar with our New Music ON SALE system, the sending out of ten or twelve pieces each month of piano, vocal, violin, pipe organ or octavo music during the busiest winter months. It may not be known to all that we extend this New Music ON SALE system during the summer months, sending out perhaps two bundles only to those who ask for it. A postal card will bring these several packages of piano or vocal, or both.

The New Music ON SALE is billed exactly the same as a regular order, at our usual large professional sheet music discounts. All of the ON SALE music from this house can be put together and returned at one time during the following summer months.

Three Months' Introductory Subscription—25 Cents

Solely for introductory purposes we will send any three issues of THE ETUDE, from July to October, for 25 cents—one-half the regular price. Teachers find these short subscriptions of material assistance in keeping the class interested during the summer months. Pupils are very apt to allow their interest in music to lag during the vacation period unless something is done to sustain it. The receipt of THE ETUDE each month awakens the dormant interest of the student.

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For August Only: A Standard Music Book at an Introductory Price

It is our intention each month to select one book from our regular list and offer it to our patrons at a low price regardless of the original cost; the book so selected will always be one that is in regular demand and for which the sale is well established. We have adopted this plan on account of the immense number of new patrons who have become acquainted with us recently and who missed our earlier introductory offers.

For August, 1914, we have selected "Concert Album, Volume I (Classical)" containing 94 full pages of music (sheet music size) and embracing favorite original compositions by the greater masters of pure pianoforte music—Bach, Beethoven, Chopin, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, etc., etc., all carefully edited with explanatory text, correct fingering and phrasing.

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Twenty-four Miniatures, Op. 39. By H. Reinhold

In this exquisite little volume there is a world of beautiful musical thoughts. They are little poems and every number is full of character. It is works of this kind that keep alive the life of music. In all there are twenty-four numbers, and not a dull measure in the whole work. They are about the third grade, and some of them are a little easier. For interpretation and style there is no equal to this little volume.

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Recollections of Youth, Op. 1064. By A. Sartorio

This new work of Sartorio will be brought out in a short time. It is for four hands and either part can be taken by the pupil. The bass part is possibly a little easier of the two but the primo part is within the compass of five tones. They are little descriptive pieces, such as "The Mill in the Forest," "On Blooming Meadow," etc. They also have an instructive phase and are very well made. They are very excellent as formative pieces and we take pleasure in recommending them to our readers.

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Eight Characteristic Four-Hand Pieces. By E. Kronke

These eight little compositions which we are offering to our readers are in the second grade with the upper part in the compass of an octave without octaves. The author, Emil Kronke, now ranks as one of the standard composers of Europe, and these little duets show the master musician. They are full of character. They were originally to be gotten out as a Christmas set. They are a great addition to our children's four-hand pieces. They are along the line of the compositions Schumann might produce, and we are sure that our readers will be delighted with them.

The volume will be ready when the season opens, and our special price for the set will be but 20 cents, postpaid.

Juvenile Musical Poems. By Caro Senour

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This set of very easy study pieces wi be continued on special offer through th present month, but no longer. There i no writer that we have at the presen time who is more popular than Krog mann for pieces in the earlier grades. I this set the composer has been ver happy and has produced in a very simpl phase some interesting melodies. The tunes all have words connected witl them and both hands have five finger positions. We are printing one of these easy pieces in this issue of THE ETUDE it will be found in the music pages of the Journal. This one will give an idea of what the rest are like.

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L'Agilite, Op. 20. By F. LeCouppey

We will continue on our special offer, these standard studies which are growing more popular every day. They are about the same difficulty as Duvernoy Op. 20 and Döring Op. 8, but considerably more melodic and interesting, but this we would expect coming from a French composer. They are in about Grade 2½ or 3 and are adapted to almost any pupil. There is an enormous amount of technical wealth in this set of studies; in fact, almost every phase is touched upon and they cannot be recommended too highly.

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Chopin's Polonaises

We take pleasure in continuing the offer for the Chopin Polonaises which is possibly one of the most popular volumes in all piano literature. Besides this, it also contains some of the most representative pieces of this gifted composer. In this volume there is a variety of musical wealth ranging all the way from drawing room pieces to massive concert numbers. There is no volume we have on which the sales have been greater than just this volume, Chopin's Polonaises. It is one of the volumes that every ambitious pianist should possess. Here is an opportunity for procuring a copy at a cost of about paper and printing; our advance offer price is 30 cents postpaid.

Very First Duets for the Pianoforte

This new volume is well advanced toward completion, but we will continue the special advance offer during the current month. Elementary piano students should begin playing with others as early as possible. Duet playing on the piano has many advantages, tending to inculcate a knowledge of rhythm, steadiness and accuracy in performance, and to develop musicianship in general. "Very First Duets" may be taken up by pupils in the very earliest stages. All of the pieces are as attractive as it is possible to make them.

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Souvenirs for the Pianoforte. By George L. Spaulding

We have been publishing in sheet music form, with much success, a series of pieces by George L. Spaulding, introducing famous melodies. Several of these Souvenirs have appeared in our ETUDE music pages and have been much appreciated. We take pleasure in announcing that these Souvenirs will be issued complete in a handsome volume. Each Souvenir introduces one of the master melodies by a great classic or modern composer, preceded by an original musical introduction, with text ad lib. Among the melodies thus transcribed are: Schumann's "Happy Farmer," Mendelssohn's "Spring Song," Rubinstein's "Melody in F," Moszkowski's "Serenata," Paderewski's "Minuet," etc. In point of difficulty the pieces are chiefly in the second grade, or slightly more advanced, and are all well adapted for small

hands. This is one of the most interesting volumes we have ever offered.

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Four Fancies After Mother Goose. By James H. Rogers

We will continue during the present month, Mr. Rogers' Four Little Pieces which will be printed as a set. These four pieces are the original Mother Goose melodies and have the words in connection with them. There is a fanciful play by the composer on the original theme which makes the most charming little pieces out of them.

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New Album for Violin and Piano

This book is very nearly ready but the special offer will be continued during the current month. The volume has been compiled with a great deal of care and it is exceedingly comprehensive, including classic and modern pieces of all styles, together with many novelties. The pieces are all within the range of the average player and are carefully bowed and fingered throughout. Every violinist and student should possess a copy of this work.

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School of Octave Playing, Op. 24. By C. H. Doring

During the present month this work will remain on the special offer list. This is a complete school of octave playing and fingering with the most elementary exercises, and afterwards continuing with set studies. Full instructions are given in the opening chapter how to proceed with the study. This work ranks among the most standard works on octave playing, and it is possibly even more popular than Kullak, because it reaches a greater number, not being quite so difficult, and more elementary.

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New Reed Organ Collection

The special offer on this new volume will be continued during the current month. In the compilation of this work it has been the aim of the editors to offer an all round collection containing classics and modern pieces, together with many original numbers, transcriptions and arrangements, suited for all sorts of occasions, both for church and home playing. This volume is very nearly ready.

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Liszt's Transcriptions of some of the famous scenes from the Wagner operas are among the most successful of his piano pieces. It is an advantage to have the best of these all together in one volume. Our new "Wagner-Liszt Album" has been carefully prepared and edited in the best possible manner. Every one of the pieces contained in this album should be in the repertoire of every advanced player.

The special introductory price in advance of publication of this work is 35 cents postpaid.

New Anthem Collection

As the final preparation for the press of this new volume has been slightly delayed, we have decided to continue the special offer another month. Organists and choir directors should not fail to avail themselves of the opportunity to secure copies of this work for examination at the special low rate. We feel confident that it will equal if not surpass in popularity all of the preceding volumes in the successful series of anthem collections. All of the numbers in this work are new and original, moderate in difficulty and suited to all occasions. They will appeal particularly to volunteer chorus choirs and will also be found satisfactory for quartet work.

The special introductory price in advance of publication of this work is 13 cents postpaid.

"The Rose Maiden." By F. H. Cowen

This will possibly be the last month this most popular of all cantatas will be offered at special advance price. For 25 cents we will send one sample copy of this work to any one sending us the cash. After this special offer has expired the retail price of the work will be 75 cents. This special price is not intended for chorus directors to take advantage of by ordering in large quantities; it is simply to give an opportunity to examine a sample copy at a very low rate. The offer will be discontinued at the end of this month.

The Education of the Music Teacher. By Thomas Tapper

The best possible announcement of this new work would be to print a chapter right here—such a chapter for instance as that on the use of "Music in the Home," in which Mr. Tapper shows how the teacher must reach the pupil by tactful methods and must first of all build up his musical taste. If you have not already taken advantage of the advance offer to secure this book at a special rate which we make in introducing a work to those who have confidence enough to order before publication, we advise you to send your remittance at once (60 cents). The price of the book will be considerably more than this amount the moment it is published.

"The Holy City." By A. R. Gaul

We will have this work ready for delivery before the opening of the season. In the meantime, the special offer price will be in force. It is not to be understood that choir leaders or chorus conductors can order this work in large quantities. The special price is simply to give an opportunity to examine a copy of this most popular work at a very greatly reduced rate and only one copy will be sent to each individual. This work is considered by all the most popular cantata of the day and is given more than any other sacred cantata.

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New Books Reviewed

The Dances of To-Day. By Albert W. Newman. The Penn Publishing Company, Philadelphia, Pa. 176 pages. Many illustrations. Bound in cloth. Price, 50 cents.

The sensational interest in the dance has gradually found its way in books, and possibly the most practical we have seen is this little brochure, which describes by means of words and diagrams some forty of the latest dances, ranging from the "Modified Turkey" and the "Jig Saw Step" to the Argentine Tango and the Brazilian Mattchichi. The Lame Duck, the Aeroplane Waltz, the Newport Canter, the Texas Tommy, and the Gaby Glide, indicate that one of the woes of the maker of new dances must be similar to that of the gentleman who was put to it to name the Pullman parlor cars. The book seems practical for its purpose. At the end is a new Tango composed by the author.

Self-Help for Singers. By David C. Taylor. A Manual for Self-Instruction in Voice Culture Based on the Old Italian Methods. A sequel to *The Psychology of Singing.* Published by the H. W. Gray Co. 64 pages. Bound in cloth. Many notation examples. Price, $1

A sensible, helpful little book which, although it may not make a singer, yet contains 64 pages of type instruction that may do a great deal to help those of intelligence and some vocal gifts who will study the work enough to get the writer's excellent ideas. The author (Allah be praised!) adds little to the already enormous jargon of voice culture but confines himself to simple direct terms. Perhaps the best pages of the book are devoted to General Remarks on the High Voice and General Remarks on the Low Voice.

Studies in Musical Education, History and Aesthetics, Eighth Series. The Papers and Proceedings of the Music Teachers' National Association at the Thirty-fifth Annual Meeting, College of Music, Cincinnati, Ohio, December 29, 1913. Published by the association. 295 pages. Bound in cloth. Price, $1.60, including postage.

These twenty or more addresses are now printed in the form of articles in permanent form. Among the contributors are Mr. Charles H. Farnsworth, Ella May Smith, Mary Venable, Henry Dike Sleeper, Allen Spencer, Walter Spry, Henry Purmort Eames, Frederic Woodman Root, Louis Arthur Russell, W. O. Miessner, E. R. Birge, Karl W. Gherkins, Frances M. Dickey, Carl E. Seashore, Johannes Miersch, Alfred Hallam, E. B. Hill, W. J. Baltzell, Arthur Klein, E. S. Kelly, Waldo S. Pratt and Frank R. Ellis. In speaking of their merit it is impossible to do more than mention the names of the contributors. It is obvious, however, that a delegate in speaking at such a convention naturally devotes a great deal of time to the preparation of his address and gives the best of his experience to his co-workers. The result is an excellent collection of material which now represents the chief activity of the National Association.

Catalogue of Opera Librettos Printed Before 1800. Prepared by Oscar George Theodore Sonneck, Chief of the Division of Music Library of Congress. Printed at the Government Printing Office, where the work in two volumes may be purchased for $2. 1,674 pages. Bound in cloth.

This monumental work attesting to Mr. Sonneck's industry is of course of value only to historians and those interested in more remote phases of musical history. The compilation was largely made possible by the acquisition of the huge library of librettos assembled by Mr. Albert Schatz, of Rostock, Germany. This collection was the work of forty-two years, and in securing it our Government library came into a remarkable possession. It remained for Mr. Sonneck to classify and arrange this prodigious catalog of many thousand entries.

The Baby Boy's Book, Eight Little Songs. By Louisa H. Scudder. Published by the composer. 20 pages. Paper bound. Price, $1.

Eight songs of interest to very little children. Words effective and music interesting. Accompanied with some charming full-page photo engravings.

A Dictionary of Musical Terms. By Jeffrey Pulver. Price, in cloth 25 cents, in leather 50 cents. Published by Funk & Wagnalls. 224 pages. Size 3 x 4 inches.

A comprehensive little booklet, which should prove useful to those who need a dictionary which will really fit in one's vest pocket.

The Chasserant Method. By Marian P. Gibb. 141 pages. Bound in cloth. Many excellent illustrations. Published by the Frederick A. Stokes Company. Price, $1.

This book will be immensely interesting to all those who have been following the various manifestations of kindergarten methods in music. This is the work of a remarkable French woman, who first published some of her ideas in 1872. As in the many American methods, there are teaching accessories employed in bringing the idea of musical notation clearly to the minds of very young folks. There is much for the teacher to learn in this particular exposition of the method. The use of the terms crochet, semibreve, minim, etc., will confuse some readers, and it is to be regretted that the American edition appeared with these almost obsolete terms in English although many teachers in England still persist in using the old terms instead of whole note, quarter note, etc. The chapters upon modulation, dictation, etc., in the back of the book are interesting.

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VICTOR ACHIEVEMENTS OF INTEREST TO MUSICIANS. A mere catalog of the recent records of the Victor Talking Machine Co., of Camden, N. J., will arouse the enthusiasm of any real music lover. Verdi's *La rivedrá nell estasi* from the *Masked Ball* may now be had with Caruso, Hempel, Rothier and De Segurola in the quartet supported by the chorus of the Metropolitan Opera Company of New York. This is a most unusual record. Caruso is represented by an excellent solo number, the fascinating Neapolitan song, *Manella Mia.* Maud Powell presents two interesting solos on one record, a *Bourrée* by Bach and a *Menuett* by Gluck. Another notable record is Tosti's *Good Bye,* sung by the famous Irish tenor, John McCormack, and the favorite hymn, *Beautiful Isle of Somewhere* sung by Evan Williams. The Victor Educational records represent the policy of the Educational Department in providing schools with a means for studying the things that the student ought to be familiar with through interpretations by able musicians. A postal request sent to the office of the company will bring you a copy of the "Victor Records," a 32-page illustrated booklet containing interesting musical and historical notes. Sent gratis to all applicants.

Music in Lighter Vein in the September ETUDE

FIRST we thought we would have a Salon Music Issue, but that subject was not quite big enough. Then we added the Dance and then Light Opera so that the September ETUDE which comes out late in August will be one of the gayest, brightest, most entertaining issues we have ever had.

The music section will correspond to the reading section and ETUDE friends may look forward to a treat.

Among other things there is an article by Theo. Lack, the noted composer of delightful Salon Music,—this is one of the brightest, wittiest articles we have ever published. You will be mightily entertained by it.

But this ETUDE, like all other ETUDES, will be something more than merely entertaining. It will be rich in facts and information from cover to cover.

Remember The September ETUDE

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At Home

THE degree of LL.D. has been conferred upon David Bispham by his alma mater, Haverford College, Pa.

THE death of Hamilton S. Gordon, head of the music publishing firm of H. S. Gordon & Co., New York, is deeply regretted by many friends.

THE widow of Dudley Buck, who died recently, left an estate valued at $89,970. The estate was divided equally among her two sons and daughter.

THE University of Yale has conferred the degree of Doctor of Music upon Jean Sibelius, the Finnish composer, who is on a visit to this country.

MAURICE DEVRIES, a well-known baritone and vocal teacher in Chicago, died suddenly in Chicago recently, in which city he was engaged in teaching. He was born in New York in 1852.

CONGRATULATIONS are due to William H. Rieser, who recently celebrated his thirtieth year of service as organist at St. Mary's Church in Rondout, Kingston, N. Y. Mr. Rieser was for several years vice-president of the New York State Music Teachers' Association.

VICTOR HERBERT has recovered from his operation for appendicitis, with which he was attacked in London on his way to Paris for the production of his opera *Madeleine* by the Boston company. He has now returned to America.

THE value of music as a therapeutic agent is evidently fully realized at Bellevue Hospital, New York, where a number of the doctors of the medical staff have formed an orchestra among themselves and give occasional concerts for the benefit of their patients.

ALFRED HERTZ, the conductor of German opera at the Metropolitan, New York, recently got married to Miss Lily Dorn, a Viennese concert singer. This matrimonial venture came somewhat as a surprise to his friends, who did not know that he contemplated any such step.

THOSE who love the colossal in music should have gone in July to Ocean Grove, N. J., to hear the performance of *The Messiah* given under the direction of the energetic Tali Esen Morgan. One thousand voices were in the chorus, and the soloists were Bessie Tudor, Mary Jordan, Dan Beddoe and Henri Scott.

THE thirteenth commencement of The Guilmant Organ School, founded by Dr. William C. Carl, was a success. Strangely enough there were at this thirteenth commencement thirteen graduates. We wish everybody concerned thirteen times as much good luck as they might ordinarily have!

THE Cincinnati Orchestra is doing splendidly under the able leadership of Dr. Kunwald. The report for the year shows a surplus of $1,785. As most of the symphony orchestras in the leading American cities are conducted at a financial loss, the Cincinnati achievement is a matter of genuine congratulation.

THE "pageant" idea is gaining ground in America. The most recent convert among American cities is St. Louis. A pageant has been given illustrating the history of that city, and the four performances were attended by no less than 500,000 people. Frederick Converse and Ernest R. Kroeger composed much of the music for this historic event.

MADISON SQUARE GARDEN, New York, is going to be converted into the semblance of a vast Gothic cathedral for the production of Humperdinck's *Miracle*. *The Miracle*, it will be remembered, was written for a London production, and resulted in a serious breakdown in the health of the composer. The New York production is to involve an outlay of $250,000.

THE annual meeting of the Oliver Ditson Society for the relief of needy musicians was held at the residence of the late Mr. Ditson in Boston recently. The report by the president showed a large number of cases in which needed assistance had been given during the past year, and the usefulness of such a fund was again made clear. The following officers were elected: President, Arthur Foote; Trustees, A. Parker Browne, George W. Chadwick, Charles H. Ditson; Clerk, Charles F. Smith; Assistant Clerk and Treasurer, Arthur R. Smith. Applications can be made to any of these officers, post office address, 6 Newbury Street, Boston. Attention is called to the fact that this fund exists solely to help in cases of destitution, and is *not* for educational purposes.

CARL CHRISTIAN MULLER, a well-known composer, died recently in his eighty-third year at his home in New York. He was born in Meiningen, Germany, and his composition were regarded with great favor by no less than Franz Liszt and Anton Rubinstein. He came to this country in 1854, first working in a piano factory but later obtaining more congenial employment as a teacher at the New York College of Music. His composition range from dance pieces to symphonies. Dudley Buck is said to have regarded Muller as "the greatest contrapuntist in the country."

THE Norfolk festival, marking the twenty-eighth annual festival of the Litchfield County Choral Union, was exceptionally interesting this year. Henry K. Hadley and Jean Sibelius were the principal figures as each had been commissioned to write a work for the festival. Hadley's tone poem, *Lucifer* was exceedingly well received, and Sibelius *Pohjola's Daughter* proved to be equally acceptable. A new work of the late Samuel Coleridge-Taylor was also presented. Among the soloists and others who took a prominent part in the festival were Dr. Arthur Mees, Earl Cartwright, Marion Baar, Herbert Witherspoon, Sophie Breslau, Alma Gluck and Paul Althouse.

THE famous pianist Gabrilowitsch is said to possess a phenomenal memory, but according to our valued contributor, Mr. John Towers, he is not the only musician of note who is so gifted. "We have here in St. Louis," records Mr. Towers, "a home product nearly self-taught, who, amongst other big musical feats, can play something over thirteen hundred pieces actually from memory. Nothing comparable thereto is recorded in any published work on music, and I take off my hat to Ernest R. Kroeger." We also take off our hat to this distinguished musician who was among the prize winners in the recent prize contest for piano compositions inaugurated by THE ETUDE.

CHICAGO has been unfortunate this year in the number of her musical leaders who have passed away. First Emil Liebling and Dr. H. S. Perkins, now comes the news that the Chevalier N. B. Emanuel is no more. Emanuel was of English-Italian birth, and was educated at the Leipzig Conservatory. After a distinguished career as a conductor in Europe he came to this country with Henry W. Savage as conductor of the Castle Square Opera Company. He became well known as the founder of the St. Louis Symphony Orchestra, and later conducted some brilliant orchestral concerts in Chicago. Latterly he has been choral and assistant director of the Chicago Grand Opera Company. He was sixty-six years old when he died. Emanuel has been much liked in Chicago both for the sake of his distinguished musicianship and for his genial personality.

BENJAMIN JEPSON, New Haven's "Grand Old Man," for fifty years dean of public school music teachers in America, recently died at the age of eighty-two. Though born in England, he came to this country at the age of five, and has had a distinguished musical career. He has also had a distinguished military career, as he served in the war to make Kansas a free State in 1857 with such distinction as to rise from the ranks to a lieutenancy. He kept up his military work and finally acquired a captain's commission in the regular army. His musical work in Yale has been widely recognized—so much so that a "Jepson Scholarship" has been founded at Yale University School of Music, and Mr. Jepson was given the honorary degree of Master of Arts by Yale in 1912.

A NOVEL contest has been arranged in Chicago designed to favor pianists who have received all their training in this country. Last season the Chicago Symphony Orchestra, under Glenn Dillard Gunn, gave two popular concerts of American music with such success that he is arranging for a concert in the fall at which a pianist trained in America will appear. The pianist will be selected from candidates fulfilling the requirements set forth by the committee. These requirements include a stipulation that the pianist has received his training solely in America, and, in addition to playing the concerto in A Minor, No. 1, by E. A. MacDowell, is able to play one of the larger works by J. S. Bach. Besides playing at the concert, the winner will be awarded $200.

THE convention at Saratoga of the New York State Music Teachers' Association was exceptionally well attended this year, the number of music teachers present approximating 3,000. The speakers at the Harmony Conference, over which Dr. George Coleman Gow, of Vassar College presided, were Dr. Gow, Frederick Schlieder and J. Warren Andrews. The Piano Conference was presided over by Mr. James Francis Cooke, Editor of THE ETUDE, the speakers being Miss Mary

Venable, of Cincinnati, Perlee V. Jervis, of Brooklyn, and Hans Schneider, of Providence, R. I. Mr. Walter L. Bogert presided over the Vocal Conference, at which the principal speakers were Perley Dunn Aldrich, of Philadelphia, W. Warren Shaw, of Philadelphia, Dr. A. Madeley Richardson, of New York. In addition to these conferences, excellent concerts were given and officers appointed for the ensuing year. The new president will be Mr. Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York, who will no doubt prove equal to the difficult task of following the retiring president, Mr. Alfred Hallam.

THE Booster Club of Southern California offers a prize of $2,000 for the best setting of a four-stanza poem entitled "California." The compositions are to be arranged for voice and piano in the usual song form. Band and orchestra scores may also be submitted at the option of the composers. More than one composition may be submitted by the composer. The contest closes September 1, 1914. Particulars may be secured by addressing N. Banks Criegler, 609 Hellmann Building, Los Angeles, Cal.

THE noted philanthropist and single tax advocate, Joseph Fels, of Philadelphia, who died recently, was also a musical enthusiast. He was of Jewish birth, and did much to help young Jewish musicians. The most noted of those who received his help is Efrem Zimbalist.

STATISTICS show that 29,857 people attended the sixteen concerts given by the Auditorium Symphony Orchestra in Milwaukee. The concerts took place on Sunday afternoons, and were under the direction of Hermann A. Zeitz.

"As for the 'great composer' of America," said Felix Weingartner in an interview accorded to *Musical America*, "who knows where he is or when he will come? If signs are certainties he will certainly come. Who knows where from? There are no factories for geniuses, but suddenly where the soil is propitious the fruit appears. You know as much as I do about the next great American composer!"

THE North American Saengerbund held its thirty-fourth Saengerfest in Louisville, Ky., June 24th, 25th and 26th. Nothing in American musical life is so encouraging as the manner in which these German singers are keeping up the traditions and customs of the fatherland in the new world. The same spirit is shown by other foreign-born Americans, and the results must add greatly to our musical stature. The Chicago Symphony Orchestra took part in these festival concerts. Charles G. Schmidt was elected president for next year.

Abroad

THE fiftieth birthday of Richard Strauss was celebrated in Munich with a performance of *Salome*.

IT is purposed to give Hugo Wolf's neglected opera, *Der Corregidor*, at the Vienna Opera House next season.

THE death of Thomas Koschat is a distinct loss to Vienna, where his talent as a composer of songs and male quartets has been much appreciated. His works were also very well known in this country.

AN opera entitled *The Dead Town* was found among the papers of Raoul Pugno, whose death was a severe loss to lovers of the pianoforte and its art in France. The work is to be produced at the Opéra Comique in Paris.

LEAVE to retire has been granted Professor Frederick Niecks, who has held the Reid Chair of Music in the University of Edinburgh since 1891. Professor Niecks went to Scotland fifty years ago, after having had a thorough musical education in Germany.

EDGAR STILLMAN KELLEY, the distinguished American composer, is having a triumphant career in Germany. Hard on the warm reception of his symphony comes the report of an equally successful performance of his string quartet in C major, Op. 25.

AN opera founded on Dickens' *Cricket on the Hearth*, composed by Sir Alexander MacKenzie, principal of the Royal Academy of Music, London, has been produced in the British metropolis. It was composed in 1900, but it was somewhat overshadowed at the time by Goldmark's much heralded opera on the same subject.

THE *Neue Zeitschrift für Musik* of Leipzig tells of the invention of a piano in which the scale is divided into quarter tones instead of half tones. The inventor is Willy Möllendorff. It will be some few years, to say the least, before any serious attention will be paid to writing music for this invention.

THE Fiftieth Congress of the International Society of Music is to be held this year in France. It will be remembered that last year the congress was in England and that many leading Americans were present. We hope the day is not far distant when the International Society will hold a meeting in America, though perhaps this country is a long way off for most of the members of this valuable society.

A FUND was raised in Germany to enable organists in straitened circumstances to visit Leipzig for the Bach festival. This was a good thing to do; it would also be a good thing for the Germans to pay their organists a living wage so that they do not need funds of this sort.

A NEW organ has been installed in Usher Hall, Edinburgh, which was opened by Charles Marie Widor, the famous French organist. Widor was accorded a brilliant welcome in the Scotch capital, and at the concert the hall was filled with three thousand people. There was also a strong body of police present to take action in case any suffragettes made themselves objectionable.

WHILE quiet reigns in the operatic world of New York, London has been having its busiest opera season. Not only has Covent Garden been giving its wonted royal opera, but Sir Joseph Beecham has been giving a season at Drury Lane. Sir Joseph's father, by the way, who is the founder of the celebrated pill and the financier of his son's operatic ventures, has just been made a baronet.

FELIX WEINGARTNER has been appointed director of the Conservatory of Music at Darmstadt, Germany. He intends to make some important changes and to raise the school to a very high standard; for this purpose he has engaged Wilhelm Bachaus to take charge of the piano department, Carl Flesch for the violin department, and Hugo Becker for the 'cello department. We can hardly imagine a finer combination of artist-teachers. Darmstadt has fine musical traditions, and Americans will be interested to know that MacDowell was at one time head piano instructor at this institution.

AMONG the "birthday honors" awarded by King George of England this year a knighthood was bestowed upon George Henschel, the famous composer-conductor-singer-teacher. Sir George Henschel is German by birth, and was at one time conductor of the Boston Symphony. Though he was always much appreciated wherever he went, he has been especially popular in Great Britain, where he has held several important musical positions. It is not often that so high a distinction as a knighthood is bestowed upon one of foreign birth, though Sir Charles Hallé, Sir August Manns, Sir Jules Benedict, Sir Michael Costa, and Sir Paolo Tosti have been similarly so honored.

COSIMA, widow of Richard Wagner, has played her part regally. This commanding daughter of Franz Liszt has now announced that she and her son, Siegfried, intend to present Bayreuth to the German people. The gift includes the opera house, all the properties and equipments and the library and mementoes of the great Richard, together with a special fund for the upkeep of the Wagnerian festivals. The bequest will not come into force until after her death and that of her son. The gift is a noble one, and no more fitting destiny could befall this dream theater of Wagner's than that it should at last come into the hands of the German people, with whose legends and ideals the great composer's master works are saturated.

THE London County Council seems to have a heart after all. It now permits dancing on four of the open spaces of the city, to which the people flock on "bank holidays," as the English describe their national holidays. Not only is dancing permitted, but a first-class band is provided to play appropriate music, an area is roped off for the dancers, and the cost to those who would so enjoy themselves is the price of a program—one penny (two cents). The London County Council seems to have realized that the way to keep people out of mischief is to give them ample provision for rational enjoyment at small cost. It is far less expensive to prevent vice and crime by providing wholesome opportunity for excellent outdoor exercise than by providing gaols, reformatories and asylums for use after crimes have been committed and vice already has done its work. Some of our noisy reformers who see harm in every form of amusement in which the public indulges might ponder this idea over a bit.

PROBABLY the most promising of all the younger composers of opera is Ermanno Wolf-Ferrari, and the musical world has therefore awaited his latest composition with great interest. *The Secret of Suzanne*, the *Donne Curiose* and the *Jewels of the Madonna* each won him a large following. Now comes *L'Amore Medico*, which was successfully produced in Dresden in December, and has recently been given its first American performance at the Metropolitan Opera House in New York. It is, as all the world knows, based on Molière's comedy, *L'Amour Médecin*, and is written in Wolf-Ferrari's most sparkling vein. The role of *Arnolfo* demands a basso buffo of the style Rossini and Donizetti loved, and an excellent one was forthcoming in Pini-Corsi. The pretty *Lisetta*, whose strange malady baffled the physicians and only succumbed to treatment when her lover came to her disguised as a doctor and married her under her father's nose, was admirably portrayed by Lucrezia Bori.

HUMPERDINCK, the composer of *Hänsel und Gretel*, is still feeling the effects of the nervous breakdown from which he suffered two years ago, and has been advised to take a sea voyage. In addition to Frau Humperdinck, he will be accompanied by his librettist on a trip to Africa. He has, by the way, just completed two new comic operas.

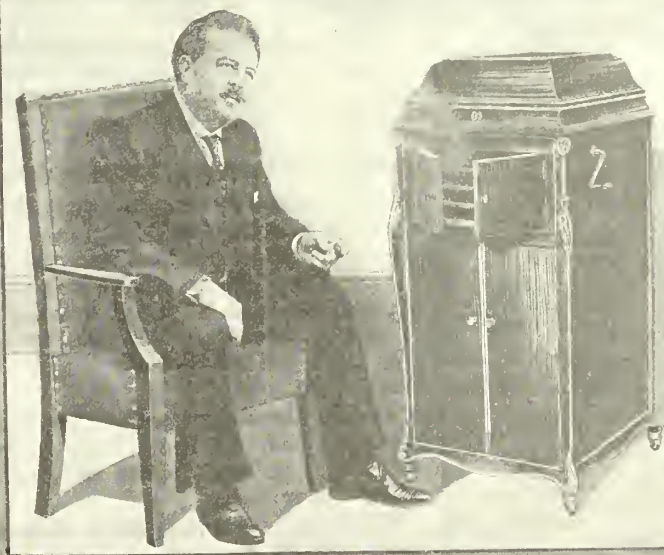


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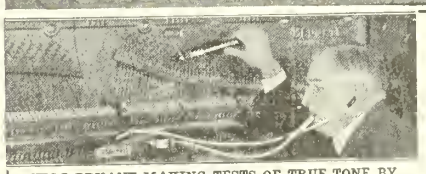


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From a study of these old songs one gathers a very comprehensive idea of the ways of life of mediæval days.

The English folk-songs, like the English people, are always straightforward and positive and in a measure prosaic compared with the poetic songs to be found in Europe.

Every one knows the sentimental style of the Germans, some of us know the brooding melancholy of the Russians and through Grieg's music we have been introduced to the wild thump of the Norwegian dances, then who cannot tell the saucy Irish tunes and the splendid spring of the songs of the Land of Robert Burns.

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It's not at all surprising to find in our study of music and of literature that our great composers and poets have turned to these springs of folk lore and folk music for their material and for inspiration; indeed when we look closely we detect threads of folk music running through all of our modern compositions

After we have studied the songs of foreign countries we begin to wonder if America has any folk songs and the first thing we think is "Oh dear no—we are too new." But wild flowers can grow in new soil too and if we look long enough we can discover song flowers clinging even to our American newness.

Of course no one has yet set a Western Grain Elevator to good folk song though I'm sure it would make a better subject for folk music than a Wall Street Bank; but we have something very human and very picturesque in our Western ranch life and in our mining camp life. Some of these songs are more vividly human than anything to be found in English balladry.

Then we have the Indian songs and a great deal has been done to preserve these songs of a vanishing race; some of the idealized Indian songs are wonderfully beautiful, but to most of us these chants seem to be without beginning or ending. The Indian has no harmony, he either sings in unison or in fourths or fifths; just try some fourths and fifths up and down your piano and you will have an idea of the monotonous droning of the Indian song.

I'm sure you will agree with me when I say that the most expressive folk music in our land is the song of the southern plantation.

WATCH THE WORKER.

Just notice the negro when he works, if he plows a furrow he does it to a tune, if he rows a boat he does it to some sort of rhythm, when he walks he whistles to his step; there is scarcely a negro so poor but that he may possess some sort of musical instrument, the banjo is far superior to the Indian's drum and rattle; then again a marked characteristic of these people is their instinct for harmonizing a melody, if there are but two or three singers each will take a part in order to have the harmony as full as possible.

There is a sweet and tender simplicity in this music of the south that is very difficult to catch, I know of but one who has caught its spirit and that is Stephen Collins Foster, the composer of *Old Kentucky Home, 'Way Down Upon the Suwanee River* and other songs that will forever rank with the folk music of our country.

The little children of foreign lands are steeped in the legends and songs of their folk, every town on the Rhine has a song, such songs are the crown jewels of European countries. We have rivers too, look at our Mississippi, the Arkansas, the Missouri and the thousands of lakes in Minnesota—we have Lincoln and Washington, New England Thanksgiving, the landing of Columbus, some one will arise to put these into song, some native-born composer will find our field rich and worth cultivating and in the meanwhile let us cultivate the wild flowers we have, let us sing our songs and dance our songs and above all let us be intensely loyal to our own wild flowers of music.

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The Value of a Recess

By CLARENCE F. S. KOEHLER

The piano student who works away like a galley slave, as though some Roman task-master stood over him with a whip, is hardly one who is most likely to succeed. The need for occasional recesses in work is becoming more and more recognized all the time. Much more can be accomplished if the mind and the body are given occasional short periods of rest. It used to be the fashion to assign long practice periods to pupils. Now the intelligent teacher says, play for one hour, then rest. Go out of doors, breathe, exercise, talk with a friend—anything that will direct your thoughts in a totally different direction.

Piano practice obliges the student to sit in a more or less fixed position. Try sitting in a chair in one position for more than an hour and then see how restless you will become. In public school work it is becoming more and more the thing to give the pupils, especially little pupils, an opportunity to change their bodily positions. The Kindergarten and Montessori methods have supplanted the kind of a strait-jacket discipline which our forefathers placed upon our little folks in the past. The student who has the impression that he will find himself rapidly becoming a virtuoso by holding on to the keyboard for stretches of four or more hours will find himself sadly mistaken. All practice work should be carefully planned but most of all there should be adequate allowance made for the rest that puts a premium upon all subsequent work.

The Importance of Posture

Our grandmothers, who in youth were trained by the now obsolete *backboard*, disdain easy chairs in their old age. It is not uncommon to see a sprightly, erect old lady, who never touches the back of her chair, in the same room with a droop-shouldered granddaughter whose spine is curved like the segment of a circle. This question of correct posture is one that the teacher of piano must preach diligently and watch untiringly. A stiff, military pose is far from desirable, but an erect, graceful position not only pleases the eye of the beholder but greatly facilitates strength and ease in playing.

Though it may seem negligible, if not ridiculous, one great factor in the carelessness, or heedlessness, of this question among growing girls is the prevalence of loose-fitting blouses. A girl who appeared fairly well in a middy blouse was shocked at her round-shouldered and ungraceful appearance when, clad in a tighter, plainer waist than usual, she assumed her normal position. In extreme cases, a snapshot may work wonders in reformation; simple, harmless vanity will accomplish more than exhortation or example.

The position of the feet needs attention also. A careful teacher, whose rules are strict and well enforced during lesson-hours, discovered that the habit of more than one pupil was to sit, while practicing, with one foot crooked comfortably and most ungracefully around the stool.

Little girls who require a footstool are especially prone to this fault, in which case the mother's aid at home may be invoked.

Testimonials

The Etude is the finest, most inspiring, helpful and most interesting musical magazine I ever came across. To me it is one big lesson in music every month. Look what you come to when you open it! One page full of helpful ideas; the next, an interview from a great pianist; the next, from some great educator, etc. It is a magazine one can hardly be without. If one were to ask me where I got my music education from, I would answer, "From The Etude."—Jos. Ylotorzynski, Penna.

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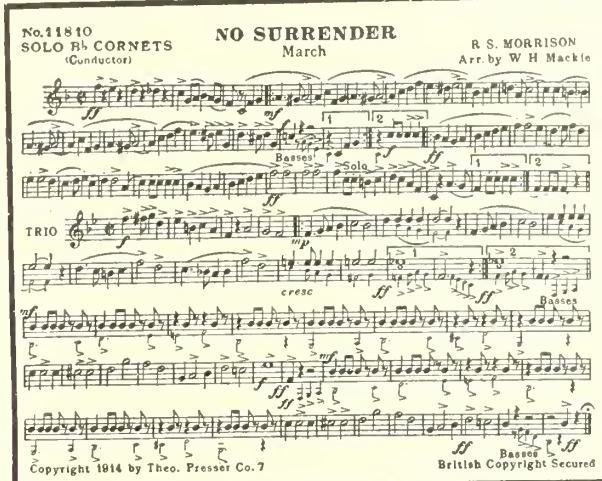
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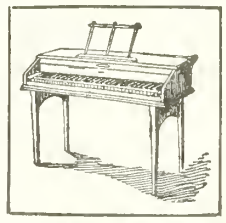
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Q. Mendelssohn, Chopin, Schubert and Weber were under forty (except Weber, who was just forty) when they died. Can you give me the names of any others who achieved immortality as musicians, especially as composers, and died at the age of forty or under? I have a club paper to prepare on this subject.—L. P. D.

Chopin was also forty, according to many authorities, when he died. There were so many great masters who died between thirty and forty that that decade has been called "the fatal thirties" by more than one musical historian. It seems as if the frenzy of composition, together with the combat with the wolf at the door, caused the death of many masters before they reached their prime. There was often poverty and sometimes irregularity of habits, which conduced to fatal illness. Schubert and Mozart both died from malignant typhus and it was probably brought on, in both cases, by the same causes. Often some arduous composition gave the death blow. Mendelssohn was probably killed by the composition of *Elijah*, Herold by *Zampa*, Haydn (who died an old man) by *The Creation*, and possibly Bizet by *Carmen*. The youngest of all the eminent composers to die was Pergolesi, who died at twenty-seven. But there is a long list of those who died too early. Mozart died at thirty-five, Mendelssohn at thirty-eight, Purcell (England's greatest composer) at thirty-seven, Bellini at thirty-three, Chopin and Weber at forty, Schubert at thirty-one, and Bizet at thirty-seven.

When once this fatal decade is passed the composer seems to have a fairly good chance for a long life. He begins to be recognized by the world, his financial circumstances improve, he begins to compose more according to the dictates of his ideal and less according to necessity. Therefore we find a good long list of masters who died in old age. Bach died at sixty-five, Handel at seventy-four, Haydn at seventy-seven, Palestrina at seventy, Spohr at seventy-five, Gluck at seventy-three, Meyerbeer at seventy, Wagner at seventy, Rossini at seventy-eight, Cherubini at eighty-two, and Verdi at eighty-eight.

A good example of the old age of a musician would be Manuel Garcia, who was born in 1805 and died in 1906, and who ate two banquets on his one hundredth birthday and made two public speeches in London on that occasion.

Q. What coloratura singer has attained the highest note, and what basso the lowest—in other words, what is the extreme gamut of the human voice?—J. S. H.

I am not quite sure as to the lowest note ever sung, but Carl Formes used to sing the deep B-flat in his best days. Regarding the highest note there is less of doubt. Lucrezia Agujari, born in Ferrara in 1743, had the highest soprano that is on record. Sacchini heard her sing B-flat in altissimo, and Mozart has left it recorded in his letters that he heard her sing a whole tone higher than this. That would make her highest note about a fifth above the very highest singers of to-day, and even making allowance for the lower pitch used in the eighteenth century, it would still place Agujari's voice far above the sopranos of later times. This would make the most extreme compass of human tones about five octaves.

I ought to add that Russia is a land of phenomenal basses and that I have heard Russian peasants sing as low as contra A flat and even G. The following kinds of voices are copious in the countries here named: Russia, basses; North Spain, tenors; England, contraltos; France, mezzo-sopranos; America, sopranos. No one has yet discovered why this distribution should be, or whether it is due to climate, race or food.

Q. Were the harp and the bagpipes ever employed in Norway and Sweden as they were in Scotland and Ireland?—B. F. C.

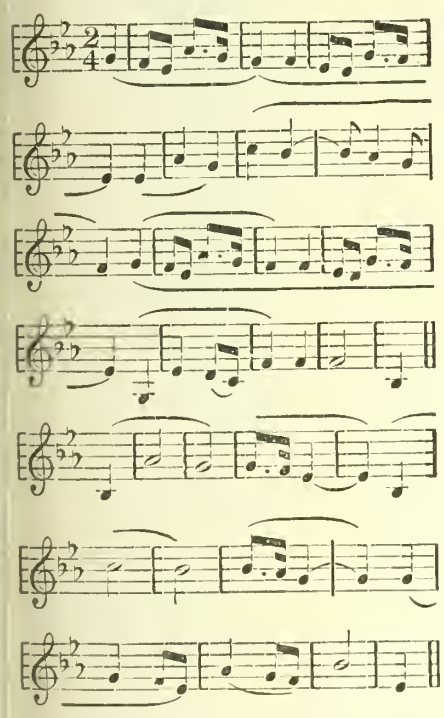
Not to the same extent. My correspondent has omitted the name of perhaps the chief harp country of the world (at the present time)—Wales. The Welsh harp developed into a greater instrument than the Irish, and even to day there are great festivals in Wales called Eisteddfods, at which harp playing forms a great feature. In the South Kensington Museum, in London, one may see the harp which Brian Boiromhe, King of Ireland, who died in battle at Clontarf, in 1011, once used to play. The Irish had three kinds of harp, the Clearsach, or common harp, the Keirnine, or small harp, and the Clonar, which led to the violin. The harp was played

Ireland from the earliest times, probably om the time of Cæsar's dispersion of the ruids. But the brilliancy of Irish harp-laying seems to have ended with the death Carolan, in 1738.

But the harp existed in some form in lmost every European country from the ear-est days of the Christian era. The bagpipe lso was a universal instrument. Both prob-bly came from old Greece and Rome. Some-mes there is more history in a word than a monument. Let us take a few examples. Amethyst" means "not drunk," showing that was held to be a charm against intoxication. Ostracize" comes from "oyster," since the ld Greeks voted upon the subject of banish-ient on shells. Now the Greek word Sumphonia" would mean the uniting of ounds, and it has led to no end of discus-ion as to whether the Hellenic races had armony. But all through Italy to-day there a small bagpipe called "Zumpogna," and I ave no doubt that this gives the clue to the Sumphonia" of ancient times. It is probable hat the Greeks employed a drone-bass, in agpipe style, and called this *Sumphonia.* But bagpipes and harps are the foundation of olk-music in many different nations.

Q. Is it true that both Schumann and MacDowell died of the same malady?—B. M. S.

One can answer both yes and no to this ques-ion. Both suffered from a mental breakdown, ut Schumann developed something of persecu-ional mania, which MacDowell did not. Other names can be added to the list of those who ied insane, notably Smetana and Hugo Wolf. Schumann's case was especially pathetic, for at times he sensed that he was going mad. He had false hearing and was constantly haunted by the note "A" sounding a continual organ-point. Sometimes melodies would build themselves above this imaginary tone. He was constantly at spiritualist seances, and once, on hearing four rhythmic knocks upon the table (probably also imaginary) he thought that Beethoven was trying to com-municate with him by rapping out the chief figure of the fifth symphony. It is untrue (although often stated) that he was also haunted by Schubert, begging him to com-plete the "unfinished symphony," for that work had not been performed up to the time of Schumann's death. On the day that he at-tempted suicide he imagined that spirits had brought him a theme. He wrote it down as he listened. It was found upon his table after he had thrown himself into the Rhine and been rescued. Brahms wrote a set of piano variations upon this spirit theme, which was the last music that Schumann wrote in life. The melody runs thus:



Of MacDowell's death we do not wish to speak. The loss is too recent and details would but reopen wounds not yet entirely healed.

Q. In a recent examination set by a promi-nent college occurs the question: "Write the harmonic and melodic forms of the chromatic scale, ascending and descending, in the key of F sharp major." I never heard of a chromatic scale having melodic and harmonic forms, and as I am a music teacher, I would be glad to know the answer.—A. P.

The question is rather abstruse, since there is so much deviation in writing the chromatic scale, but it probably is based upon the fol-lowing logic: In the harmonic mode of writ-ing we use only such accidentals as would occur in chromatic chords without actual mod-ulation. Thus, in the scale of C the first accidental would be D flat, the upper note of the minor ninth of the first degree. The next would be E flat, the minor third of the key. The next accidental would be F sharp, the major third of the supertonic. The next two A flat and B flat, the minor sixth and seventh—all of which can be used in the key without actually causing modulation. The melodic form would be to use sharps in ascending and flats in descending.

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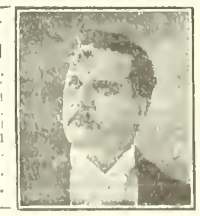
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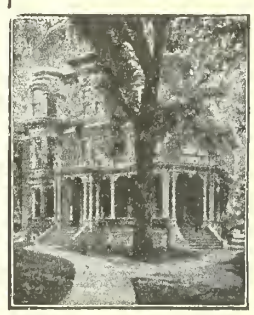
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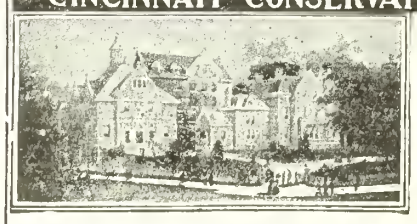
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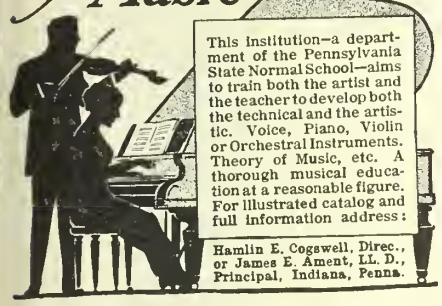
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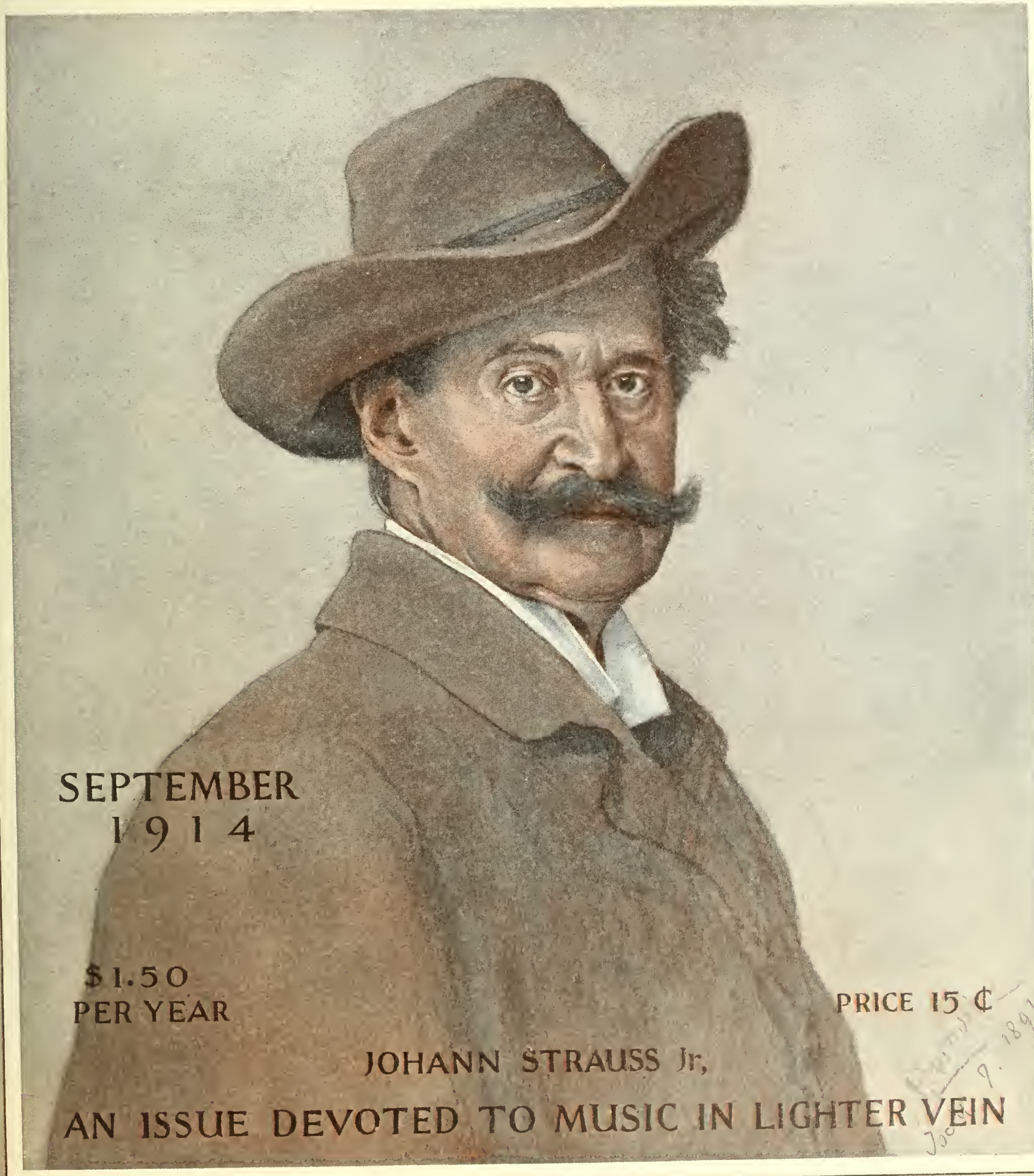
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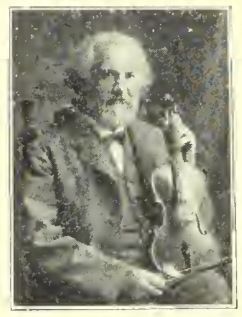
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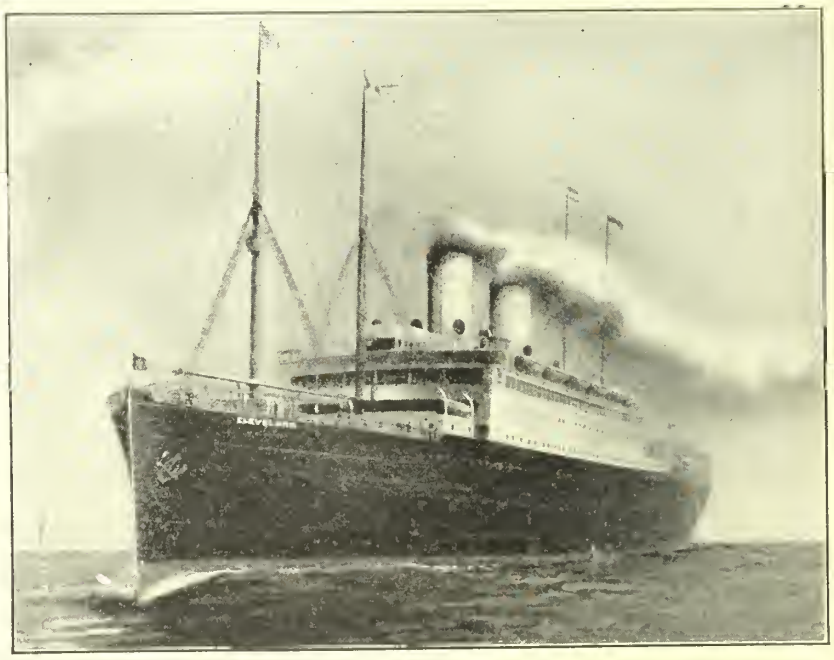
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EUROPE'S WAR—OUR GAIN.

War, always hideous, is never worse than when the people of so-called Christian and civilized nations fight. Not since men first chose to settle their disputes by swinging stone axes at each other has the machinery of battle been so horrible as now. The only war which civilization should countenance is the war against war. In this day, we certainly have problems of existence far more important to mankind than that of fighting over border lines for the aggrandizement of a few monarchs or politicians who show their lack of fitness to govern by precipitating war.

Nothing could be further from the spirit of America than the desire to profit by the misfortunes of others. Our interest in the present horrible, unthinkable fighting is that of deepest sympathy for the mothers, wives and sisters of the wounded and dying men. Would that we could restore life, peace and happiness where death, war and misery now exist. Nevertheless, it is a fact that the triumphs of battle do not go to those who fight, but to those who are at peace. The neutral, non-fighting nation is always the real victor. Russia, France, Austria, Servia, Germany have little to win but everything to lose. Unwanted, unsought, great gains are bound to come to us. Furthermore, there will be a loss of commerce which Europe may be a half century in regaining.

Like sullen boys breaking up their toys in fits of anger, Europe is now annihilating the products of half a century of labor. America will be among the nations to supply this frightful loss and the very economics of the situation insure huge profits to all. Americans who do not hesitate at this moment may be among the great men and women of to-morrow. Unwelcome, as is the thought, war always provides opportunities for the redistribution of wealth in the neutral countries and the active, confident hard-working musician has now a chance such as he has never had before.

Speaking largely, America should benefit in an unheard-of manner by the European conflict. With our vast territory, bursting granaries, enormous national wealth, earnest workers and spirit of confident optimism, America should furnish opportunities so great that even the wildest imaginations might have difficulty in grasping them. The main thing is an atmosphere of confidence. No matter how black the war cloud may be, remember that our skies are clear blue.

Music is more needed now than ever. With the pressure of the hour, music will bring something to our lives which could not be supplied by anything else. Musicians and music teachers look forward to a year of great prosperity. Keep right ahead with your regular plans and work for bigger success than ever before. Thousands of students now studying abroad are likely to return and a musical season such as we have never known will be the result.

THE SIGNIFICANCE OF THE SALON.

It seems a little odd that certain pieces should be classified by the names of audiences toward which they are directed. We speak of concert pieces, recital pieces, chamber music and salon pieces where, as a matter of fact, many of these pieces are quite as suitable to all kinds of auditoriums. Many of the Chopin Waltzes for instance are just as much used in concerts and recitals as they are in the Salon, in other words the parlor.

We have, however, accepted a somewhat distinctive classification of pieces which we now call Salon pieces. In the sparkling article by Theodore Lack appearing in this issue he has pointed out the origin of the Salon and told something of its history. The brilliant women of the French capital made their parlors the forums for leading artists and thinkers of their day. We give these grandams the credit for the Salon but really there had to be first of all the artists and thinkers themselves. One can not have a Salon in the middle of the Sahara. Coming as it did with a more or less superficial form of society there was a tendency to cultivate brilliance and effervescence rather than those substantial qualities which make for permanence.

We must not think, however, that the Salon was a gathering of the useless to entertain the useless. This was by no means the case. Such a figure as our own Benjamin Franklin was the lion of many a French Salon. Possibly the Salon may have led him to invent those fascinating musical glasses which were much used in their day.

It was nevertheless the Salon that brought out the best in many notable men. Chopin was its musical hero and not even the emptiness of Herz and pianists of his class could disturb Chopin's legitimate bid for immortality. In a similar manner there developed a kind of Salon music such as that of Bendel, Henselt, Chaminade, Chabrier, Heller, Raff, Liszt, Mason, Moszkowski, Poldini, Schytte, Lack and Schütt, which has in it the element of permanence. It is beautiful, tuneful, well constructed music reaching thousands where the classic reaches onee. It is in a way the evolution of the Salon.

Last of all let us not forget that the Salon was not mercenary. As a rule the artist lost all idea of personal financial gain when he played for a room full of choice spirits with kindred ideals. Perhaps he was greedy for adulation, but then adulation is often the mead of many conspicuously successful and productive people. Good Salon music has as necessary a place in music as has the best of the classics. It is only the empty and unworthy that we would do away with. Let us have more and more good Salon music. Ethelbert Nevin showed us what might be expected in America if we see this very human need rightly.

AMERICA FOR AMERICANS.

America's musical debt to the old world will never be paid despite the Crœsus-like sums which we have been pouring into European capitals every year. Ten or more years ago the editor of The Etude printed the results of a very extensive investigation of the European conservatory systems. These appeared in the form of a dozen articles during two or more years. They were all based upon first-hand investigations of an unbiased American teacher, proud of his American ancestry, but affectionately attached to many fine European music workers with whom he had come in contact at home and abroad.

Where Europe excelled, or where the equipment, systems and staff of a conservatory appeared exceptionally fine, this was set down, in enthusiastic terms, but in many instances where he found American students wasting their money upon inconsequential teachers located in conservatories with high-sounding names, but chiefly distinguished by a stench like that of a back alley, the truth was told.

Just now America has an opportunity to establish our musical work upon even a firmer basis, owing to the Satanic blossoming of years of militarism in Europe. Accordingly we are pleased to announce that The Etude for November will be an "*All American*" number, an issue which every American teacher should place in the hands of every pupil. Mind you, we shall not forget the American musicians of foreign birth but long loyal to American ideals.

Tributes to the Memory of Hans Engelmann

Widely Loved Composer of Over 3000 Pianoforte Pieces

In the death of Hans Engelmann the world has lost a refined melodist and an able musician. Though popular, his work was never banal, and it filled a great niche with teachers and students all over the world.

CHARLES WAKEFIELD CADMAN.

It was with sincere regret I read of the death of Hans Engelmann. It is doubtful if a more prolific composer of popular salon music ever lived. He possessed a great gift for melody and his compositions will always find a way into the hearts of a vast number of people. J. FRANK FRYSINGER.

Hans Engelmann has passed away, but to the music lovers, who are acquainted with his many writings, he still lives.

His expansive temperament, as it were, was ever inspired by such melodies which find their birth deep in one's heart; in all of his writings there is tune everywhere, each little sentence, as we stroll through his "garden of melodies," breathes a fragrance of his everlasting versatility. For the young player his works are very interesting, as his teaching pieces are easily comprehended, combining the requisite educational features without sacrificing the ever pleasing style which so marks all of his compositions.

These special gifts imparted to his works naturally created an unusual demand for his manuscripts, and his compositions are therefore to be found listed in the catalogues of all the leading publishers of the country. Although at the time of his death he was comparatively a young man, his writings run into the thousands.

And so what he has left us are no hidden treasures. What his lyrics and works contain are for us, for all, and we shall ever pay tribute to him through our memories. CARL WILHELM KERN.

When I first met Hans Engelmann in 1897 I was interested in his work as a composer on account of the fluency of his writing, and the fact that in nearly every one of his pieces he had at least one touch of individuality. At that time he rather prided himself in having reached a high opus number, somewhere between two and three hundred. I remember that on one occasion he remarked that he would like to reach Opus 1000. I do not know what would be the number for his last writing, but I imagine it would be nearer the two thousand mark.

Once the question of his studying compositions with a celebrated teacher came up in the course of a conversation. He gave it as his opinion that were he to put himself to a systematic course of study in the higher forms of composition he would undoubtedly take away from his fertility of invention and weaken his harmonic fancy.

If I were to try to characterize his work as a composer, it would be to lay emphasis in his facile melody, animated rhyhms and harmonic color, achieving fine effects with resources familiar to the average teacher and pupil. Therein was his strength.

W. J. BALTZELL (Editor of *The Musician*).

The passing of a favorite author or composer is like the loss of a friend. I wish it were in my power to give as much pleasure to mankind by my musical compositions as has Hans Engelmann. Fortunately the good men do is not always interred with their bones, so that generations to come may enjoy his sweet melodies HELEN L. CRAMM.

I have always regarded the compositions of Mr. Hans Engelmann with great favor, as they possess, in a pre-eminent degree, melodic charm, rhythmic fluency, great naturalness and spontaneity. He was a past-master of form and his chord-setting always reveals the sincere artistic insight into what is harmonically true and correct in the blending of chords. While his compositions cover a wide range of human and nature moods, as well as technical variety, the genial individuality of their creator is always readily detected. It is my opinion that no composer of any period ever composed such a great number of truly delightful teaching and salon pieces. My pupils are invariably pleased with an Engelmann piece, because they are all quite uniformly good. LEO OEHMLER.

Composers like Hans Engelmann fill a distinct and worthy place in musical development. Not everyone who loves music, and whose life is enriched by it, is ready for the messages of the masters. For such as these, the works of Engelmann, melodious, unaffected and technically of very moderate difficulty, are a real boon. Engelmann's passing will cause genuine regret to thousands. JAMES H. ROGERS.

After the clank and clamor of modern dynamics, what a delight it is to play through Hans Engelmann's music, filled as it is with the refreshing, humanizing flow of melody which touches the heart.

To Engelmann was given that precious gift—melody—and its crystal clearness was never polluted by grandioso tricks or cheap sentiment.

What greater praise can one give than to say that Engelmann's music was fireside-music; homey music associated with the simple joys of everyday life?

In our rush for the big and noisy things he has charmed and touched us, he has made us stop and listen to his colorful melodies and he has made us love them. MISS JO-SHIPLEY WATSON.



1872 HANS ENGELMANN 1914

Hans Engelmann was probably the most prolifi modern writers of melody. In these days of i modern compositions, with their dissonant harmo and mystic tendencies, the works of Hans Engeln are really often found refreshing with their fine m dies and pure harmonies. They will, without d long remain popular with thousands of music lo It is much to be regretted that this well-known popular writer died in the prime of life, for, ha lived, the world would have gained many more be ful and perhaps even greater works from his pen.

FREDERICK A. WILLIAM

I am very glad to add my word of appreciation Mr. Engelmann's work. The flowers which he g ered so freely from the "Garden of Melody" will tinue to bloom and to brighten many a work-a hour. Who shall say which are best—the flowers grow by the wayside, the roses, buttercups and da that all may enjoy—or the curious exotics that are tivated in the high-walled garden?

MRS. C. W. KROGMAN

We call *music* the "universal language." It ma also very aptly called a universal bond of brotherh and fellowship. Our departed brother, Hans Er mann, the exponent of cheerfulness, endeared him by his wholesome, jovial music to thousands.

His beautiful *Melody of Love* expresses more his personality than any obituary that could be wri

He has accomplished his mission and by his w do we know him. GEORGE NOYES ROCKWEL

Hans Engelmann as a composer undoubtedly sessed a wonderful gift of melody, supplemented thorough practical and theoretical knowledge of m thus giving to his compositions a character and fi so often lacking in the works of modern composer salon and dance music. His themes showed orig ity and freedom from the "commonplace," and treatment of them gave them an educational v which teachers of good standing were not slow recognize. Consequently, hardly a recital program appeared in THE ETUDE for years past that has contained one or more of his graceful numbers. gelmann's place as a composer of this particular of music will be very hard to fill, and his pas away must be a source of sincere regret to thous of teachers and students who found his composit a means of instruction and a source of recreation.

R. M. STUL

I feel it a privilege to express my feeling of to the musical world in the passing of Mr. E mann. His compositions were always unusually m dious and appealed to the younger as well as to more advanced pupils. He could write simple p so as to cause them to sound difficult, which is an art in itself. Pupils as well as teachers will his absence. MRS. L. A. BUGBEE DAV

Once in a way a man works along unselfishly unobtrusively to the end that many are benef Hans Engelmann was one of these, and music teac will find that they will be missing him albeit the that he left many helpful and interesting works be him. A rare gift of melody and sufficient scholar were possessions of Mr. Engelmann, and that his lished compositions in great variety have attaine wide vogue is the best proof of their value, espec to the younger pupils, everywhere. J. LEWIS BROWN

The Salon and Its Music in France

(Causerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE

EDITOR'S NOTE.—The same sparkle and interest that has le so many of Theodore Lack's compositions popular in- ts the following article. The subject must have ap- led to M. Lack with great interest, for he has entered the spirit of the subject so that he virtually generates ind of salon atmosphere to which the reader can not insensible. M. Lack honored THE ETUDE with an ex- tionally good article in February, 1913, *How the Piano Studied in France*. At that time we gave the following rt biographical notes: He was born at Quimper, Finestre, nce, September 3, 1846. Studied at the Paris Con- vatoire with Bazin and Marmontel and has been teach- in Paris since 1863. He is an Officer of Public Instruc- n, Officer of the French Academy, and Examiner at the is Conservatoire. His best known piano composition is very popular *Idillo.*]

PART I. THE SALON OF OTHER DAYS.

THE salon has played a leading part in our untry, particularly in the eighteenth century. It s at that period the meeting place of good com- ny—not infrequently of bad—great nobles, nous financiers, illustrious gentlemen of the robe d of the sword, of the pen and of language well ill put together, frequented the salon to talk out everybody and everything. New social ders, policies, scandals and slanders were formu- ed in the salon. Academicians were made, min- ries unmade—such was the bill of fare, sugar d salt, at this charming resort. A little of every- ing was made there, but not much music. I can- t say a great deal about this period except from arsay as I was not admitted into these select ntres, for two reasons. First because I had not t been born, . . . and that relieves me of the ed of giving you the second.

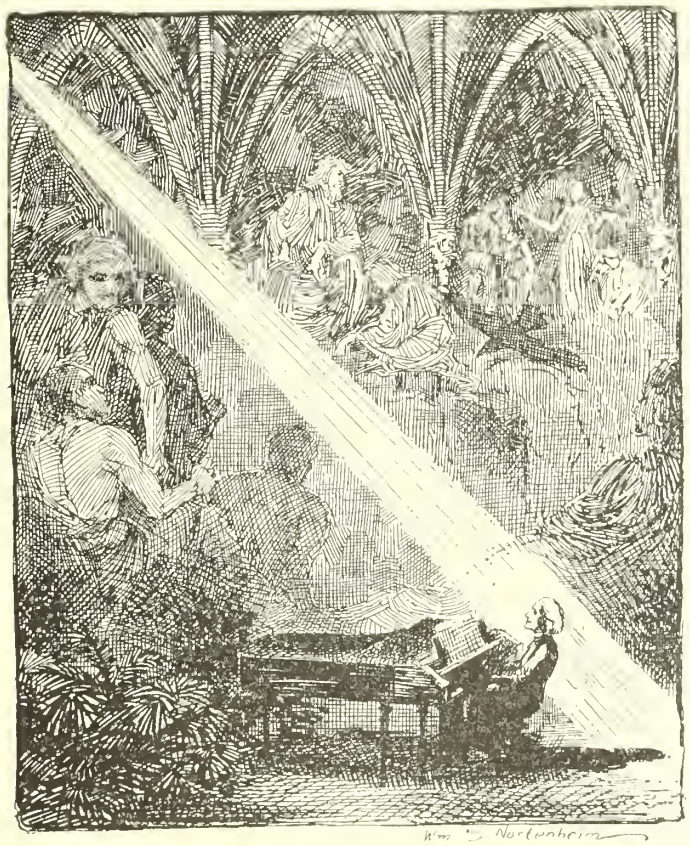
Our great-grandmothers had, it is said, a peculiar culty for maintaining a salon; the historians are l agreed on this. Historians in agreement—that tonishes you? It astonishes me, too. If it had en doctors that were in question, you would y that I was humbugging you, and you would be ght for that could never be the case.

As for giving the exact date at which salons iginated, that I cannot do, or at least, I can ly give a very approximate date. Beginning at remote period and coming down to modern mes (that is always so easy for the author), we nd the Forum and the Agora as the centre of union among the Greeks and Romans, where it ems they discussed very loftly matters. Perhaps at which comes nearer to the gossipy nature of ur modern salon or "drawing-room" would be the *exedra* of the Greeks, but if you only knew how sick am of the Greeks and the Romans . . . . and ou?

THE FIRST SALONS.

It is simpler to believe with Sainte-Beuve, who was very learned gentleman, that the first salons were ose of Mme. la Marquise de Lambert, Mme. du Deffand, Mme. de Tancin, and Mme. Geoffrin. The ast named gave famous weekly dinners also, at which he guests were of some importance—"the fine flower f the country." Her husband was always present, ilent, unnoticed, never opening his mouth except to eat. Nobody paid any attention to him. It is said that one lay, one of the guests observing his absence from the able inquired, "What has become of the old gentleman who was always at the table and never had anything o say?" And Mme. Geoffrin replied, "That was my husband. He is dead!"

That is reducing a funeral oration to its simplest form of expression, is it not? Bossuet, the famous divine took more pains over his oration at the funeral of Madame the Duchess of Orleans—it is true, however, that he was a trifle less laconic. According to many "competent" musical critics (are there any competent critics?) it was at the house of that ultra-rich melomaniac, de la Popelinière (1737), that music first made its appearance in the private salon, where it has since reigned in sovereignty. Mind you! I do not wish to say that I place the origin of music in the epoch of M. de la Popelinière. Ah, no! Music has existed since the beginning of the world; that is unquestionably true. I will explain: the word "musique" in French means the same as "chant" (song) in Greek, anything that comes from the Greek is sacred! and, as we are all possessed of a voice from birth, there is nothing to prevent us from singing at our entry into the world. And since to sing is the same thing as to make music, the origin of music must consequently date back to Adam and Eve. What objection have you to that? . . . nothing, *parbleu!* These venerable ancestors, to whom we owe the present day and all its misfortunes, including the mechanical piano, were very well able to sing duets in the garden of Paradise, their conjugal domicile.



LISZT IN THE STUDIO OF GUSTAVE DORE.

Relating to this idea I recall the story of the lessee of a moving-picture show who shouted to the crowd assembled before the door of his establishment, "Enter, ladies and gentlemen, and you will see Adam and Eve after the photographs of the time!"

Saperlipopette! I am wandering from my subject . . . What do you say? Ah, yes! I was speaking of M. de la Popelinière. But since he is dead, peace to his ashes.

PART II. MUSIC SALONS OF TO-DAY.

Little by little the salon of affairs gave place to the salon of music. I have spoken of the salon of yesterday; now I will speak of the salon of to-day. During my career as an active virtuoso, which extends from 1864 to 1890—since then I have devoted myself entirely to teaching and composition—I visited so large a number of salons that it would take a complete volume to number them all. I will confine myself therefore to those salons which had so much prestige at that period . . . and since then. This time I shall be speaking from memory of scenes in which I have been both a spectator and actor.

Salons, like individuals, have a character all their own. I am going to endeavor to show them to you in a few brief notes, written from memory without attempting to preserve any chronological order.

Music was given every Sunday at the home of the Empress Eugenie in her private apartments at the Tuileries. In order to move about the room freely one had to be as alert as a cat climbing the shelves of a dealer in porcelain. The Empress had a positive passion for old bric-à-brac! The grand piano was covered with it. To right and left of the piano a number of little stands and tables were scattered about simply covered with rare china. One had an impression that the least touch would smash it all to bits. In such surroundings, to play a Liszt Rhapsody was to invite dire catastrophe! Prudence demanded that one should play nothing beyond a *Nocturne* of Chopin or a Mendelssohn *Song Without Words. Note bene:* the Empress was a beauty, but her beauty was of a sensational kind!

Then in the Kingdom of the Pallet, there was the salon of the Princess Mathilde, cousin of Napoleon III and the good fairy of all painters,—what a delicious audience for musicians the painters make! At the salon of Monsieur Nieuwerker, superintendent of the Beaux-Arts at that time, one met "all official Paris." I retain also a vivid recollection of the musical receptions of that exquisite, that perfect gentleman, the Count Walewski, favorite minister of Napoleon III.

At the home of President Benoit-Champi, the Great Mogul of the Magistrature, one met "le tout Palais"—all the officials of the Palais de Justice. A bevy of elegant young men was present, and young ladies with wonderful toilets and with decidedly low-cut dresses, as might have been expected in surroundings in which the "Collet Monté" (a famous staircase) was a gracious ornament of the magisterial pretorium. Eh! Eh! I discovered there that being a grave and austere judge in no way prevented one from being a man. These gentlemen, in fact, taught me that life may be taken pleasantly and that I could "dry my eyes" as Gavroche expresses it. That great artist and charming composer for the piano, Jules Schulhoff, was an intimate friend of the house. Many a time I had the good fortune to hear him play his own works. He was a king of artists.

Pierre Véron, the wittiest of boulevardiers, founder of a celebrated journal, *Le Charivari*, had generally at his salon to solve the insoluble problem of making the part greater than the whole. By crowding together

a little there was room in his salon for a hundred people at most, but there were always five or six hundred guests present. Those who had not an invincible determination to be asphyxiated could only enter and immediately come out; but the host's great reputation made it necessary to be seen there.

Some excellent music was also to be heard at the salon of Adolphe Yvon, the celebrated painter of battle pictures, an artist much loved by the Emperor; also at the residence of Emile de Girardin; and at the house of my illustrious teacher, Marmontel, professor at the Conservatoire, nicknamed "the father of all contemporary pianists"; and again, at the home of Count Pillet-Will, in whose magnificent palace was heard for the first time the then unpublished *Messe Solenelle* of Rossini, under the direction of the composer.

THE ELEPHANT AND THE NIGHTINGALE.

If one were invited to the soirées of Doctor Mandl, one did not say, "I am going to Doctor Mandl's," but, "I am going to the meeting-place of the stars." Doctor Mandl was a famous and learned laryngologist. All the most famous and all the most fashionable singers, recognizing his services to them in sickness, came in crowds to the "Friday Musicals" of the good doctor to charm the ears of his guests—hence the pretty name, "the meeting-place of the stars." Doctor Mandl, who was something of a wit, was also a hunchback, though that is not to his discredit. The great singer Alboni, who frequently appeared on his programs, had a voice of incomparable beauty. I never heard one more lovely! Unhappily, she was physically of a size that was almost phenomenal. The master of the house compared here to an elephant with a nightingale inside! Doctor Mandl joked readily enough about his hump. At the suppers which he gave to the artists after the concerts he never failed, on sitting down at the table, to encourage his guests with the remark, "Now, my children, be gay; laugh like hunchbacks!"

Hats off, gentlemen! We are about to enter a unique salon, the like of which will never be seen again. Yes, the unforgetable Saturdays of Rossini, with their immense crowds, and such crowds! all the notabilities of every kind in the world. Here was music and what music! All the most celebrated artists in the world came here to seek the consecration of their reputation. It was a veritable little Court, but a Court reversed, in which a subject was King and in which many Kings and Queens were subject. In fact, many Sovereigns and their Consorts passing through Paris solicited the favor of assisting at one of these glorious concerts. There was nothing frigid about these receptions as one might expect with a gathering of people so becrowned. Very much to the contrary, the master of the house entertained one with so much courtesy, so much good fellowship, and with such engaging good humor, that one was completely at one's ease. It gave one a feeling of genuine enthusiasm towards the executants.

I see him yet seated in the midst of his salon. I hear him still, with his big paternal figure, his wit so full of good natured malice, himself playing between each piece of music his little "solo" of *bon mots* and quick repartees with which he was so prodigal. At such times, everybody literally crowded round him in a circle so as not to lose a syllable of his brilliant conversation. He had a spontaneity of wit that was stupefying!

A friend once asked him, "Why do you never take part at the first performances of the operas of your colleagues?" To which he replied, "I do not go because if the piece is bad it bores me, and if it is good . . . that bores me, too."

ROSSINI'S REPARTEE.

The story is a good one but it is not true. Rossini was benevolence and generosity itself. It must be admitted, however, that if mediocrity came into his clutches he had no hesitation about using his claws! In order to obtain his criticism a composer of this kind once brought him two melodies which he had written. "Leave them with me and I will examine them," said Rossini. "Come again in eight days and I will tell you what I think of them." Exactly in the time specified the composer returned to Rossini, who said to him. "*Helas!* I have only had time to examine one of them . . . but I like the other one better."

The splendid Sunday musicales of Mme Erard, the wife of the great manufacturer of pianos, were much sought and much frequented by pianists. When one entered the magnificent chateau de la Muette, with its [illegible] apartments, one felt enveloped in an [illegible] that was, if I may be permitted to say so, maternal. Mme. Erard was full of kindness and simplicity; a lady of the greatest distinction, and of proverbial hospitality. It was at her house that I heard the celebrated virtuoso, Thalberg. His music is altogether old fashioned, I admit, but heavens, what a noble, beautiful execution he possessed! No other pianist has made the piano sing as he did; it was magical.

LISZT IN THE SALON.

Gustave Doré, the designer, celebrated for his highly imaginative illustrations, had for a studio an ancient disused chapel. In this studio, which was of gigantic proportions, the great melomaniac held the most wonderful weekly feasts of music. At one of these, I saw and heard Liszt for the first time, about 1868 or 1869 I believe. Having taken Holy Orders in 1865, Liszt at that time was wearing the cassock that earned for him the nickname "Austerlitz" (Austere Liszt). The worldly wise might apply to him the saying, "It is not the habit that makes the monk!" On his program that evening were the two legendes: *St. Francis of Assisi* (Bird-Sermon), and *St. Francis of Paula* (Walking the Waters). Gustave Doré had painted a magnificent fresco, colossal in size, in which the figures were presented with great nobility. It was attached to the wall facing the public and above the Erard concert grand piano before which Liszt was seated,—the great Liszt with his fine Dantesque profile, his abundant silver-white hair worn very long and thrown back over his shoulders. During the performance of these two pieces, a powerful reflector threw on the scene a brilliant light that put the rest of the chapel-studio in the shade. I shall always treasure this poetic vision of art.

On the same evening I heard the celebrated pianist turn a charming compliment. Seated beside the young and pretty Mme. de B——, whose beautiful shoulders were bare, the great artist contemplated their loveliness with evident delight. Suddenly perceiving this, the young lady exclaimed in pretty confusion, "Oh Monsieur Liszt!"

"Pardon me, Madame," exclaimed Liszt, "I was expecting to see wings spring forth."

The memory of having heard the bewitching Génie consoles me a little for being no longer young.

Much music was made—and good music I beg of you to believe me,—at the house of the celebrated dramatic author and academician Legouvé. But at his concerts no program was arranged. Whatever talent was furnished by chance was used to advantage, and chance always did wonders. One evening found us with no less than six pianists present. However, this did not interfere with us, and the pounders of the ivory would be busy still had not the mistress of the house extinguished the lights at two o'clock in the morning in order to force us to go to bed. Among the habitués of that salon were all the members of the Academy—naturally,—and all the Comédie Française—still more naturally. To complete the picture, in a retired corner of the most obscure part of the salon was often to be seen an apparition, alive for a few moments but soon to disappear, a sort of phantom in black! By a sort of tacit understanding one respected the incognito of this spectre among the living. It was the intimate friend of the master of the house, no less than Berlioz!

(M. Lack's fascinating article will be continued in THE ETUDE *for next month.)*

THE ONE PURE ART.

LYMAN ABBOTT, now serenely beautiful in his old age, embodies the soul of the prophet with the mind of the philosopher. No one has given us the aspect of music in such clear relief as that found in his memorable appreciation:

"Did you ever consider that music is the one art that is absolutely pure? The sculptor may so shape his clay or his marble statue that it shall suggest evil thoughts. The artist may put upon the canvas the bacchanalian drinking-scene, and bring all the degradation of human life before you and into your imagination. Even the architect, with the aid of subsidiary arts of decoration, may contrive rather to injure than to uplift mankind. But music never can be made by itself a means or a voice of degradation. You may mate it to words that are degrading, and so drag it down. You may cluster about it degrading associations, and so drag it down. But the voice of music itself cannot be so perverted as to be other than a voice pure and clean and sweet."

ADJUSTING TECHNIC TO THE DAIL NEEDS.

BY LOUIS STILLMAN.

THERE are three branches of music study upon wi successful progress depends; they are Rea Rhythm and Technic. They are placed in the orc their importance, though the first two are depe upon the third—Technic. This arrangement is a from the corrective standpoint. A beginner s always receive instruction in technic at the first l —reading next, and then training in rhythm.

As a corrective it seems unwise from the m viewpoint and unfair to the pupil to begin with te no matter how faulty the playing may be; besides may be natural technical ability which will de without special technical work when the right co sitions are studied. If the pupil cannot read flu easy pieces containing scale passages may be s such as Schytte's *Witches' Revels* or Kölling's *Fl ing Leaves;* if these are learned easily, Paderev *Minuet* (which contains extended scales, arp chords and octaves) can be taken. If this pie found to be beyond the student's natural tech ability, it may be kept in practice, hands separ while dosing the delinquent fingers with an abunc of five-finger exercises, scales, arpeggio chords octaves. Döring's *Melodious Octave Studies* are pleasant and very beneficial.

A WEEKLY CALENDAR OF TECHNIC.

Each day special attention should be given to a ferent branch of technic; for instance:—on Mon Five-finger exercises should receive the larger sha the time devoted to Technic:—On Tuesday—S should get most attention:—On Wednesday—A gios:—On Thursday—Octaves and Chords. In way each branch will receive adequate practice, a same time minimizing the amount of time and er expended. We have not realized to the full ex as yet, that each set of the playing muscles will de as well, and in some cases better, if they are giv rest for a day or two. The more vigorously they used the longer the period of rest should be; how it is well not to neglect a little light exercise dai each branch. An exercise which inculcates the of thinking while playing, and which gives and m tains the mental and physical control it has develc will also insure the ability to think and feel the rhy while performing a composition.

Paderewski and de Pachmann "feel" the music w they are performing it in public. They are thin about the phrasing, rhythm, accent, notes at diffe places in the compositions they are performing. Se times they think of combinations of these eleme for instance, the rhythm and accent become the a elements in their active consciousness, while the d mics and notes are being taken care of at one par lar playing by reflex action, and are controlled by conscious processes. At another time the conso mental control may deal with the elements which subconscious the last time the piece was perfor It is almost impossible to catalog the complex me and emotional processes, combined with the condit under which a composition is learned and remembe

The mental processes that are brought into through the eye alone are reading the notes, loca them on the keyboard, reading the fingering on music, conscious use of the fingering on the pi The mental processes which require the eye and are meter, rhythm, accent, dynamic signs of expres Pedaling is controlled by a sense of tonal color, gu by taste, experience, harmonic-knowledge, laws vibration, size of the room or hall, and the kin instrument (whether grand or upright piano)—a or poor make.

Esthetic considerations are tone production, gi the melody its proper quality and quantity of t subduing the voices of lesser importance, wit losing the tonal background upon which to float melody, keeping three different distinct dynamic s ings of the melody and accompaniment. The me should be of primary importance, though loudest. bass fundamentals, whether of harmony or design, of "secondary importance," and should be softer the melody, but louder than the "filling" in mi voices which are of "tertiary importance" and sh be the softest. The higher æsthetic phases are t of mood, little inscriptions making the dynamic ra to suit the composer's intentions. Interpretations be subjective or objective.



THE MINUET—1714

The Dance Yesterday and To-Day.

By ELLIOT D. YARNELL.

"True Ease in writing, comes from art not chance
As those move easiest who have learned to dance."
POPE'S *Essay in Criticism.*



THE MAXIXE—1914

RHYTHM and dancing are twins, born so long ago that here is no record old enough to tell us just when. Away back when men first commenced to write history by scratching pictures on sandstone or granite we find the images of dancers and here and there that of some primitive musician. Indeed the gentleman who sits at the piano for six or seven hours every night "batting out" tangos, one steps, maxixes, etc., etc., has a very ancient, if not a very honorable ancestry.

Dancing and singing have long been the steps from barbarity to music and poetry. If you have ever seen much of the music of the very early writers, particularly the writers of church music, you are impressed with the lack of rhythmic form. The voices move on and on with little to give any one of the parts a definite character that will help in fixing it in the mind. When the dance rhythms became a part of music there was something which made it more readily retained by the mind, —more assimilable as it were. Is it not just to reason that this gave music something for which there was a very human demand?

With Wagner we find a tendency to abandon the rhythmic models imposed by the dance and in such a work as *Parsifal* this tendency is very evident except in some parts of the opera where dance rhythms are purposely introduced. In the *Pelleas and Melisande* of Debussy dance rhythms are so completely abandoned that there are very few passages in the opera that can be retained in the mind of any one except the trained musician.

SACRED DANCING.

The idea of dancing is so shocking to many of the good dowagers who have never indulged in it (God forbid!) that the very word "waltz" will make them throw up the palms of their hands in holy horror. Yet there is such a thing as sacred dancing,—that is dancing connected with religious festivals. In the Cathedral of Seville there are dances held upon Corpus Christi day. These are the survivors of many similar dances held under religious auspices in times past. Indeed we need not go back farther than Handel to find oratorio music interspersed with dances of many descriptions. There are many kind of dance rhythms set to sacred words and many find these quite as sanctified as an ecclesiastical fugue.

DANCING AND THE CLASSICS.

No dancing,—no suite, no sonata, no symphony. In fact Beethoven, Mozart, Haydn and Gluck, spent the better part of their lives writing glorified dances. Glance through any library of classical music and you will find many of the following names repeated many times: Allemande, Bolero, Bource, Cachuca, Chaconne, Cotillon, Courante, Csardas, Fandango, Farandole, Forlana, Galliard, Galop, Gavot, Gigue, Habanera, Hornpipe, Landler, Loure, Malaguena, March, Mazurka, Minuet, Passacaglia, Polacca, Polonaise, Polka, Quadrille, Redowa, Reel, Rigaudon, Salterella, Saraband, Seguadilla, Strathspey, Tarantella, Waltz.

Of all the dances which have been taken over to the classics there is none which has been used more times by the great masters than the minuet. The waltz it is true has been immortalized by Chopin, Moszkowski, Schütt, and Johann Strauss, Jr., but it has not been employed in works of large dimensions (symphonies, sonatas, string quartet, etc.) as has the minuet. What is it about the waltz in three quarter metre, which does not make it as acceptable in a serious work as the minuet which is in the same metre but with a slightly different rhythm? It is very likely that this is one of those innumerable instances where we have let tradition and custom form our artistic principles. It is not inconceivable that another generation will demand sonatas with waltzes in them. Tentative attempts to displace the Scherzo for the waltz have already been made by eminent composers, notably Tschaikovsky in his Fifth Symphony.

A broad distinction may be drawn between those dances which have come from the aristocracy such as the Polonaise, the Minuet and others, and those which come directly from the people. The folk dances have perhaps the most rhythmic interest. Compare the Bolero and the Tarantella with the stately march. Again, the most emotional people, that is those with the most excitability, seem to be the source of many dances with pronounced rhythms. The Italians, the Poles and the Spanish are responsible for many. Hungary and Bohemia have also given us delightful dances which some of their native masters have already put into works likely to have permanent place in musical art.

Just at present the dance craze has taken over dances of Spanish American origin. Argentina, Mexico, Cuba and Brazil have been ransacked for folk dance tunes to set the feet of millions all over the world a-dancing. How very new these dances are may be noted by the fact that the most complete treatise on the dance published as late as 1907 makes no mention of these dances in any way. The remarkable thing is that the complicated music and the intricate steps should have been accepted so readily by a non-Latin people. The success of the Tango and the Maxixe in France, where the serious musical journal *Musica* gave up a whole issue to the subject is understandable, but in America, England and Germany this is a little difficult to explain.

The tango has not always been danced as it is now danced. A highly educated Spanish musician from Barcelona recently assured me that he had seen his grandfather dance the tango many times in a most dignified manner. Then, it was a solo dance in which the dancer exhibited his grace to the members of an audience. The motions were made with the body and the arms and not with the legs. In fact the feet were held in the same spot upon the floor.

DANCE CRAZES OF OTHER DAYS.

The furore created by the waltz in the early part of the last century was by no means the first dance craze in history. We are told of a similar popular dementia which happened as far back as 1374 when people became so fascinated with the dance that they ran through the town to all sorts of fantastic steps until they foamed at the mouth. The dance that ended in frenzy was very probably a legacy from barbarism. Dances of this kind are still observed among savage peoples. Here and there we encounter such a dance in oriental civilization and even in connection with some modern religious ceremonies of a primitive sort we find a kind of prancing which is taken for devotion and which is no more or less than a gratification of the abnormal appetite for nervous excitement.

THE DANCING DISEASE.

Tarrantism, a kind of epidemic of dancing which infested Italy, was a nervous affection thought to have been caused by the bite of the poisonous spider, the tarrantula. In thousands of cases, however, the people who imagined they had the disease had never been bitten by the spider and the complaint was one of the innumerable results of fear and imagination, which unfortunately have not become extinct even in our own day. Sometimes insanity resulted and the complaint spread to parts of Europe where there was no possibility of spider bites. People worked themselves up to such a frenzy that they not infrequently dashed out their brains against cathedral walls with the hope of gaining relief. Native doctors treated the disease homeopathically and encouraged the patient to dance more and more. The consequent exhaustion often brought the cure. Our charming tarrantelle is the result of this peculiar epidemic. Science now assures us that the bite of the tarrantula is by no means fatal in itself and that dancing is no more a symptom than it is of the young gentleman who has inspected a hornet's nest with too little caution. However, there can be no doubt that the composers of tarantelles of pretension like those of Chopin and Heller have not limited their conceptions to the characteristic Neapolitan peasant dance of to-day but have thought of the frenzied dancing of the middle ages.

BALLETS OF TO-DAY AND YESTERDAY.

The ballet (derived from the French word signifying *to dance*) is by no means of French origin. The idea of groups of professional dances performing before large audiences goes back at least to Babylon. But the ballet as a set form of dance came to its heighth in France during the reign of Louis XIV who amused himself by becoming one of the performers. So seriously was the importance of dancing considered that the pleasure-loving French monarch founded an Academy of the Dance in 1661, and no less a person than Lully was the director. The combination of dancing with pantomime came into existence about the end of the eighteenth century and is attributed to Jean Georges Noverre. This became known as the *ballet d'action* and made possible the introduction of plots of legends paving the way for the very charming works of Delibes, Poldini, Gounod and others. Many dancers have come and gone, composers have written and died, but the form of the classical ballet as determined by Noverre remains very much the same.

THE DANCES OF YESTERYEAR.

Have you ever noted how very few popular dances become permanent? Outside of the "Sir Roger de Coverly" (Virginia Reel), the Waltz and the March, there are very few dances which were in vogue twenty-five years ago which are ever heard of today in the ball room. What of the Varsavienne, the Yorke, the galop, the lancers, the quadrille, the polka, the redowa? All have fallen under the onslaught of the two-step, the one-step, the tango and a board of vandal-like dances with names suggesting the insipid mentality of their inventors.

Fortunate is the dance which can be preserved in memory through its music. The Bolero, the polonaise, the mazurka have literally departed from the ballroom

but Chopin, Liszt, Moszkowski and others have made them immortal in the ball room. The dance that lasts longest is the one with the least complexity. The waltz is said to have come from La Volta which was known as early as 1555. However, the waltz as it is now known is something over a hundred years old and bids fair to live another century. The tango is altogether too complicated a dance to remain in favor for any considerable length of time.

THE RISE AND FALL OF THE DANCING MASTER.

Some famous dancing masters have, like Vestris, been lauded through all their days; others rise and fall like chips upon waves with the ebb and flood of the dance itself. The present dance craze has brought fortunes to some clever dancing masters but this in itself is not new. In the early part of the last century England was overcome by a dance craze that was so pronounced that gentlemen at balls who could not procure partners were said to have gone dancing around with chairs in their arms. Then came the Lancers and Queen Victoria herself was one of the greatest enthusiasts. In fact there was a time when the sovereign of the most puritanical of the European nations spent the better part of her days in dancing. Then came the Polka, which arrived about 1844. It was an old Bohemian peasant dance. One Josef Neruda was said to have seen it danced at a village fair. He transported it to a party of friends at Prague. Thence it spread over Europe like a forest fire and soon all Europe was dancing the simple little steps which the little Bohemian girl had tripped off in the market place. Singularly enough the polka has inspired little music that has been of sufficient merit to be considered among the master-pieces, though Dvorak attempted to employ it as the scherzo movement in his string quartet in D Minor (Op. 34). The rhythm is altogether too trite to impress great minds. Nevertheless this dance was once so popular that the French dancing-master Cellarius, who grew rich teaching it in London, was said to have been engaged twenty or more hours a day teaching it in the British Capital. The freak dances of a similar day have all been long since buried in oblivion. Among them were names such as The Ladies' Misfortune, The Bath, Lumps of Pudding, Rub Her Down with Straw, showing that the gentlemen who coin names such as the Turkey Trot, the Bunny Hug, the Lame Duck, the Fish Walk were not without ancestors equally inane.

Just now we are at the very crest of a wave of dancing which like all similar crazes in the past will surely go down. The dances of South America, which first horrified our dowagers and then appeased them and then exercised them are in a measure responsible. It is said that we Americans are responsible for only one dance which has become universal and that dance is the two-step. We all know what John Philip Sousa did for the two-step. Sousa's marches are heard all over Europe as much now as when they were written because they have become a permanent part of the repertoires of the innumerable military bands that give daily concerts in German cities. Our dances of American negro origin with the often repulsive "rag-time" music accompanying them have been the furore in Europe for years but have not met with the ball room and concert hall recognition which the two-step that the inimitable Sousa March produced.

There has been an attempt to trace the tango to oriental sources. The word tango is frequently heard in the Orient. Indeed a very popular oriental coin is known as the tanga or tenga. It is said that in the [illegible] district of Japan there are dances resembling [illegible] and that these dances are three hundred or [illegible] old. The music of the tango, however, is [illegible] Spanish in its character and the dance [illegible] the Latin South so very evidently that the present tango and the maxixe may well be claimed by the New World Spain.

SOME REMARKABLE FACTS ABOUT THE DANCE.

The Council of Trent (1562) composed of legates, cardinals and archbishops opened with a brilliant ball.

It is said that Pope Leo X favored religious dances.

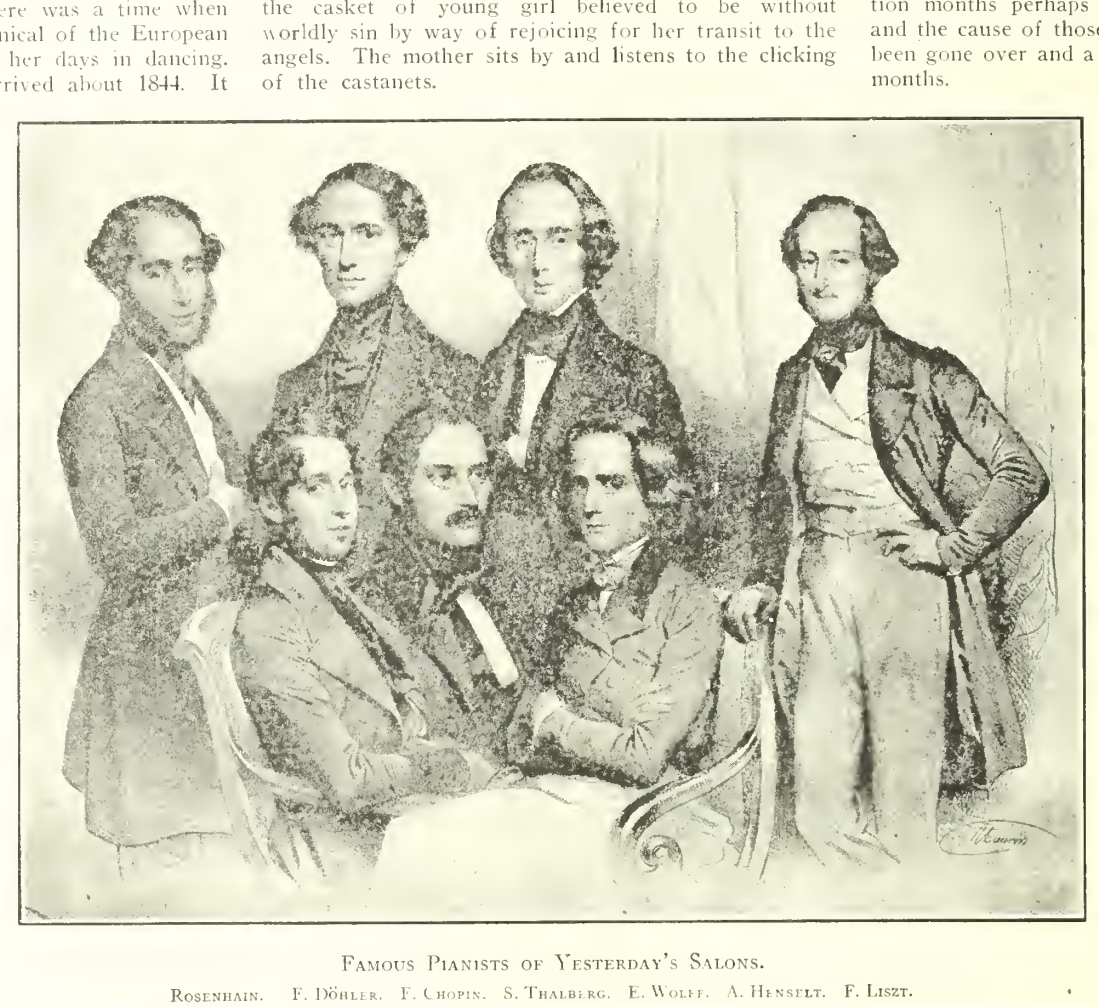
The Burmese had a custom of singing and dancing beside the coffin of a dead priest.

In many parts of Africa it was the custom for the natives to dance upon freshly made graves.

As late as 1814 ten thousand pilgrims went dancing to the shrine of St. Willibrord.

The Baile de los Seises given on Corpus Christi Day at the Seville Cathedral is performed by two groups of six choir boys. The Bishop and the clergy assemble before the high altar, magnificently lighted with candles. Castanets accompany the dancing. During the service the clergy kneel. What is reputed to be the music of this dance is given in Grove's "Dancing" in the Badminton Library.

In certain parts of Spain the Jota is danced before the casket of young girl believed to be without worldly sin by way of rejoicing for her transit to the angels. The mother sits by and listens to the clicking of the castanets.



Famous Pianists of Yesterday's Salons.

Rosenhain. F. Döhler. F. Chopin. S. Thalberg. E. Wolff. A. Henselt. F. Liszt.
(From a rare lithograph issued nearly a half a century ago.)

Charlemagne (742-814) censured his subjects for dancing in graveyards.

Before the time of Lully men only danced in the theatre.

In the ballet the leading dancer is known as the *Première danseuse* while the beginner goes under the slang name of a "rat."

In early Bohemia so called witch dances were held on the hill tops. These were given at midnight by the light of torches to frighten outsiders.

Cellarius the famous French dancing master received as high as forty dollars an hour for instruction (about 1840).

While of all arts music seems to be the most universal and personal, no particular expression of this art is as universal as are the expression of the other fine arts. It is this unique nature of music, this detachment from practical life, this consciousness that the hearer has that it exists only for its own sake, that gives music a powerful influence over us, by detaching us from all the relations that chain us down in our practical environment, and helps the soul to realize the freedom that it tends to lose under the prudential and rational conditions of our modern civilization. Probably all will readily admit the peculiar effectiveness of music in relation to the immediacy of the joy that its activity awakens and the detachment from the practical affairs of the world that its forms make possible.—Charles H. Farnsworth.

THE NEW SEASON.

BY EDWARD O'CONNOR.

Vacation days are over and before us opens the new season—a season the outlook of which should prove a stimulus to every teacher and pupil throughout the land. To the conscientious teacher it means the birth of a new period, an opportunity to prove that the experience and study of the past teaching season and the vacation months have opened our minds, broadened our outlook, and developed us pedagogically as well as musically.

To begin the new season with sound, well-developed principles and ideas, with the necessary enthusiasm in imparting them to others, bespeaks in no small manner for the success—financial and aesthetic—of any teacher in any branch whatsoever during the season now at hand.

The errors made in the studio on the part of the teacher in times past may have been due to a certain ignorance of things in general and during the vacation months perhaps an examination has taken place and the cause of those errors and faulty methods have been gone over and a new plan devised for the coming months.

Speaking in a general way these errors on the part of the teacher may be summed up under three different heads viz:—

Firstly—A lack of sufficient knowledge of the subject one would teach.

Secondly—Inability to impart our ideas to another.

Thirdly—Overcrowding the pupils.

Of the three named it would be difficult to say which is the most detrimental to our success, and by which are we most handicapped.

The first reason given, that of not knowing one's subject matter, may be overcome by persistent effort; in other words by hard work and relentless study.

The second difficulty, that of not knowing how to impart to another that which one knows is indeed a difficulty and not so easily solved; for not only must a teacher know *how* to impart knowledge, but *he must do so in a definite, understandable, and interesting manner.* He must so place his instruction before his pupil, and then transfuse it into their consciousness that it will remain with them and act as an incentive to further effort.

The third named reason given, that of overcrowding pupils, that is giving them new music when their last has not been thoroughly grasped, is a very common one indeed. Many teachers seem to be quite unable to overcome this tendency to crowd their pupils, even though they realize that it reacts detrimentally on their standing and on their work. Overcrowding is a bad policy at any time; but this does not mean that each piece or study must be worked up to a high point of interpretive and technical perfection before something new is offered. On the contrary, a primary principle of pedagogy is to keep a pupil interested in his work. Nor can this be done when one is forced to subsist on an unreasonable length of time on one article of diet without a judicious supply of new matter to vary and add interest to one's studies. This has been tried too many times by inexperienced teachers, all of whom have been forced to pay the price for their ignorance.

Right now, at the very outset of the new season, it were well for all teachers to look back over the mistakes and failures of other seasons and make a resolution that those things which contributed to former failures shall not enter into the scheme of the work of the present season. The time to put into effect all that has been learned during past years is now! The slate is clean and is ready to be written upon. The writing is to be of our own making. Shall we, when next June comes again, have written upon it the terrible and weakening word "failure," or the stimulating and ever-gladdening word: "success?"

Sigismund Thalberg

Prince of the Salon

By AUBERTINE WOODWARD MOORE

Including the Author's Personal Recollections of Thalberg's American Tours.

NOTHING could better illustrate the transitoriness of irtuoso's fame than the neglected centenary, January, 2, of the once popular Thalberg. Although by no ans the most eminent of other-day musicians whom present day condescendingly pronounces quite out date, he is nevertheless a personality to whom the sical world owes a debt that should neither be over-ked nor lightly estimated.

t was he who unfolded to the laity the beauty and nite variety of tone that might be derived from the noforte through the proper use of its resources. He phasized the art of singing on the instrument and tituted in a free employment of the thumb and genious combinations and changes of the fingers w so universally adopted that no one thinks tracing them to their source. Numerous fig-es of entirely novel form were invented by him and re widely imitated and elaborated. His technical ecialty, a feature which contributed so largely to e fame of his fantasias, was his mode of sustaining central melody, with the aid of the thumbs and mper pedal, and surrounding it with a halo of iri-scent runs and arpeggios supplemented by full rich ords.

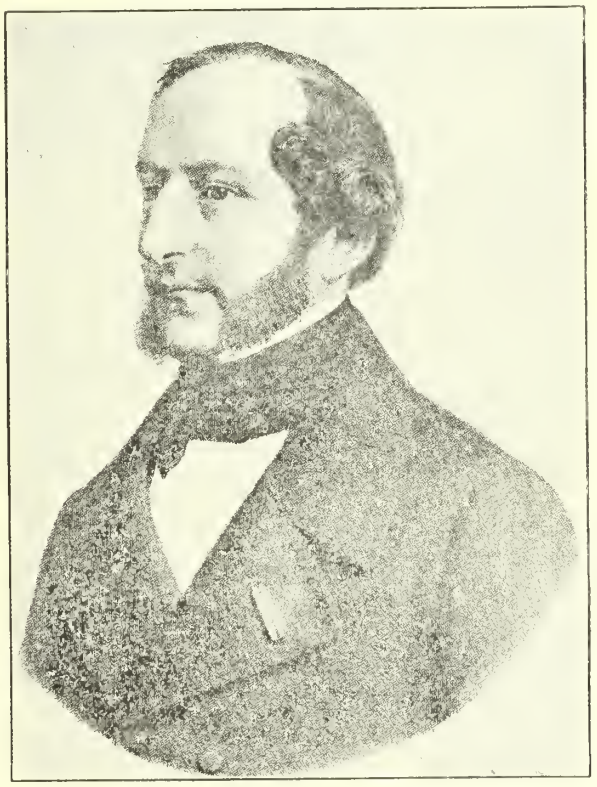
Sigismund Thalberg was born in Geneva, January 7, 12. His father, Prince Dietrichstein, while failing to dow the boy with an ancestral name and title, reared m in the lap of luxury, and from 1822, in Vienna, rrounded him with every opportunity for broad cul-re the age and place afforded. A career in the dip-matic service had been planned for young Sigismund, t at fourteen he made his choice for music, with the ano as his medium of expression, thenceforth devot-g his best energies to the art. In 1830, after several ars of successful local appearances, he began his zzling series of European and foreign tours, every-here the conqueror by virtue of his combined artistry id personal charm. When he was launched on his reer as a virtuoso, his father equipped him with a pital of $100,000, and he never had occasion to under-the struggles with poverty which have oppressed so any artists.

A KEYBOARD DUEL WITH LISZT.

The most thrilling experience of his existence, his yboard duel with Franz Liszt, began in Paris in 1835. he musical world of the French metropolis was for me time as completely split by the controversy in gard to the respective merits of the two virtuosi, as had been in the previous century by the Gluckists and e Piccinnists. Thalberg and Liszt, both being gen-emen, were little inclined to share the animosity of eir partisans. Once, at the outset, Liszt, stooping elow his usual standards, printed a scathing attack on is rival, but promptly apologized for it, admitting that alousy at seeing another than himself the idol of the arisians had prompted the attack. Thalberg unhesi-atingly pronounced Liszt one of the greatest pianists Europe, and Liszt said of him that he was the only rtist who could play the violin on the piano. Many enefits arose from the Paris ivory-warfare. It stimu-ated Liszt to put forth his best energies and accom-lish more than he might otherwise have done, and it iveted the attention of the entire cultured world on he beauty of pure tone and the infinite variety of this hat belonged to the realm of the piano. That Liszt riumphed in the end was due to his more intense per-onality and his larger creative powers. The cartoon-sts were as busy with these two men in their day as hey became later with Paderewski. Liszt was carica-tured with wildly floating hair and exaggerated atti-tudes and environments, while Thalberg was repre-sented as seated with rigid dignity before a box of keys.

THALBERG IN AMERICA.

During the season of 1856-7 Thalberg came to the United States, and it was in Philadelphia that I, an ambitious but as yet poorly informed young piano stu-



SIGISMUND THALBERG.

dent, received from him my first glimpse of the tonal possibilities of the pianoforte. He was touring the country with the famous violinist Vieuxtemps, and I can vividly recall the impression both artists made upon me. They were the most distinguished artists I had then ever seen or heard, and I watched them and lis-tened to them with a feeling akin to awe. Both seemed to me like far-away story-book men, both appeared statuesque and cold, and yet both kindled within me emotions music had never before aroused.

I can close my eyes and see him now as he moved forward on the platform, a refined, distinguished-look-ing gentleman, every inch the aristocrat. Approaching the piano with unruffled tranquillity, without the least sign of fuss and feathers, he greeted the audience with the unaffected dignity and air of inbred propriety that enveloped him, and taking his seat quietly before the keyboard began to play.

HOW THALBERG PLAYED.

I had been accustomed to public performers who vio-lently belabored their inoffensive, long-suffering pianos, who indulged in wild, fantastic gyrations in the air, with hands and arms, and who elevated their shoulders, distorted their entire bodies with exaggerated antics and their countenances with ridiculous gestures.

How different it was with Thalberg! He was per-fectly composed, convincing the observer from the out-set that he was master of the keyboard and of himself. Not a gesticulation, not a change of countenance, not a stolen glance toward the audience betrayed the slight-est agitation, or indicated that his thoughts were occu-pied with aught else than his work. Applause was re-ceived by him with a respectful inclination of the head, and not the slightest deviation from his courtly bear-ing. That he was not as frigid as his demeanor be-tokened was betrayed by the soft flush that at times gradually suffused face, ears and neck.

MAKING THE PIANO SING.

In the most minute details his style was polished, finished and so clean and accurate it would have aston-ished one to hear a wrong note. His runs and arpeg-gios were crystal clear, now delicate as fairy network, now rolling like magnificent billows; his trill was per-fect; his octaves and chords faultless, and his cantabile something that could never be forgotten. He made a melody sing on the piano, as I had then never thought it could be sung by other than the human voice. I re-member watching fascinated the play of his feet on the pedals, not realizing at the time how much he helped himself through them to his effects.

Touch, tone and technique may have been his adored trinity, but he certainly used them in a manner to cause beneficent results. He never pounded; what he sought and produced was pure tone, full, round, velvety and gently graded from exquisite softness to large volume. His was the most beautiful tone I had then heard, although later I knew something bigger, nobler, more impassioned in the tone of Rubinstein, who, of course, played on an instrument twenty years further advanced than that Thalberg used.

"THE ART OF SINGING ON THE PIANOFORTE."

A noteworthy contribution to the science of touch and tone is *The Art of Singing on the Pianoforte* by Thalberg, printed as an introduction to a series of paraphrases meant to illustrate its teachings. These may be given in brief, as follows:

"Sentiment brings into play the inventive faculty, and the need of expressing what one feels will develop re-sources that might have eluded the mere technician.

"The Art of Song is ever the same, no matter to what instrument it may be applied. Neither conces-sions, nor sacrifices should be made to the mechanism of the particular instrument used, it is rather the busi-ness of the interpreter to adapt this to the demands of art.

"One of the first essentials in obtaining beautiful sonority and variety of tone is a complete freedom from rigidity. It is therefore an indispensable requisite to have the forearm, wrist and fingers as supple and well under control as a skillful singer must have the vocal apparatus.

"Broad, lofty, dramatic songs must be sung with full voice; much, therefore, is to be demanded from the instrument from which the greatest volume of tone must be drawn, though never by roughly striking the keys, rather by pressing them with firmness, decision and warmth. For simple, tender and graceful melodies the keys should be felt rather than struck.

MAKING THE MELODY STAND OUT.

"The melody should stand out clear and distinct above the accompaniment, as a human voice above the orches-tra. Notes may be sustained by substituting one finger

for another, or by skilful use of the damper pedal, each in the proper place. The pedals should be employed with infinite discretion, and careful attention must be paid to marks of expression.

"In general, pianists play too fast, and think they have accomplished a great deal when they have gained finger agility. Playing too fast is a capital offence. The execution of a simple three or four-voiced fugue, in a correct manner, requires and proves more talent than the performance of the most brilliant and rapid piano composition. It is far more difficult than one can well imagine to avoid hurrying.

"The young player is urgently commended to exercise great sobriety in the movements of the body, and great tranquillity in hand and arm motion; never to begin the piano attack at too great a distance from the keys; to listen carefully to one's own playing; to be strict with one's self and learn to criticize one's self. The average player works too much with the fingers and too little with the mind.

"To those occupying themselves seriously with the pianoforte, we can give no better advice than to learn, study and thoroughly test the beautiful art of singing. We will add that we ourselves studied singing during five years under the direction of one of the most celebrated teachers of the Italian School."

About a year after his American tour, Thalberg, who from the early thirties had made his home in Paris, settled on an estate he purchased in Posilippo, near Naples, where, as a landowner, he cultivated extensive vineyards. Several times he was induced to go abroad for concerts, and professionally to revisit Paris, London and Brazil. In 1864, just fifty years ago, when only in his fifty-third year, he made his last public appearance and retired permanently to Posilippo, where he lived the remainder of his life as a cultivator of the soil. He died April 27, 1871.

A STRANGE WHIM.

The strangest feature of his retirement was the fact that he would not permit a piano within his home. There seems to be no explanation for his turning from what he had loved so well and by means of which he had accomplished so much, unless he had awakened to the futility of tone for tone's sake alone, and was overwhelmed by the thought of glorious interpretations and tonal creations he was not fashioned to accomplish. I cannot believe with some that he was merely actuated by jealousy of Liszt rankling in his soul to the end.

THE LADDER OF THE SOUL.

BY RITA BREEZE.

If music and art are to be regarded in relation to the dawning spiritual unfoldment as science and philosophy were to the ushering in of the great intellectual awakening—as a torch, a guide, an electrifier to all the sleeping possibilities of the race—then they should not be considered as an aim and an end in themselves. That attitude is stultifying. Music should be encouraged as a means of expression, an intensifier of the emotions and as a vital factor in racial uplift, because it enhances and vivifies the most potent elements in civilization—moral and spiritual responsibility. The development of these two forces braces the backbone of the race, for, figuratively speaking, they answer as the props which keep us up on our back legs after centuries of struggle to attain that position.

The age of physical evolution having reached its zenith, we are now in the full swing of an intellectual awakening which, because the lines of the mind's power have not yet been clearly defined, we are apt to confuse with and to allow to overlap, as it were, the spiritual domain, but which, nevertheless, leads the way to the long coveted state of soul consciousness, for it is the *permanence* of the spiritual entity, from which all other things in the world emanate, that we are striving to establish in the mind. The race has striven to realize this fact from the beginning of time.

Music is the subtle pathfinder, the tentative guide, through whose vitalizing influence we are able to perceive and to realize this desired condition. Music is the radiant quickener of the aspirations. It also focuses the determining powers, and these activities, governing the bent of the inclination, stemming the courage to the crucial test of endurance, resolve themselves at last into [illegible] satisfaction and intel[illegible]. What particular learning this vicarious [illegible] may be, can only be told in the lives of those who [illegible] the medium of music [illegible] the powerful sway of its [illegible]

PREPARING THE MIND FOR ACTIVE MENTAL WORK.

BY E. MAXTON ELLERY.

[EDITOR'S NOTE. Much has been written about the subconscious mind in recent years. Unfortunately a great deal of the thought upon this subject is pseudo-scientific—the mere assumption of enthusiastic thinkers who repudiate the slower and more sceptical methods of the man of long laboratory training. At best we are just at the borders of a great mental phenomena, all hoping that some may be permitted to penetrate the subject and explore the unknown realms of the brain. Psychologists of the present, however, all tend to recognize the existence of a sub-conscious mind which they hope may be brought to our assistance in everyday life. The writer of this article gives his view of the way in which this may be applied.]

One man who has done more than any other of the few of those who are spending their lives and money in striving to word that great law (which must exist) governing the phenomena of our minds, has created an original idea which, though based only on theory, is the most plausible of all the hypotheses that have been advanced as the fundamental on which to build the Law of Psychic Phenomena. He suggests that, since everything must have a controlling factor, our mind (the seat of the senses) is governed by another mind which is, in turn, held in check by the brain (the primary mind). The seat of the second mind is supposed by some to be in the medulla oblongata, and is practically the same as that which we have chosen to call the soul.

This secondary mind must receive all its ideas and knowledge through the brain, but thoughts not physically present are handed out to the primary mind by the secondary one, which (hypothetically) has a perfect memory. These ideas are made manifest by the action of the primary mind through one of the five senses. We are always in abeyance to this "soul" of ours, but its control is strongest when we are in a half doze, and weakest when we are awake and alert! This "doze" is most easily obtained by a steady concentration along one train of thought.

Read those last sentences again! Isn't it directly against the idea that you have cherished since childhood, that the man who grasps things most rapidly is he who is alert, wide-eyed and "on springs"?

By concentration I don't mean to run your fingers through your hair, knit your brows violently and tighten the muscles all over your body. Precisely the opposite. Go to a dark room, get comfortable, then—just think. EXPEL ALL POSSIBLE PHYSICAL SENSATION!

Did you ever enter the room where a profound musician was studying or a thoughtful literary man was scribbling his manuscript? You can make a surprising amount of noise and fuss before they become aware of your presence. And when they do "come to" it is with the start of a man waking from a sleep. The reason? I have stated it. "A man waking from a sleep." Mental sleep? Never. Physical sleep? Yes. The brain and body were "dozing." The sub-conscious mind was governing (through one channel of the brain) the hand that was transcribing the thoughts that had been stored there by the now resting brain. Its work was done. It had garnered the knowledge and packed it in the memory; the sub-conscious mind was now accomplishing its mission by issuing this knowledge in the form of thoughts and ideas. This mode of thinking is not universally applicable for the literary man, as this method of reasoning brings forth fruits of only one type. It is, however, the underlying principle of learning and production of ideas in *any field*.

Now do you see what this is all about? It applies to your field.

Your technic, you know, does not lie in your fingers but in your head. Still further, in your sub-conscious mind, the director of all your thoughtful actions. Now, at what time does this "direction" best take place?

One of these minds (logically) must be the superior; one must be above the other. Contrary to the prevailing idea, the *brain* is really the higher, for it is in control during our waking hours, while the "soul" (the inferior) directs during our sleep. Now, it is easy to see that thoughts can flow from one mind to the other best when they (the minds) are on the same plane. This "position of minds" is evidently just between waking and sleeping. It is in that calm, "dozing" state, at which time you are at great physical ease, that your capabilities for learning are at their highest point of efficiency. To reach this state you are not merely to rest easily and let your thoughts run riot. Heavens—no! Get the ease part and then comes the work of dozing and waking at the same time; of dozing physically and not mentally. It's called Concentration. (See further back, and remember the details.)

Did you ever rack your brain during the dayti[me] to remember some particularly brilliant epigram clever thought that you had conceived while lying bed, late at night or early in the morning? In "physical doze."

Why does the amateur pianist bungle his perfor[m]ance on the evening of his or her *début?* Beca[use] he is wide awake, his nerves have awakened eve[ry] muscle and cell in the body and the two minds drawn further apart, so that the "orders" have travel so much further and be respectively weaker before they reach the "exit." This all sums up in the fact that concentration, which is the key to success, is *not* obtained by sitting erect and poppi[ng] the eyes wide open, but by expelling all possible phy[si]cal sensation and directing all the energies towa[rd] guiding the mind; not forcing the brain. Even successful chauffeur (who *guides* the *car*) is not one who sits bolt upright and clenches his hands the rim of the steering wheel, but the man that loun[ges] back in his cushioned seat and, by giving the g[as] an occasional "tip," keeps the car on its course.

Is this concentration or raising the secondary mi[nd] hard to reach? Intensely so. This fact is the re[al] reason for our having so few really great pianis[ts]. So few people can reach the goal of Concentrati[on]. Few musicians even know of the secret. That knowledge should now give you an advantage.

MORAL: Discard your racking stool or bench. [Get] an easy chair with cushions and a back. Don't recli[ne] so far as to overdo the matter, but make yours[elf] comfy. Get the strong light out of your eyes. Do [not] be where you can look out of a window. Keep visito[rs] and members of the family out of your study. Wh[en] you come to a difficult passage don't lean forwa[rd], squint and tense your muscles. Relax, slacken [the] speed. That physical motion took the "director" fu[r]ther from his "employees," and they had greater di[f]culty in grasping his orders. Remember you are tryi[ng] to put something "to sleep," and you can never obta[in] that result by an irregular series of jerks.

Your teacher has probably preached relax to y[ou] until you have dreamed the word. Do you see t[he] reason now? Maybe, if you tell them about it, th[ey] will see the reason, too.

THE IMPORTANCE OF THE SPEAKING VOICE TO SINGERS.

BY RALPH LEECH STERNER.

Very few singers have any idea how carefully t[he] speaking voice should be preserved. If you have well-placed singing voice, you do not sing with a thro[at] tone, and consequently your speaking voice should lik[e]wise be placed well forward. However, you may un[do] much good singing practice by singing incorrectly.

If you would have a well-placed singing voice, [you] not alone sing from the head, *but speak from the he[ad] also.* Make your speaking tones as forward, at [the] same time as robust, as possible. *Remember th[at] singing in the head and speaking throaty is a gr[eat] strain on any voice, and it shows that the singing voi[ce] is either not adequately trained, or the speaking voi[ce] would follow suit and be resonant, not throaty.*

The important thing to keep foremost in your mi[nd] while studying is to work hard on every little poi[nt]. Remember, the human voice is so delicate that you c[an]afford to let nothing slip by or be left undone. A series of these "slips" is fatal.

If you will notice the speaking voices of gre[at] singers you will usually find that there is an evide[nt] effort to keep the voice placed as far "forward" as possible. Few of us speak as we should speak. It is natural for us to follow the conventions of the tim[e] or the provincial pronunciation of the district in whi[ch] we live. We are actually afraid to employ our voic[es] to the fullness of their rich natural qualities for fe[ar] that we may be accused of being "affected." Cons[e]quently some go on cackling, or squawking, or whee[z]ing, whereas with a little attention they might devel[op] a noble individual quality. For the singer this wo[uld] prove a great help, for it would amount to practici[ng] every moment he was speaking. The great art[ist] Titto Ruffo seems to have no more effort in singi[ng] than he does in talking. In fact, one hardly realiz[es] when he is singing a role that he is doing anythi[ng] other than speaking it precisely as a great actor wou[ld] speak. His art is such that his production is absolute[ly] normal. A normal voice production presupposes pe[r]fect speaking as well as perfect singing. There [is] far more in this than many are willing to admit.

Developing the Greatest Possible Velocity in Scale Playing

By JAMES FRANCIS COOKE

A Systematic Plan Based upon Approved Physiological and Psychological Principles

(The following is an extract from one chapter of the riter's manual of scale playing entitled *Mastering the cales and Arpeggios.* While it presupposes a thorough nowledge of scale playing as may be developed through ie scale exercises and scale forms indicated in pre- ious sections of the same book, it nevertheless pro- ides any advanced student with a complete plan for eveloping velocity in a manner difficult to obtain by rdinary means.)

In elementary work in scale playing the velocity of wo hundred and eight notes a minute may be con- idered adequate. This is a very comfortable rate ndeed even for the player of moderate ability. In fact, ie demand for very great velocity in the actual per- ormance of advanced pianoforte pieces is very limited. Iowever, it is impossible to over-estimate the "tonic" ffect of the ability to play scales at a very high rate f speed, to say nothing of the acquisition of the kill to meet any speed emergency which may arise in he performance of any piece.

The scales employing five black piano keys conform o the natural shape of the hand. The shortness of the humb in comparison with the fingers seems to put the and in position to fit these scales with black keys far etter than those in which fewer black keys are used. 'ossibly the most difficult of all scales to play is the cale of C major as it is the one least adapted to the atural shape of the hand. For this reason the scale f D flat major has been generally employed by experts n technic.

The experienced teacher knows that velocity de- eloped in connection with one scale will also affect ll other scales. That is, velocity developed in the cale of D flat will enable the player to execute any of he other scales at a much more rapid rate.

It is possible to develop scale playing until a rate con- iderably higher than one thousand notes per minute is eached. Of course, this presupposes perfect touch onditions and careful systematic playing.

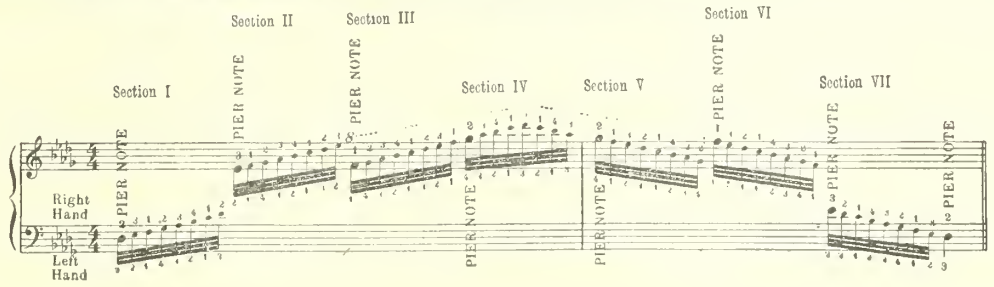
There comes a time, however, when the gradual de- elopment by means of advancing the metronome step y step seems to fail in producing results. Then it will e found that progress will depend upon many repeti- ions of what might be called "spurts" of speed. The nethod given hereafter is thoroughly scientific and in- umerable experiments made by the author with his wn pupils have invariably been attended with satis- factory results.

The principle of the following series of exercises is hat of developing separate sections until a very high ate of speed is attained and then uniting the sections. The system requires patience and perseverance, but will surely repay the student who persists until the desired speed is accomplished.

Accent only the first and last notes of each section. The intervening notes are played so lightly that the player hardly knows that the hand has passed over them. In fact the performer should think only of the first and last notes of each section. He seems to leap from the first "Pier Note" to the last "Pier Note" as the mountain deer leaps from crag to crag. The notes in the interim are played in passing almost without conscious thought. Poise the hand and arm in relaxed condition over the first note and with a kind of muscular impulse like a "swoop," pass easily to the last note. Play at all times without the least suggestion of strain. Invariably rest the hand for a few seconds before repeating the exercise.

For our purposes we shall employ the four octave scale and divide this scale into sections of eight notes each.

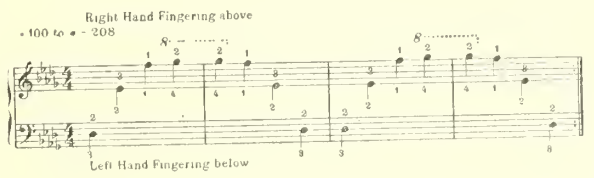
The first note of each section we shall term a Pier Note.



This name has been adopted because we shall now attempt to build up the scale between these Pier Notes as though the scale notes formed a series of bridges between the Pier Notes.

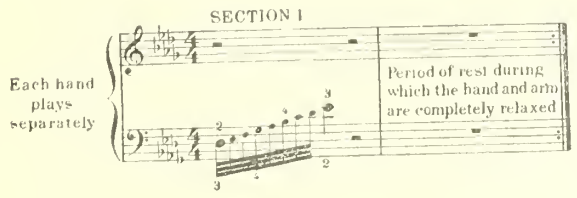
The first step in the development is that of accustoming the hand to the general contour of the scale by playing the Pier Notes in succession until the highest speed of the metronome is reached. Starting at about 100, gradually raise the speed until 208 is attained.

Play first the left hand and then the right hand, always playing each hand separately at first. The right finger must invariably be placed upon the right note. It is better to employ the finger touch in these exercises.



When the pupil is able to play the Pier Notes at the highest rate of speed, each section or bridge should be developed.

Play the first section, starting at about the rate of ♩ = 60. Gradually raise this rate step by step until a rate of about ♩ = 132 is reached. Do not try to reach ♩ = 208 at first. After the pupil can play the first section at this rate with ease and fluency, play the second section and develop it in a similar manner. Then proceed with the other sections until each one of the seven sections has been developed to the speed of ♩ = 208.



Each hand plays separately. Period of rest during which the hand and arm are completely relaxed.

Proceed in the same manner with each section

Sec. I D flat to E flat.
Sec. II E flat to F.
Sec. III F to G flat.
Sec. IV G flat to G flat.
Sec. V G flat to F.
Sec. VI F to E flat.
Sec. VII E flat to D flat.

A careful examination of the first music example given reveals that velocity may be obtained by merely leaping from one Pier Note to the next Pier Note up and down the scale.

When all sections have been developed singly the student's next step is to play two sections at a time in the following order. The pupil will find advancement a trifle more difficult than that encountered in playing single sections.

A very important point is that of giving the arm and hand sufficient rest between the repetitions. Under no conditions should the muscles be exerted beyond the point of the slightest fatigue.

Sections I and II united.

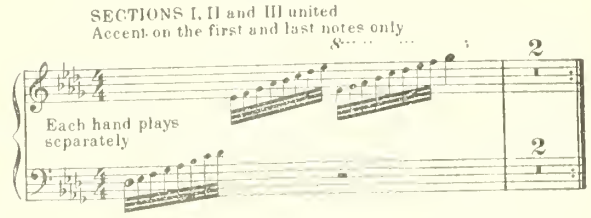
Accent on the first and last note only.

In similar manner unite Sections II and III
III " IV
IV " V
V " VI
VI " VII
VII " I

The next step is to unite three sections and advance each section as indicated in the previous examples. The rate of advancement may be a little slower than with two sections.

Sections I, II and III united.

Accent on the first and last notes only.



In similar manner unite sections II, III, and IV; III, IV and V; IV, V and VI; V, VI and VII; VI, VII and I; VII, I and II.

The next step is to unite four sections after the manner followed in the preceding plan. Start each section of four notes beginning with each consecutive Pier Note in succession. Always give the hand abundant rest and relaxation between each section.

With this drill the pupil can undoubtedly play the entire four octave scale (each hand separately) at the rate of one quarter note equals one hundred and thirty-two beats of the metronome or about 1056 notes a minute.

In order to advance the speed beyond the above rate, the entire process should be repeated, developing each section but starting at the metronomic rate of about

100. Working in the foregoing manner the limits of speed can only be measured by the student's ambitions and willingness to work. When the metronomic speed of 160 is reached the pupil will be playing at the rate of 1280 notes a minute. Beyond this the greatest possible clearness must be preserved. Unless this precaution is taken, it will be difficult for the ear to hear each note of the scale distinctly.

The writer found in the cases of many pupils that a speed of 1400 and more notes a minute was not only possible but could almost invariably be accomplished when this system was carefully and persistently developed with minute attention to detail. Good results can not be expected unless the pupil has had a thorough preparation in touch and in elementary scale work.

The ambitious pupil will not be content to develop velocity in one scale alone. He should apply the same principles to one or two of the other major scales. However, the writer does not advise even the most industrious to attempt to develop great velocity in all scales. The pupil will soon notice that the dexterity he acquires will influence his playing in all other scales.

Dr. William Mason in his second book of *Touch and Technic* suggests the means of developing velocity by adding one more note at a time to the scale run. This is an excellent plan but regular progress in developing velocity demands regular exercises and systematic use of the metronome.

THE FIFTH TRIENNIAL CONGRESS OF THE INTERNATIONAL MUSICAL SOCIETY.

Reported Especially for THE ETUDE

BY J. LAWRENCE ERB.

ONE of the healthiest signs of progress in the musical profession to-day is the fact that musicians, especially musical educators, "get together" much more frequently, —and more amicably,—than of yore. In America we have National, State, County and City organizations which are teaching musicians that in union there is strength, and that it is folly to try in these days to go one's way alone. Right in line with these American societies,—and other countries have them too,—is the International Musical Society, which meets every three years in some capital or great musical center for a ten-days' congress, and in the intermediate period has national and sectional meetings (the American meeting is in connection with the Music Teachers' National Association sessions, though there are State sections which meet more frequently). It also supports two magazines, and, in France, occasionally publishes a volume, the product of one or another of its members.

The attendance at the Congresses is practically world-wide, though the actual number of delegates, as is usual at such gatherings, does not exceed 250 to 300. A most imposing list of Presidents, headed by Prime Minister Louis Barthout, included a large number of prominent national and municipal officials and practically all the French composers of any importance. There was besides an executive committee which provided a most excellent,—and almost superabundant,— array of papers and discussions, concerts and receptions and opera performances, all free to the Congressists.

AN INTERESTING RECITAL.

Practically all the papers and discussions came the first week, while most of the concerts came the second week. The opening reception, the evening of June 1st, enlisted the services of a number of prominent Parisian singers and instrumentalists, and, to crown the event, two pieces, one of his own composition, by Louis Diémer, the venerable and beloved French pianist, who though past 70 still plays with dash and precision. (The services of an excellent caterer are also worth mentioning.) The next morning witnessed the formal opening ceremonies at the Sorbonne, with addresses by Premier Barthout, Dr. d'Ecorcheville, President of the Paris section of the I. M. S., Dr. Adler, representative of the Austrian government (but he spoke in French) and others. Nearly all foreign governments of any consequence had sent official delegates, but the United States, though invited, had no such representative, though there were six delegates attending the sessions from the American section.

Four morning and three afternoon sessions of three hours each were devoted entirely to papers and discussions, besides two evenings given up to special discussions, one on acoustics and the other on the photography of the voice. The range of subjects covered was notable, there being the eight sections, Secular History, Religious History, Esthetics, Ethnology, Acoustics, Instruments, Bibliography, and Theory and Notation, each presided over by the foremost man in his department in France. Only one paper was read by an American, in the ethnology section, "Recent advances in comparative music science," by W. van Dyck Bingham, Professor of Psychology in Dartmouth College, though Prof. Hamilton C. MacDougall, of Wellesley, was down on the program of the Theory section for a paper on "Helpful suggestions as to teaching Harmony drawn from the methods of language study," but was unable to be present, so the paper was not read. The official languages of the Congress were French, German, English, and Italian, and all four were spoken in many of the discussions, though nearly all the remarks were made and most of the business transacted in either French or German. Other papers in English were "Hebridean Songs," "Shakespeare and Irish Music," "Church Music in England," and "Music in the armies and navies of Europe," though Fuller-Maitland, of London, wrote a paper in French on "The works of J. S. Bach transcribed for the pianoforte" and H. C. de Lafontaine, also of London, one on "Lewis Grabu," while H. Bewerung, of Ireland, wrote one in German, "The employment of word-accents in the Gregorian chant;" Herbert Antcliffe, of Sheffield, in French on "Emotion and representation in music," and Miss Maud Mann, of London, in French, on "The song and the music of the Hindus." This list will give a fair idea of the wide range of subjects covered, though it does not begin to suggest the number of nationalities actually represented on the program.

A GLUCK ANNIVERSARY.

Musically the Congress was a great success, largely because the French wisely refrained from exhibiting their very latest *"enfants terrible,"* but instead gave a great variety of works from the early masters who are now rarely, all *too* rarely, heard. Even on the night of the opening reception, the selections were quite evenly divided between the old and the new, and after that, the modern French school was only once heard from—in the Sunday morning service in Ste. Clotilde. In fact the first musical event which the Congressists were privileged to hear was emphatically old-fashioned, though supremely lovely. It was the 200th anniversary of the birth of Gluck, a gala performance at the Opera Comique, produced in their very best manner under the most capable direction of Paul Vidal, who was for so many years a tower of strength at the Grand Opera. An act each from "Iphigenie en Tauride," "Alceste," and "Orfeo" was given, and, especially the *Orfeo,* was as fine artistically as any thing operatic many of us had ever seen. The scenery and ensemble were perfect. This was on Wednesday afternoon of the first week On Friday evening was an excellent concert of music of the Renaissance, choral, organ, and string quartette, in the Salle Gaveau, which was a fine foretaste of the good things to follow the succeeding week. On Saturday evening there was the unique privilege of hearing (and seeing) a festival service (Pentecost) in the American church, which, for novelty, surpassed anything that the American delegation at least had ever experienced.

SPECIAL CHURCH SERVICES.

The second week opened bright and early with a special service of contemporaneous French church music in Ste. Clotilde, where Charles Tournemire, the brilliant pupil of César Franck plays the grand organ. The program comprised organ compositions by Franck played by Tournemire and choral works by Saint-Saens, Ch. Bordes, d' Indy, Fauré, and Dubois, worshipfully and artistically done under the direction of Jules Meunier, with the assistance of M. L. Cazajus at the chancel organ. Monday was a red-letter day,—in more ways than one,—for there were three musical events of unique and highest artistic interest, besides an unparalleled hail-storm in the afternoon, which made snow-balling temporarily the most popular sport in Paris. In the morning the glorious Sainte Chapelle was the scene of a concert of primitive French music, mostly choral, but with an instrumental number and numerous accompaniments, dating back to the century for the earliest compositions, and then on down to the beginning of the 15th. The place,—the performance was an almost unheard of event in this particular edifice,—and the unusual quality of the music made the concert one never to be forgotten by the fortunate hearers. Then in the afternoon the beautiful *Galerie des Glaces* in the famous Palace of Versailles was opened by special permission for a concert of early French chamber music of the 17th and 18th centuries, interpreted by some of the best Parisian instrumentalists, including a fine performer on the clavichord, assisted by artists from the operas. This, too, was a unique affair, both artistically and in its setting. In the evening the Congressists we the guests of the Boston Opera Company, at the beau ful theatre des Champs Elysees, when Verdi's *Ote* was given with Felix Weingartner conducting and Mn Weingartner, Sig. Ferrari-Fontana, and Vanni Marcoı in the leading rôles.

The next day, Tuesday, in the Chapel of the Invalide in the morning, Joseph Bonnet, the brilliant organist Ste. Eustache, played a number of French organ piec of the 17th and 18th centuries, while the Societé G. Handel with assisting soloists, sang under the directio of Felix Raugel, Chapel Master of Ste. Eustache, program of French church music of the same perio In the afternoon, in the Protestant Church of the Ho Spirit, under the direction of the Maitre de Chapell M. J. Jemain, a concert of Huguenot music was give largely made up of works by Claude Goudimel. Th evening was devoted to the banquet in the Grand Hote followed by a comic opera by Monsigny, "Les Aveu Indiscrets," done by leading artists and dancers fro the two operas and a large orchestra, conducted b Gabriel Grovlez. The table-of-honor could almost hav served as a gallery of French composers, for most o the famous composers living in Paris were there, heade by Saint-Saëns and Gabriel Fauré (directors of the con servatoire). Ex-Premier Louis Barthout presided an made a most felicitous address, and was followed b a properly imposing list of speakers.

A REMARKABLE LECTURE.

On Thursday, in the morning an unusually interestin feature was an illustrated lecture on Hindu music by remarkable Hindu musician, Inayat Khan, assisted b three compatriots. He gave a wonderful exhibition o vocal flexibility, and incidentally reconstructed some o the ideas of his hearers regarding oriental music. I the afternoon the magnificent residence of the Princes Polignac (an American woman) was thrown open fo a performance of early French orchestral music unde the direction of Paul Vidal. Jacques Thibaud con tributed two most artistic violin solos and Mme. Wand Landowska captivated her hearers with her clavichor solos. Several opera singers also contributed solos The evening was devoted to the closing event of th Congress, a concert of Brazilian music in the Sall Grand, under the direction of the Brazilian compose and conductor, Elpidio Pereira. Orchestral numbers vocal solos, and a reading with orchestral accompani ment made up a most enjoyable evening, and it is fai to say that to most of the hearers it was a revelatio of what Brazil has accomplished musically.

Such of the Congressists as remained were guests a the initial concert on Sunday evening the 14th, at th Theatre des Champs Elysees, of the Chorus Orfeo Catala of Barcelona, Spain, under the direction o Lluis Millet, who was also its founder. This chorus o 250 men, women and children gave a thrill to even th most blasé of its hearers, for, from all accounts, it ha been many a day, if ever, since such unaccompanie choral work has been heard in Paris. Certainly suc a demonstration as the chorus and its conductor re ceived throughout the evening is accorded very fe musicians.

The next Congress will be held in Berlin, presumabl in 1917, though it is permissible to hold them every tw years, if so desired.

ARE WE DISEASED WITH TREMOLO?

POSSIBLY the most detestable thing in singing is wha is generally known as tremolo. There are only on or two animals naturally afflicted with this vice, an there is little reason why human singers should tak their models from goats and sheep. There has recentl been a great hue and cry against tremolo because som teachers in public schools have found children afflicte by it. The origin of the contagion is easy to trace— ignorant, untrained rag-time singers in cheap movin picture shows. The child imitates what it hears rathe than building his vocal ideals in his imagination. On might be born a Patti and yet be brought up with "tin pan alley" environment. Be very careful wha your child hears if you wish to safeguard his voice Mr. Tertius Noble, formerly organist of York Minste and now organist at St. Thomas's Church, New York says that he has heard more tremolo in his short sta in America than in all his previous lifetime in England "Even small boys are tainted with it, and can ther be anything more inartistic than a choir of thirty o forty voices all indulging in a tremolo, and yet thi is not an uncommon thing." If things are as bad a Mr. Noble makes them out to be it behooves ever American teacher to try to cure those who come in hi vicinity.



A Concise Biographical Dictionary of Noted Composers Who Have Written Music in Lighter Vein

The Salon

The Dance

The Operetta

THE composer who has not written music in lighter vein is to be pitied. Greatness does not mean sombreness. Mozart, Beethoven, Haydn, Wagner and even Brahms have been responsible for some of the merriest music ever written. Whether it be a "hunt for a Lost Groschen" a "Gipsy Rondo," the capers of Figaro, or a frolicking Hungarian dance the masters have all shown us very plainly that they can laugh and joke as well as cry and frown.

There are, however, composers who have given the world music which is designed to delight as well as to appeal to their musical artistic sensibilities. It has been exceedingly hard to make a list of this kind, for so many of the great masters have contributed to the merry side of music that it was difficult to know where to draw the line. Mendelssohn, Schubert, Schumann, Chopin and Tchaikowsky have written some of the happiest music ever penned. Again there are certain names in the following list that may seem incongruous beside certain others. Chaminade, for instance who has written some of the most exquisite, most delicate, most individual piano pieces in all the literature of the piano looks strange beside such an obviously commercial composer as Gobbaerts, who is admitted to this list because of his enormously popular teaching pieces. There were other composers of purely pedagogical pieces who have been omitted because their works were not designed primarily to entertain. However, the ETUDE reader will prize this list because much of the information is not to be found in the ordinary biographical dictionary and it is information of much more daily usefulness than three-fourths of that contained in many large, expensive and learned works.

ALBENIZ, ISAAC. Born Camprodon, Spain, 1861; died Cambo Les Bains, France, 1909. Pupil of Liszt, Jadassohn, Marmontel and Reinecke. Composed operettas, a symphonic poem, and many piano pieces, including a well known Tango in D.

D'ALBERT, CHARLES. Born Altona, Germany, 1809; died 1866. Father of the celebrated pianist. Composed much dance music, including a popular quadrille.

ASCHER, JOSEPH. Born Groningen, Holland, 1829; died London, 1869. Best known, perhaps by his song, *Alice, Where Art Thou*, but also wrote a very large number of showy pianoforte pieces.

ATHERTON, FRANK P. Born Virden, Ill., 1868; died 1911. Fine teacher and performer on violin and piano. Served in the Spanish-American war. Among his favorite compositions may be mentioned *Crown of Triumph Military March, Morris Dance, Sun Shower*, etc.

AUBER, DANIEL FRANÇOIS ESPRIT. Born Caen, France, 1782; died Paris, 1871. Composer of many brilliant light operas, the best known of which are *Masaniello* and *Fra Diavolo*. Followed Cherubini as director of the Paris Conservatory.

AUDRAN, EDMOND. Born Lyons, France, 1842; died Tierceville, 1901. Composer of light operas, including *Olivette, La Mascotte* and *La Poupee*.

BACHMANN, GEORGES. Born about 1848; died Paris, 1894. Wrote many piano pieces, the most successful of which is *Les Sylphes*.

BADARCZEVSKA, TEKLA. Warsaw, 1838-62. Wrote many piano pieces, of which *The Maiden's Prayer* is best known.

BALFE, MICHAEL WILLIAM. Born Dublin, 1808; died Rowney Abbey, England, 1870. Wrote many operas, of which *The Bohemian Girl* is best known. Also wrote songs and pianoforte pieces.

BAUMFELDER, FRIEDRICH. Dresden, 1836. Contemporary composer of favorite piano pieces, the best known of which and the most popular are *Peasant Dance* and *Rondo Mignon*.

BEHR, FRANZ. Born Lübtheen, Mechlenburg, 1837; died 1898. Composer of many popular piano pieces, mostly published under various pseudonyms.

BENDEL, FRANZ. Born Schönlinde, Bohemia, 1833; died Berlin, 1874. Pupil of Proksch and Liszt; visited America as pianist for Peace Jubilee. Composed a concerto, many etudes and numerous piano pieces, the most popular of which are probably *By Moonlight, Am Genfen See* and *Dorfroschen*.

BISHOP, SIR HENRY ROWLEY. London, 1786-1855. Composer of operas and much popular music. Best known as the composer of the music to *Home, Sweet Home*.

BLON, FRANZ VON. Born Berlin, 1861. Contemporary composer of opera and other music. Has written a number of excellent piano pieces, including *Serenade D'Amour, When Flowers Bloom, With Courage and Strength, Emperor March*.

BLUMENSCHEIN, WILLIAM LEONARD. Born Brensbach, near Darmstadt, 1849. Active musician who has held prominent positions. Has composed many popular pieces, including *Caslancts, Fleurette, Ever True, Good Night, Dear Heart*.

BOHM, CARL. Born Berlin, 1844. Contemporary composer of a large number of popular songs and pianoforte pieces. Among the songs the best known is *Still wie die Nacht*; among piano pieces *Murmuring Spring, Polacca Brillante, By the Mountain Spring*.

BOIELDIEU, FRANCESCO ADRIEN. Born Rouen 1775; died Jarcy, 1834. One of the most famous of French composers, whose light opera *La Dame Blanche* is typical of his melodious gifts.

BOROWSKI, FELIX. Born Burton, England, 1872. Contemporary composer, critic and teacher of Polish descent, at present located in Chicago. His compositions include the famous *Adoration* for violin, and his popular *Mazurka No. 2 in C Minor*, as well as many favorite songs, etc.

BRAGA, GAETANO. Born Giulianova, 1829; died Milan, 1907. Famous 'cellist, who lived and played in many capitals. Was a friend of Rossini. Best remembered by his *Angel's Serenade*.

BUCALOSSI, ERNEST. Contemporary composer well known in England. Composed the well known *La Gilana* waltz. Studied at the Royal Academy of Music in 1881.

CARREÑO, TERESA. Born Caracas, Venezuela, 1853. While especially noted as a piano virtuoso, Mme. Carreño has composed some delightful piano pieces, including *Basket of Flowers*, etc.

CELLIER, ALFRED. London, 1844-91. Wrote several tuneful and successful popular operas, the best known of which is *Dorothy*.

CHABRIER, ALEXIS EMMANUEL. Born Ambert, France, 1841; died Paris, 1894. Famous composer of serious music, who also wrote operettas, piano pieces, etc. The best known of his piano pieces is probably the piano arrangement of his orchestral Rhapsody, *Espana*.

CHAMINADE, CECILE. Born Paris, 1861. Composer of distinguished ability. While she has confined herself mostly to songs and piano music of a more or less "intimate" nature, her compositions are always interesting alike for the melodiousness and for their original harmonic and rhythmic treatment. The best known of her piano pieces are *The Scarf Dance, La Lisonjera* and *Air de Ballet*.

CRAMER, JOHANN BAPTIST. Born Mannheim, 1771; died London, 1858. Unlike Clementi he wrote piano pieces designed to entertain as well as to instruct. His reputation, however, rests solidly on his pedagogical works.

CZERNY, CARL VIENNA. 1791-1857. While best known for his innumerable studies, he wrote also a number of operatic transcriptions, and indeed much music in all forms. Very little of his music, except the invaluable technical studies, is ever heard.

CZIBULKA, ALPHONS. Born Szege-Várallya, 1842; died Vienna, 1894. Conductor and military bandmaster. Composed a number of works, including six operettas, much dance music and piano music. He is perhaps best remembered by *Love's Dream After the Ball* and *Gavotte Stephanie*.

DANCLA, JEAN BAPTISTE CHARLES. Born Bagnères, 1817; died Tunis, 1907. Famous violinist, who composed a number of popular pieces and also transcribed much operatic music for his instrument.

DELIBES, CLÉMENT PHILIBERT LÉO. Born St. Germain du Val, 1826; died Paris, 1891. Composer of ballets (*Coppélia, Lakmé, Sylvia*, etc.), melodious, sparkling and brilliantly orchestrated.

DENZA, LUIGI. Born Castellammare di Strabbia, 1846. Composer of many popular songs, including *Funiculi-Funicula*. Now a well known voice teacher in London

DOEHLER, THEODOR. Born Naples, 1814; died Florence, 1856. Distinguished pianist and composer of much showy piano music. The best known of his pieces is the Nocturne in D flat (known as *Bleeding Heart*).

DORN, EDUARD. See RÖCKEL, JOSEPH LEOPOLD.

DREYSHOCK, ALEXANDER. Born Zak, Bohemia, 1818; died Venice, 1869. Famous virtuoso, composer of much piano music, including the well known *Gavotte*.

EGGELING, GEORG. Born Braunschweig, Germany, 1866. Excellent teacher and composer, living in Berlin. Among his best known pieces may be mentioned *Spanish Dance, To Springtime* and *Congratulations*.

EGGHARD, JULIUS (Pseudonym of COUNT HARDEGEN). Vienna, 1834-67. Pupil of Czerny, and composer of many popular piano pieces, including *Blonde, Brunette, Jet d' Eau*.

ENGELMANN, HANS. Born Berlin, Germany, 1872; died Philadelphia, Pa., 1914. One of the most prolific composers of popular piano pieces that ever lived. Wrote over 3,000 pieces, the most noted of which is *The Melody of Love*.

FIELD, JOHN. Born Dublin, 1782; died Moscow, 1837. Composed music in many forms, but is chiefly noted for having been the first to write "nocturnes." Chopin afterwards eclipsed him in this style of piece, but to Field belongs the honor of being the pioneer.

FINK, GOTTFRIED W. Thuringia, Germany, 1783-1846. Director, composer and editor of a famous German musical magazine. His old-fashioned views prompted Schumann to found an opposition paper. Fink composed piano pieces, violin pieces, ballads and songs, some of which are still popular.

GANNE, LOUIS G. Born 1862. Studied at the Paris Conservatoire. Wrote comic operas and many ballets, operettas, piano pieces, etc.

GEIBEL, ADAM. Born Nenenheim, near Frankfort, Germany, 1855. Famous blind composer and lecturer, who received his musical training in Philadelphia. Has written much sacred music and hymns, but has also written tuneful piano pieces, among which may be mentioned *Up-to-Date March, Floating Song* and the popular song *Kentucky Babe*.

GENÉE, FRANZ FRIEDRICH RICHARD. Born Danzig, 1823; died Baden, near Vienna, 1895. Composer of light opera and clever writer of librettos; lived principally in Vienna.

GERMAN, EDWARD (JAMES E. GERMAN-JONES). Born Whitchurch, England, 1862. Composer of much serious music, who has also written charming light operas, etc. Is best known by his Three Dances from *Henry VIII*.

GILLET, ERNEST (VITAL LOUIS). Born Batignolles, France, 1856. Famous 'cellist, who wrote much dance music, including the popular *Loin du Bal*.

GOBBAERTS, J. L. (STREABBOG). Born Antwerp, 1835; died 1886. Composed about 1,200 light pieces. The best known of which are *Tramway Galop, Marche Triomphale, Morning Prayer, Little Fairy* and *Romance Sans Paroles*. His familiar pseudonym "Streabbog" is "Gobbaerts" spelled backwards.

GODARD, BENJAMIN L. P. Born Paris, 1849; died Cannes, 1895. A serious composer of opera and orchestral music. Also wrote many delightful piano pieces, including the well known *Second Mazurka*.

GORIA, ALEXANDRE E. Paris, 1823-60. Composer of popular piano pieces, fantasias, operatic transcriptions, etc. His best known works are *Etude de Concert* and *Betisano*.

GOTTSCHALK, LOUIS MOREAU. Born New Orleans, 1829; died Rio de Janeiro, 1869. First great American pianist. He wrote much for his instrument, the best known pieces being *The Last Hope* and *The Dying Poet*.

GURLITT, CORNELIUS. Altona, Germany, 1820-1901. Composed operas and chamber music, but is chiefly known as a writer of instructive piano piece and studies.

HEINS, CARL. Born Tangermünde, Germany, 1859. Distinguished director, teacher and composer who has written many songs and piano pieces; among the latter may be mentioned *What the Swallow Sang, Dancing Girl* and *Rose Fay*.

HELLER, STEPHEN. Born Pesth, 1815; died Paris, 1888. Famous virtuoso, who wrote many excellent piano studies and pieces. Among the pieces may be mentioned *Promenades d'un solitaire* and *Nuits blanches*. His most familiar work, however, is the *Tarantelle*.

HENSELT, ADOLF VON. Born Schwabach, Bavaria, 1814; died Warmbrunn, Silesia, 1889. Brilliant piano virtuoso and composer of excellent etudes, etc. Among his more familiar pieces may be mentioned the *Love Song* and *If I Were a Bird*.

HERBERT, VICTOR. Born Dublin, 1859. Has been described as the "best American composer that ever was born in Ireland and educated in Germany." Mr. Herbert is a grandson of the Irish novelist Samuel Lover, and has endeared himself to the American public by his tuneful light operas and indeed by everything he has ever written. Among his operas may be mentioned *Serenade*, *Babes in Toyland*, *The Madcap Duchess*, *Mlle. Modiste*, *Sweethearts*, etc.

HERZ, HENRI. Born Vienna, 1806; died Paris, 1888. Wrote over 200 pieces, many of which were very successful; also was a distinguished pianist, but gave up concert work to establish a piano factory. Among his pieces may be mentioned *Empress Henrietta* and *Parisienne*.

HOLLÄNDER, GUSTAV. Born Leobschütz, Upper Silesia, 1855. Distinguished violinist and composer of violin pieces and operettas. *Canzonetta*, *Spinning Song*.

HORVATH, GEZA. Born Komaron, Hungary, 1868. Well known teacher and composer of many tuneful pieces, including *Badinerl*. His studies are also very popular, especially Op. 43 and 123.

IVANOVICI. Roumanian composer of famous waltzes. Died 1902. Best known by *Waves of the Danube* and *In the Heart of Iceland*.

JAELL, ALFRED. Born Trieste, 1832; died Paris, 1882. Distinguished piano virtuoso; published waltzes, transcriptions, etc. *Danse des Fées*, *Faust Transcription* and the *Third Meditation*.

KALKBRENNER, FRIEDRICH WILHELM MICHAEL. Born near Berlin, 1788; died Enghien, near Paris, 1849. In addition to compositions of more serious purpose, wrote many fantasias, variations, etc. The most familiar of his pieces is *Introduction and Rondo*.

KÉLER, BÉLA (ALBERT VON KÉLER). Born Bartfeld, Hungary, 1820; died Wiesbaden, 1882. Famous Viennese composer and conductor, who wrote much showy, brilliant dance music. His *Lustspiele Overture* is very popular. *Son of the Puszta* is a familiar piece also.

KERN, CARL WILHELM. Born at Schlitz, Germany. Came to the United States in 1873. Has composed a large number of tuneful songs, organ works, anthems, etc. Many of his piano pieces are very popular, the best known being *Ariel*, *Pillow Dance* and *Tin Soldiers' Parade*.

KETTERER, (NICOLAS) EUGÈNE. Born Rouen, 1831; died Paris, 1870. Successful pianist and composer of light piano pieces, including *Argentine Mazurka*, *Bonte en Train*, *Valse des Fleurs*.

KIRCHNER, THEODOR. Born Chemnitz; died Hamburg, 1903. Organist, teacher and composer of many piano pieces, including *Album Leaf*.

KOELLING, CARL. Born Hamburg, 1831; died Chicago, 1914. Composed an opera entitled *Schmidt village*, which was successfully produced in Hamburg. Wrote many successful and tuneful piano pieces, including *Chasse au Lion*, *Chasse Infernale*, *Whither?*

KONTSKI, ANTOINE DE. Born Cracow, Russia, 1817; died Ivanitshi, 1899. Distinguished pianist and composer of piano pieces, including *Awakening of the Lion* and *Persian March*.

DE KOVEN, REGINALD. Born Middletown, Conn., 1859. Has been exceptionally successful as a composer of comic opera of the better class, his most famous work being *Robin Hood*, which includes the notably popular song *Oh, Promise Me*. de Koven has a unique gift for piquant melody, varied rhythms and attractive harmonies.

KRUG, ARNOLD. Hamburg, Germany. 1849-1904. A well-trained pianist and excellent teacher. Besides composing works for orchestra wrote some excellent piano music, such as *Top Horseman*, *Day in the Woods*.

KUHE, WILHELM. Born Prague, Germany, 1823. Excellent teacher and composer of oratorio fantasias and pieces such as *Cranes Animam*, *I've Toll'd*, *On the Sea*.

LABITZKY, JOSEPH. Born Schönfeld, Bohemia, 1802; died Carlsbad, 1881. Well trained musician, leader of an orchestra with which he traveled extensively. Composed much dance music in the Johann Strauss style. Among his compositions may be mentioned *Herd Girl's Dream*, *At the Mountain Inn*.

LACK, (MARIE) THÉODORE. Born Quimper, France, 1846. Distinguished contemporary pianist and teacher resident in Paris. Has written much very tuneful piano music that is exceedingly popular. Among his best known pieces may be mentioned *Idillo*, *Cabaletta*, *Song of the Brook*, *Mazoria*.

LANGE, GUSTAV. Born Schwerstedt, Germany, 1830; died Wernigerode, 1889. Wrote a large number of popular piano pieces, among which may be mentioned *The Flower Song*, *Pure as Snow* and *Secret Love*.

LANNER, JOSEPH (FRANZ KARL). Born Oberdöbling, near Vienna, 1801; died there 1843. Largely self-taught, he organized a quartet in which Johann Strauss played viola; later he organized an orchestra for which he wrote much dance music of the kind for which Vienna is famous. *Morning Star Waltz*, *Evening Star Waltz*, *Kiss Waltz* are his best known pieces.

LAZARUS, GUSTAV. Born Cologne, Germany, 1861. Well known teacher and composer of many works in all forms. Among his piano pieces may be mentioned *Hunting Piece* and *Festal March*.

LEFÉBURE WÉLY, LOUIS JAMES ALFRED. Paris, 1817-69. One of the most distinguished French organists, especially noted for his improvisations. His best known organ piece is *Monastery Bells*, which still retains much popularity. *Fatania* and *Hymn of Venus* are also much liked.

LECOCQ, ALEXANDER CHARLES. Born Paris, 1832. Excellent composer of light opera; he wrote over 10 comic operas, of which the best known are *La fille de Mme. Angot* and *Girofle Girofla*.

LESCHETIZKY, THEODOR. Born Lanent, Austria, 1830. A pupil of Czerny and the most noted piano teacher of the day. His pedagogical work has overshadowed his work as a composer, but he has written some delightful piano music, among his pieces being *Two Larks*, *Caprice Valse*, *Valse Lente* and *Les Ondes*.

[illegible] Born Ganglheim, Germany, 1817; died [illegible], France, 1891. Pupil of Chopin, and ranks as a [illegible]. Wrote some [illegible], his [illegible] *Fifth Nocturne*, *Theme*, *Allemande*, [illegible]

[illegible]

MORE ABOUT STANDARDIZATION.

In the August issue of THE ETUDE two entire pages were devoted to the subject of standardization, including THE ETUDE'S statement of what seems to the editors, the tendency of the time in standardization. The plan that will be adopted eventually will doubtless embody some of the following suggestions:

I. A nation-wide regulation of the registration of teachers by a board composed of representatives from all sections of the United States.

II. Compulsory certification of teachers through uniform measures made legal by the different States. The certificates to show when, where with whom, and how long the teacher has studied, or else the results attained from an examination deemed in the next paragraph, or both.

III. Examinations, uniform in character for each and all grades, prepared and conducted under the supervision of a national board composed of representatives from all sections of the United States.

IV. Certificates to be displayed in the studio of the teacher under legal penalty for failure to comply with this requirement.

V. The complete elimination of proprietory interests in the preparation of the examination materials and in the examination of applicants for a teacher's certificate.

VI. Examinations by the board above mentioned of the results of the teacher's work as manifested in that of pupils who have studied with the teacher for not less than one year, with the view to obtaining additional credits upon the teachers' certificates.

D. A. CLIPPINGER ON STATE EXAMINATIONS IN ILLINOIS.

At the 1913 meeting of the Illinois Music Teachers' Association a committee was appointed, of which the writer was chairman, to prepare rules and regulations governing examinations for teachers of music in Illinois. At the 1914 meeting of the Association, held in Aurora, Ill., May 12th-16th, the report of this committee was adopted and made an amendment to the constitution of the Association. Following is a brief summary of the report:

It provides for three grades of examinations, Licentiate, Associate and Fellow.

Examinations will be offered in piano, voice, violin, organ, public school music, theory and history of music.

It provides for a board of fifteen examiners, three for each of the following: Piano, voice, violin, organ, public school music. This board shall select from among its members a sixth group of three to conduct the examinations in theory and history.

Each group of examiners shall prepare the examinations in its own branch, but subject to the approval of the entire board.

The character of the examinations, the scope and degree of difficulty of each of the three grades is left entirely to the board of examiners.

Examinations shall be held each year at the time and place of holding the annual meeting of the I. M. T. A. Suitable certificates shall be provided by the Association for the successful candidates.

Candidates for examinations must be members of the I. M. T. A.

In order that the examinations be kept entirely above and beyond reproach it is provided that one-third of the board of examiners shall be retired each year, and that no examiner shall serve more than three years consecutively.

Examinations are *not compulsory*, but it is confidently expected that they will be taken by a large number of musicians.

At the Aurora meeting the following board was elected:

PIANO—Glenn Dillard Gunn, Allen Spencer, Rudolph Reuter.

VOICE—D. A. Clippinger, Shirley M. Gandell, Adolf Muhlmann.

VIOLIN—Adolf Weidig, Ludwig Becker, Guy Woodward.

ORGAN Dr. Charles W. Mills, Rossetter G. Cole, Victor Bergquist.

PUBLIC SCHOOL MUSIC Otto Meisner, W. F. Westhoff, O. E. Robinson.

The first of these examinations will be held in Centralia, Ill., sometime during the month of May, 1915.

EXAMINATIONS IN VOICE IN NEW YORK.

"THE Vocal Conference of the N. Y. S. M. T. A. (Twenty-sixth Annual Convention), held on June 18th, unanimously adopted the following recommendations, presented by the Chairman, Walter L. Bogert, looking toward the establishment of a Standard of Essentials of Musicianship for teachers of singing who desire to become active members of the Association:

"*Resolved*, That before a person is considered qualified for active membership as a teacher of singing he should be able to demonstrate to the Examining Committee

"FIRST: That he possesses an ear, accurate in the appreciation of differences in the pitch and quality of musical tones and in the pronunciation and enunciation of the English language.

"SECOND: That he has sufficient pianistic ability to enable him to play simple accompaniments.

"THIRD: That he has had at least three years' continuous study with some competent teacher.

"FOURTH: That he possesses elementary knowledge relating to general musicianship.

"FIFTH: That he is familiar with the contents of one or more standard works dealing with Tone Production, Voice Development and Interpretation.

"SIXTH: That he possesses the ability to impart his knowledge, *i. e.*, to teach.

"SEVENTH: That he has some familiarity with teaching material in the shape of vocal exercises and songs."

THE LAW AND THE PROFITS.

MARIA CHIPMAN TOPPING.

IN discussing the feasibility of restricting music teaching by law many things must be considered, the most prominent among these things being the needs of the great mass of music teachers for the necessities of life. Many girls are left in such circumstances that a paying occupation is necessary. Perhaps a superficial education has been accorded them without any normal training. They are not strong, or may be too proud to engage in the many available trades open to the masses. These girls must do something. Their music is the only power they possess to keep the wolf away. They take up the work, and the finding of pupils is only the beginning of their troubles for them and for their patrons. One such teacher was recently known to sing, *Jesu Lover of My Soul*, to a pupil, and to have the pupil follow her on the piano. This was her first music lesson. Is that the limit? No. Another teacher puts her pupils through a course of graded studies, and declares them graduated. One book a month. Think of it. Then these *graduated* pupils, some of them fifteen years old, begin to hunt pupils!

The question arises, is the musical world justified in enduring such conditions for the sustenance of the inefficient? Must the public continue to be gulled for charity? Must the musically ambitious keep on paying out their good money for husks, so that these so-called teachers may live?

One who undertakes what he cannot accomplish puts himself into a tread mill from which he cannot escape without being crushed. A teacher, even when he teaches what is easy to himself, takes upon his shoulders a cross that grows very heavy at times. How much greater his burden when he undertakes to teach that which he himself does not know? Is it a charity to protect him from his own mistakes? Is it a kindness to allow him to deceive himself and a gullible public in order to keep his larder full?

There are ways and ways to teach music, and there are methods and methods, and then some more. But there are a few fundamental principles without which there is no music. There must be a knowledge of the scales, sharps and flats, time, what the figures of the signature mean, and how to count time. One pupil informed me that she had been taking lessons for two years and had never noticed the figures at the beginning of her exercise before I called her attention to them. Let there be a legal standard for music teachers. Will let no man give us pills without a diploma, then why should we allow ourselves to be stuffed with musical sawdust by any unqualified mortal being who happens to be able to play a tune?

CHORD PLAYING MADE SIMPLE.

SEE the chord as a whole not as a collection of separate notes. You never think of the alphabet when you read a word.

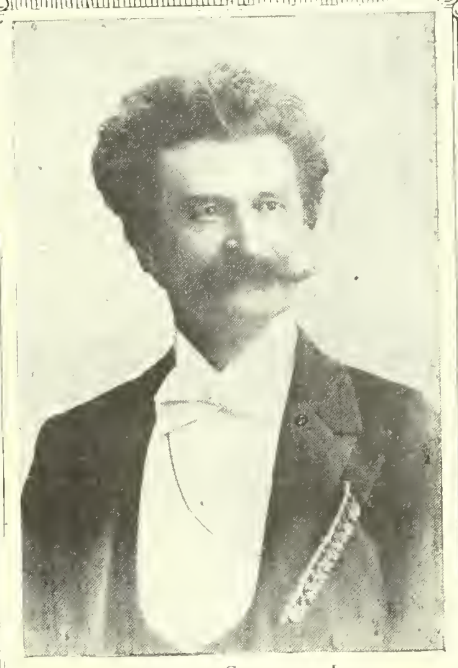
See accidentals clearly. Remember that in all good editions if a sharp, flat or natural is on a line, the line runs directly through the middle of the accidental; if the accidental is on a space the centre is blank that is, there is no line in it. This is a great help to the eye in quick reading.

Play every note of the chord and train your ear to hear all notes.

Don't let your ears deceive you. You may be playing the left hand before the right and never realize it. This is the worst fault in chord playing.

Never let the wrist get tired in chord playing. Strain of this kind does more damage than hours of practice

The Etude Master Study Page



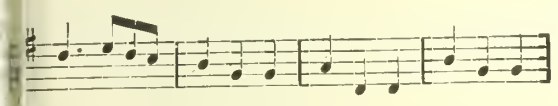
JOHANN STRAUSS, JR.

THE STRAUSS FAMILY.

HE RISE OF THE STRAUSS FAMILY.

e rise of the Strauss family can hardly be bed as meteoric since it was not until many years of patient labor that attention first drawn to the fascinating music of Vienna court which kept all the mem- of the famous family in public view early a century. Many contend that it was the that carried the elder Strauss into such great , but his innate musical ability is evident in so of the things that he did that it is difficult for o put a finger upon just what it was which made famous coterie of musicians world renowned.

e waltz is said by the French to have been derived a dance known as the Volta or Ravolta, known in the days of Good Queen Bess. The Germans, ver, are anxious to claim the dance and point to imilarity with the German word *waltzen*. The e in some parts was solemn and stately and in parts it was so coarse and uproarious that cities Nuremburg and Amberg published edicts against About the time of our Revolutionary War the ern waltz apparently came into existence and the to which it was danced was "Ach du Lieber stin."



"Man Lebt Nur Einmal"

is was first heard in Bavaria, Bohemia and ria as a tune for the modern dance. Gradually ade its way from European capitals to England, re the storm of objections which greeted it natu- advertised the dance to the utmost. Even Lord n, the author of *Don Juan*, and a gentleman of too lofty piety, wrote a diatribe in verse upon the itous dance. The Puritans foresaw the downfall he nation under the gliding heels of the dancers. hoven, Schubert and Mozart were not above pen- music which might be used for the dance. At first e alluring dances consisted of two sections of t measures of three-quarter or three-eighth time. our modern form came when a number of sections sixteen measures in length were played one after other in fitting order with the addition of sections ed *introduction, trio* and *coda*. The first of these aid to have been a waltz by Hummel issued in 1808. he waltzes of Schubert have great charm and char- r though they are not used to any extent for cing. Strauss and Lanner usurped the Waltz field completely that few others found m for their works. Weber in his *forderung Zum Tanz* introduced waltz to the concert hall and de way for the wonderful works Chopin and other composers. But s not with this phase of the waltz ich we have particularly to do, rather with the waltz which ught such peculiar renown to name of Strauss.

JOHANN STRAUSS THE FIRST.

The parents of the first Johann rauss were not professional mu- ians. They kept a small inn in enna and were determined not to ve their son become a musician. he boy showed wonderful natural ent and as his own son later to come so famous as a composer of ht music expressed it: "Father as a musician by Grace of God. ad he not been guided by an inner resistible impulse, the difficulties hich confronted him in his youth ould have pushed him into another th." The parents of Johann Strauss, Sr., made the fatal error of encouraging the boy in his childhood—fatal in so far as their scheme of preventing him from becoming a musician was concerned but most fortunate for that great part of mankind who revel in light music.

When the boy was fourteen his musical tendencies were looked upon with great seriousness by his parents who wished to spare their son from what they thought a life of ignominy and poverty. Accordingly he was apprenticed to a book binder. This life was unendurable to the impressionable youth particularly because the master was severe and had strict instructions to keep his apprentice from playing the fiddle. One night the boy packed up his precious fiddle and putting the remainder of his earthly possessions in a little bag he slipped softly away from trade forever.

A friend induced him to return to his parents whose harshness had softened by this time. They consented to having him trained musically and he was placed under local masters among whom was the violin teacher Polyschausky and the theory teacher Seyfried. He played occasionally at private homes and at Summer Gardens. In this way he chanced to meet another performer of his own genre in the person of Josef Lanner.



JOHANNES BRAHMS. JOHANN STRAUSS, JR. HANS RICHTER.

LANNER'S INFLUENCE UPON STRAUSS.

Josef Franz Karl Lanner was born at Oberdobling, near Vienna, April 11, 1801. He was largely self-taught, and owing to his unusual initiative he succeeded in organizing a litle coterie of musicians which soon became famous in Vienna. Many give him the credit of being the first to give the great impulse to the then so-called modern dances—the waltz, the galop, the quadrille, the march and the polka. He was only four years older than his great contemporary Strauss, but was fairly well established in popular favor when Strauss came to him with an application to play the viola part in Lanner's famous quartet. Lanner grew and grew in popularity. His music, now little played, was the talk of the honr and people actually fought for the privilege of retaining his services. With the great and increasing demand for music of the Lanner type the leader saw the possibility of making two bodies of players, with himself at the head of one and Strauss at the head of another. The success amazed them both. When Strauss first joined Lanner's quartet it was the duty of the young violinist to go arounnd hat in hand to the different patrons of the cafes and summer gardens where they played. The superiority of their playing, however, soon placed them in position to ask high prices for engagements.

In 1826 Strauss separated from Lanner, and with an orchestra of only fourteen players appeared in an amusement resort known as "The Swan." After only a few performances the people flocked to The Swan to hear the music of the little band that set one's very nerves a dancing. His first composition was the *Tauberl-Walzer*. This was an immediate success and the public demanded more and more. Although many of these early waltzes are known now by name only they created veritable fnrores at tho time. His next engagement was one of six years at another resort known as the "Sperl."

THE MUSIC OF THE COURT BALLS.

It was not long before Strauss was in such great demand that he was made Capellmeister of the band of the Bürger-regiment. This required his services at all court balls and the elaborate fêtes given by the opulent Austrian Court of the day. It often happened that he had many engagements in one day and therefore it was necessary for him to increase his band until he had 200 musicians constantly employed. As his fame increased he raised the character of many of the numbers upon his program so that before long his musicians were playing famous works with a new *verve* and life that commanded the attention of serious minded musicians. His fame spread so that before long he was compelled to take his picked orchestra on tours and during the years from 1833 to 1838 he visited almost all parts of Germany and Austria, Holland, Belgium, England, Scotland and France. Everywhere his orchestra was greeted with much applause. He reached England at the time of the coronation of Queen Victoria and played literally hundreds of engagements private and public.

THE HEYDAY OF THE DANCE.

How much of Strauss' popularity at the time was due to the great dance furore is impossible to estimate. He was feted everywhere. When he appeared in Vienna after a long absence the occasion was made a kind of public fête. In Berlin, the King attended his performances in person and invited him to play at the Royal Palace. The Crown Prince of Prussia, who later became the famous Emperor William I, of Germany honored Strauss by ordering a special concert of 200 bandsmen. When Strauss left Berlin there was a special torchlight procession and serenade given in which he was honored by many citizens. A similar distinction was shown to him when he left England in 1849. His concerts were hugely successful in London, and upon his departure he was followed down the Thames with numerous boats filled with enthusiastic admirers. One of the boats contained a band which played until



JOHANN STRAUSS, JR.

the steamer put out to sea.

Upon his return to Vienna he was received again with his old time favor, but in September of 1849 he was taken with scarlet fever and died after only four days' illness. His funeral was attended by immense crowds and a Requiem Mass was given in his honor by his own band accompanied by a great number of the leading singers of Vienna.

Fortunately he was able to leave a successor who was destined to attain almost as much fame as himself. By a marriage with Anna Streim, the daughter of an innkeeper (in 1824), Strauss became the father of five children, Johann, Josef, Eduard, Anna and Therese. Of these, three sons became well known in the musical world.

Strauss' methods of conducting were the subject of much comment in his time. Many felt that he exaggerated to the extent of becoming a charlatan but others saw in it a style which was in turn followed by his three sons and became identified with the family. Naturally quiet he seemed to become electrified under the influence of music. Again this apparently made some sort of an emotional impression upon his orchestra so that every member was in an intense state of musical excitement. Indeed from what the critics of the time had to say of his work in this direction, his whole organization seemed to be synchronized with his own spirits and emotions. He almost invariably conducted with his own violin in hand, occasionally conducting with the bow but rather leading his men by the nuances of his own playing. He stood most of the time with his back to his players, rarely referring to the notes of the composition he was conducting.

APPRECIATION BY SERIOUS MUSICIANS.

Although Strauss's compositions are rarely more ambitious than the ball room it is quite astonishing to note how willingly composers of more serious intentions have been ready to recognize their claims as artistic pieces of music. The late Anton Seidl delighted in putting a Strauss waltz on his programs. Once, in speaking to a friend, he said, "Strauss is the musical synonym of life." Wagner was known to have admired Strauss, as did Mendelssohn, Cherubini and Meyerbeer. His works and also the works of his famous son Johann are so spontaneous in parts that when properly played they have an almost intoxicating effect. Drummed upon the piano they lose all their sensitive quivering emotional life. In 1899 the works were considered worthy of a complete edition issued in the famous series by Breitkopf und Härtel.

THREE GIFTED SONS.

In 1825 (Oct. 25th) Johann Strauss, Jr., was born in Vienna. Perhaps on account of bitter experience in making music his profession Johann Strauss, Sr., solemnly and deliberately determined that none of his sons should follow the musical profession. Why it is hard to say since he had been wonderfully fortunate in every thing he did. Johann, Jr., was accordingly given a very liberal education at the Polytechnic and the Gymnasium. Thereafter he became a clerk in a savings bank. But what father proposes, mother disposes and the boy had secret lessons in violin playing for years, thanks to a mother's willingness to gratify her boy's wishes. In 1844 he made his first appearance as a conductor playing compositions of his own. A very fortunate turn this was, for when his father died in 1849 the son was able to unite his own orchestra with that of the father and [illegible]



JOSEF STRAUSS.

[illegible] Austria and then [illegible] the Summer [illegible] at the Petrowski Park at St. Petersburg. [illegible] famous court balls [illegible] his father [illegible] of youth his music made immediate conquests wherever it was heard. It must not be thought that all of his four hundred or thereabouts waltzes are equally good, but there are a number fully as enchanting as *An der schönen blauen Donau* (Blue Danube).

In later years Strauss made important appearances with his orchestra in Italy and in Paris but he had found a new field and this was that of light opera. In 1871 he produced *Indigo and the Forty Robbers*, the first of a long series of successes which made the *Theatre an der Wien* world famous. Among these were *Die Fledermaus*, *Prinz Methusalem*, *Zigeunerbaron* and others. The *Fledermaus* is still given in the great opera houses of the world. At the Metropolitan a few years ago it was presented with a famous cast with great enthusiasm upon the part of the audience. The music and part of the plot formed the base of *The Merry Countess*, a comic opera recently given in all parts of the United States.

Strauss worked continually up to the time of his death in Vienna in 1899. How well his works were regarded may be judged by an appreciation by Wagner which runs:

"While the Strauss waltzes are not deep in style yet one Strauss waltz often contains more charm, more delicacy and more real musical worth than all the toilsome, constricted, factory-made musical products of some countries which to me are as inferior as lamp posts of Paris are to the towering spire of St. Stephen's at Rome."

The names of the most famous waltzes by Johann Strauss, Jr., are *Wiener Blut*, *Man Lebt Nur Einmal*, *Kunstlerleben*, *Tausend und eine Nacht* and of course the ever vernal *Blue Danube*. No one need have any artistic compunctions about playing a Strauss waltz. The present writer knows many world famous pianists who delight in performing them, not only in the elaborate paraphrases of Tausig, Schulz-Eyler or Schütt but in their original form for the sake of the enchanting tunes. Just as our own Sousa has written incomparable marches of a certain type so has Strauss composed waltzes that very few if any have approached.

JOSEF STRAUSS.

Josef Strauss was the second son of Johann Strauss, Sr. He was born in Vienna, August 22d, 1827. His father determined that he should become an architect. The story runs that the elder Strauss was so busy with his innumerable professional engagements that he was obliged to live apart from his family for the most of the year. He paid little attention to his sons. While he did not want them to become musicians they took piano lessons through the connivance of their mother. One day a friend met the father in the street and congratulated him upon the splendid progress his sons were making in music. The father called the boys in and after a good scolding ordered them to play a duet for him. He saw that they had not only studied their music but had also studied all the mannerisms of their father. All his own peculiarities of style were mirrored in the playing of the sons. When they had finished he said in the Viennese dialete *"Buben, dass spielt Euch niemans nach"* (Boys, no one can beat you at that). Nevertheless the father still withheld his consent to a musical career. Josef made numerous tours and wrote voluminously but can not be said to have attained the great success of his brother or his father. He died July 22, 1827.

EDUARD STRAUSS.

The youngest of the Strauss brothers, Eduard, was born at Vienna, Feb. 14, 1835, and educated at the Gymnasium. His father died when he was fourteen years old and consequently he was permitted to have a systematic musical training. In 1870 he became conductor of the court balls, a position held by his father and his brother Johann. His orchestra made extensive tours of Europe and visited America twice. While not so fecund as his brothers he published a number of compositions. It is fair to estimate that the Strauss family produced more good popular tunes than came from any other source during the last century. Upwards of 1000 published compositions of varying degrees of merit stand to their credit.

A STRAUSS PROGRAM.

A whole program of Strauss music suitable for a recital or a club meeting is by no means an easy matter to prepare. Lack of variety is the principal difficulty. When all is said and done the waltzes of the Strauss family stand out far and above most of their other compositions, and here we are largely restricted to the waltzes of Johann, Jr. Just why they should be so successful in three-quarter time and so little famed for their music in other metres is impossible to say. There are a few polkas, marches and galops which are interesting, but they are far behind the waltzes in many ways. If a Strauss waltz is prepare[d] for a program it should receive far more than usual atte[n]tion. The phrasing should be studied, the accents, the mar[k]ings and it should be so thoroughly mastered that the [p]layer can perform it with same elastic freedom with whi[ch] he would dance it. When the Strauss family played [the] waltzes it was the custom not to keep strict metro[nome] time throughout. Even when playing for dancing there [were] gradual accelerandos and ritards which the dancers [were] forced to follow. This it is said added great charm to [the] dance music. In one of the most characteristic of a [few] Strauss waltzes, *Geschichten aus dem Wienerwald* (Le[gends] from the Vienna Forest), it is possible to make all so[rts] interpretative changes which will add to the charmin[g] of the piece. It must not be thought that all that [is] the stamp of Strauss is good. There are often very [ex]cipitous descents into what can only be called ban[ality]. Again, at times, there are tunes which only a g[enius] could have written. The following are represent[ative] Strauss pieces:

1. *Wiener Blut Waltz* (Vienna Blood Waltz), JOHANN STRAUSS, JR., Opus
2. *Morgen Blätter Waltz* (Morning Journal Waltz), JOHANN STRAUSS, JR., Opus
3. *Rosen aus der Süden Waltz* (Roses from the South) JOHANN STRAUSS, JR., Opus
4. *Auf Friem Füsse* (Foot Free) (Polka), JOHANN STRAUSS, JR., Opus
5. *Künstler Leben Waltz* (Artists' Life), JOHANN STRAUSS, JR., Opus
6. *Tausend und Ein Nacht Waltz* (Thousand and One Nights) .....JOHANN STRAUSS, JR., Opus
7. *Du und Du Waltz*, from *Fledermaus* (One of the most entrancing of all waltzes), JOHANN STRAUSS, JR., Opus
8. *Ein Herz, Ein Sinn Polka* (One heart, one mind), JOHANN STRAUSS, JR., Opus
9. *Pizzicato Polka*.....JOHANN and JOSEF STR[AUSS]
10. *Beautiful Blue Danube*.JOHANN STRAUSS, JR., Opus
11. *Wine, Woman and Song*, JOHANN STRAUSS, JR., Opus
12. *Geschiten Aus dem Wiener Wald*, JOHANN STRAUSS, JR., Opus
13. *Radetsky March* .....JOHANN STRAUSS, SR., Opus
14. *Arm in Arm* (Polka).....JOSEF STRAUSS, Opus
15. *Das Leben ein Tanz*....JOHANN STRAUSS, SR., Opu[s]
16. *Donau Lieder* .....JOHANN STRAUSS, SR., Opus
17. *Doctrinen Waltz* .....EDUARD STRAUSS, Opu[s]

SOME TEST QUESTIONS.

1. Describe the ancestry of the Strauss family.
2. When and where was Johann Strauss, Sr., born?
3. Describe the youth of Johann Strauss, Sr.
4. Who was Joseph Lanner?
5. When was Johann Strauss, Jr., born?
6. Which would you say was the most famous of all Strauss family?
7. Tell something of the work of Josef and of Ed[uard] Strauss.
8. What famous position was held by members of Strauss family for the better part of a century?
9. Name some of the famous compositions of the Str[auss] family.
10. What are some of the musical characteristics of Strauss compositions?

THE STRAUSS CRAZE.

In the foregoing the reader must have been [im]pressed with the wonderful ability to create a furor craze which the members of the Strauss family see[m] to possess. Like the dance craze of 1914, the cro[quet] craze of our grandfathers, the South Sea Bubble, or great Tulip craze of Holland, the Strauss craze Europe afire repeatedly during the middle of the century. What is it which makes the Strauss m[usic] have this fascination? High spirits and a sensuous appeal to the emotions are given as an explanation. [But] other composers have made this appeal and have received a response. Wonderful melodic fertility is only explanation. Many of the Strauss themes miserably trivial, but there are times when some them possess a quality which can only be descri[bed] as intoxicating. Like some overpowering drug t[hey] seize the mind of the listener and cling to it in a m[ost] exasperatingly tenacious manner. In many of waltzes of Johann, Jr. the use of double thirds double sixths has a very haunting effect. The follow[ing] example of a few measures from *Geschichten aus Wiener Wald* illustrates this excellently.



The Advantage of Psychology to Piano Teachers

An Address Delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

By HANS SCHNEIDER

It is a well known psychological fact that the exclu-ve occupation with one subject and the constant imulation of the same nerve centers makes such imulation less effective and decreases the interest in ıe subject, and there surely must come a time in the iano teacher's career when the purely musical element ıay lose some of its charm, when the unavoidable ıonotony of the teaching material will dull the finer ige of his senses.

This is also the time when the teacher has found out ıat his mere musical and technical education will not olve all problems that come before him. He then ngs for a deeper insight, for the last reasons of his ork, and he begins to pay attention to new schemes, ads and methods as they appear from time to time pon the pedagogic horizon.

Of late years the sciences of physiology and psycho-gy are mentioned more and more in connection with iano teaching, and whenever this topic is mentioned vely discussions are started, pro and contra. As this a new feature, of which the masters and the teachers f the past have not made conscious use, the question ıay well trouble the progressive teacher whether these ciences may be of value to him. The more so as the ouble with their application to practical work is at resent that the matter has not been investigated thor-ughly enough, and that we lack the proper text books, ecause our scientists are generally poor musicians, and ur musicians are generally poor scientists.

To dismiss this matter, as some teachers do, with the emark, "I do not know anything about these matters, et my pupils play" is heartily a progressive way to ook at it. We all have exceptionally and highly gifted upils who are the lustrous stars of our classes, and lay well, but there are also others, struggling in gloomy bscurity, not endowed with enough phosphorescence of alent to make a two days' old lightning bug envious, ut who wish to play too, and the test of a teacher's rue ability is after all not the playing of his talented upils but that of his non-talented pupils.

The value of all theories lies in their practical applica-ion and the tests by which they must be judged are: Do they really accomplish anything? Do they mean conomy of effort by getting quicker and better results? Do they lift the teacher and his work upon a higher lane? If they do they are a valuable addition to the eacher's equipment, if not they are an unnecessary urden and will only confuse him.

Piano teaching makes use of many different factors nd it can be proved that scientific training in Psychol-gy and Physiology will make them more effective and an replace some of them.

THE VALUE OF IMITATION.

Much piano teaching is based upon the example and nformation gained through lessons from a superior eacher, accepted reverently and blindly as final, with mall bother about their true value and scientific cor-rectness. But in art, even in music, the most meta-hysical of all, the ultimate reason for its practical lemonstrations will always be science, as Spencer has so well expressed in his Essay on Education, "Alike for the most perfect production and present enjoyment f art in all its forms the needful preparation is still science." Yet no matter how much knowledge of psychology and physiology one may acquire, that alone will never make him a successful piano teacher. But neither can a piano teacher attain the maximum effi-ciency unless his teaching conforms and is in harmony with the laws of nature.

BENEFIT TO TEACHER.

Exact scientific study will benefit a teacher in many ways. Scientific work will make him penetrate to al-ways greater depths of knowledge and understanding. It will present his work from forever new points of view. It will form a most healthy antidote against the purely emotional appeal of music, that may in time enervate his mentality, for scientific study compared with mere music making is like comparing the fresh breeze of the morning with the sultry atmosphere of noon.

And it is anything but dry; to the contrary, it pro-vides plenty of excitement, to suit the most energetic mind and it will sufficiently occupy the imagination and fancy of the most fastidious dreamer. No scientific problem ever presents itself entirely at once and only too often when almost within the grasp, it may escape again—will o' the wisp like—into the hazy mist of the grooping mind and as Fra. Elbertus expresses it "there is no greater fun, than putting salt on the tail of an idea."

It will enable the teacher properly to analyze his pupil's mind, to detect mental shortcomings, which while having nothing to do with music directly, only too often prevents musical study from being successful, as for instance lack of concentration, defects in atten-tion, straying of impulses, wrongly associated states resulting in faulty reflections, and so forth. The solv-ing of these purely intellectual problems and the suc-cessive gain for his work in general, will greatly increase his confidence and give his work that assurance that follows all exact scientific work, but which is only too often lacking when piano teaching rests entirely upon a musical basis.

And when once these fascinating studies have been mastered, they soon become an inseparable part of his work and lead him on, to penetrate deeper into nature's secrets. Instead of losing in interest his work will gain in it, and there is no end to the ever in-creasing demand for more and greater knowledge, and consequently greater success with his work.

Imagination forms a part of all arts and perhaps music relies upon it more than any other, but to quote from H. G. Wells's address before the Royal Institute of London: "Imagination unless it is strengthened by a very sound training in the laws of causality wanders like a lost child in the blankness of things and returns empty."

TALENT AND IMITATION.

A most important fact in the study of music is talent. Great talent works automatically, and excep-tionally talented pupils may learn a lot by imitating, their strong intuition forming a selective force which instinctively chooses what is best for them. Unfor-tunately unless fortified and backed up by a well governed and thoroughly trained mentality it is often more of an obstacle to the ultimate result than it is of assistance.

In the case of pupils with ordinary talent who form the majority of a teacher's class imitation never goes beyond the crude mechanical aping of the teacher's mannerism and leaves nothing solid in their minds which might aid them in going ahead independently. But the aim of all true teaching is the pupil's final inde-pendence of the teacher.

PIANO PLAYING AND TEACHING.

Piano *playing* and the work of the virtuoso are purely subjective matters based upon and governed by abso-lutely individual conditions, namely those of the player, which cannot always be transferred upon the pupil, who has to solve his technical problems according to his own different make up. Piano *teaching* is objective. It is trying to understand the mental and physical forces of the pupil, and thus to find the way of least resistance.

Heinrich Heine once said, that every great man brings his own philosophy with him and we can say that each pupil brings with him his own method. It is the teacher's duty to find this and with this as a foundation, start the future development of the pupil. For whenever a teacher's effort is not in harmony with natural principles, his work is either bound to fail, or if he partly succeeds it is done by a long round-about route, at a tremendous waste of labor and sacrifice of energy on the part of teacher and pupil.

EXPERIENCE A SLOW MENTOR.

Much is said for experience in piano teaching, but to become a piano teacher through experience only is a slow and laborious way of getting there and not fair to the pupils. Experience has been defined as the process of learning things we do not care to get ac-quainted with, and if it is perhaps not as bad as all that it is still a somewhat negative process and painful, for one of its greatest mediums is failure.

Another trouble with experience is, that it always deals with isolated demonstrations, and that only by connecting many of such, we can come to final con-clusions. Also frequently this process leads to the adaptation of hard and fast rules, to mere routine work, that stifles all observation and finally the teacher ends up, hopelessly travelling a road that circle-like always returns to itself.

But though practical experience cannot be dispensed with, the acquiring of it at least can be accelerated by proper scientific training, which will enable the teacher to distinguish between right and wrong experiences, and thus save him from making mistakes. In the face of new problems a teacher without scientific training is absolutely helpless, while the well trained teacher, the psychologist, knows what he is about. Through the maze of an apparently hopeless array of conflicting cases he quietly recognizes in them only new variations of a few fundamental principles, to which they must be ultimately reduced according to the inexorable laws of nature.

THE IMPORTANCE OF METHOD.

Fundamentally, piano teaching deals principally with the mind and the body on one side and the mechanism of the piano on the other. Coöperation of these finally brings about the artistic interpretation of the masters' works, subject to the greater or lesser emotional in-tensity and intellectual ability of the player.

Every piano teacher who thoroughly masters his craft, who is well trained in logic,—the arithmetic of the mind—who sees the truth of two-times-two-makes-four in all his work, must finally come to his individual way of teaching. According to his more or less power-ful personality and aggressiveness his ideas may reach beyond the sanctum of his work shop and then we have a new method. A method is generally the crystalli-zation of a teacher's ideas around one or two predomi-nant principles. Often such principles may assume exaggerated proportions not alone in the mind of the originator, but more so in the eyes of his followers, who fail to see their deeper reasons; for no man is able to explain his ideas to such a final extent that somebody else may use them as well as he does. Personal equation is too important a factor in such matters and does not allow any externalization. But little study will prove to the scientifically trained teacher, whether the new method has merit or not, what is good and what is useless.

THE PROCESS OF PIANO PLAYING.

Fundamental piano playing is a demonstration of Nerve-Motor-Units and fundamental piano teaching a science of motions. In spite of mountains of finger exercises, piano playing remains mind first and last, with the fingers at the middle of the journey. There-fore instead of striving for independence, limberness and speed of fingers, we must first strive for independ-ence, limberness and speed of the brain. Our physical faculties are limited by their anatomic construction, the mental faculties are not and their development is unlimited.

The process of a single piano tone travels over the road of the mind through muscles, piano action, tonal phenomena and back to the mind, and piano playing is but the stringing of many of these individual processes into chains of processes (piano technic) which are again subject to the same laws.

The time consumed by each process is governed by individual ability, but no matter how infinitesimally small a fraction of time it consumes so that its separate stages are absolutely imperceptible, the same road is traveled by genius and blockhead, only the genius travels by express while the other takes the local and stops at every switch.

Yet there are not special piano playing motions, but only natural arm motions, associated in new combinations and therefore all motions made on the keyboard are subject to all the laws, natural functional motions are subject to. In fact unnatural motions do not exist, because all motions are pre-arranged by the construction of joints and muscles in and by which they are made. An unnatural motion can only be made when abnormal conditions prevail.

Playing piano therefore makes use of natural motions and the more these are made in a natural unrestrained way according to original conditions, the more technic is taught with a thorough understanding of physical laws, the easier it can be made.

BEGINNER'S METHOD.

Duchenne, the great French physiologist, formed the law:

"*Le mouvement isolaire n'est pas dans la nature*"

(Translated, "There is no isolated motion in nature.")

From this law we can deduce that compound motions, motions performed by many muscular groups in co-operation are easiest, single motions to be performed by individual muscles hardest or almost impossible because unnatural. *The recognizing of this law is the secret of all success in piano playing and teaching,* but it can only be recognized in all its importance, when studied scientifically, and it will never be understood by merely playing scales and finger exercises.

It is the chief principle of modern piano teaching, the basis of the rolling and rotating motions, and it is freely used by all progressive teachers in the teaching of advanced or even intermediate pupils, but unfortunately the reform is not carried into the lessons of the beginner and made the basis of the very first step in motion on the keyboard. The application of it here will save the elasticity of the child's muscles and their freedom and gracefulness.

It will allow him to utilize instinctively the habitual reflex motions of his infancy and from them proceed to the more detailed motions later. Thus will be avoided the stiffening up through undue contraction forced by unnatural motions and thus fundamental piano teaching will really be a foundation upon which the wonderful glorious structure of real music and beautiful playing can be erected successfully.

We marvel over the unnatural motion of the contortionist and think them quite wonderful, yet we expect a nine year old child to perform similar stunts, in the first lesson on the piano. We do not marvel here, nay, nay, we get impatient and wonder why they are not done properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action, difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

NATURAL REFLEX MOTIONS.

When we wish to know what are the easiest motion [illegible] child to make on the keyboard, we only have to [illegible] beginner, who attempts to master the key- [illegible] without a teacher. He follows his motory in- [illegible] compound motions and [illegible] to say [illegible] Better than the child who has [illegible] to its credit on and the [illegible] principles, even if they are [illegible]

SOME BROAD CONCLUSIONS.

In summing up all these matters I think we can answer our first questions in the affirmative.

The study of psychology does improve the teacher's work; it does lessen the pupil's effort; it does lift the teacher and his work into a higher sphere by reducing the amount of guess work and substituting for it assurance and direction, and therefore the study of psychology and physiology, I should say is absolutely necessary.

Experience alone is insufficient, theory alone is helpless, but practical experience plus scientific knowledge, that is the combination of instruction from which alone the student will get the proper results.

SOME PUPILS WE MEET.

BY ERNST VON MUSSELMAN.

MEETING the many varied and exacting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor, uses as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results. But even though it all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain an unsolved problem even though you may have exhausted all of your resources and are entirely at a loss for further plans of procedure.

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to work from, a basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may realize the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter complicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of human nature in all its divers phases so that you may well feel appalled at having undertaken to meet the demands of such varied ideas as to just what constitutes successful pedagogy.

THE IMPOSSIBLE PUPIL.

It is folly to believe that thorough musicianship can be implanted in sterile soil. You as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such pupils into something more pretentious regardless of the amount of adaptability shown, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will enable you to afford the necessities if not the luxuries, of life. Then, there will also be your professional pride to consider, in which it will ever be your desire to produce brilliant, representative pupils so that some credit may be gained as the result of your efforts. And while the aesthetic part of your nature may occasionally struggle for supremacy over the practical, it is well to bear in mind that one must perforce live, and that only the favored few can hope for all-artist classes. In this, then, your duty to yourself is apparent. Nevertheless, however practical you may be, and desirous of an ever-increasing clientele, there will surely come to you, at some time, one with whom you can do absolutely nothing. In such a case as this, when you have exhausted your last resource and failed, the only thing you can do is to admit your defeat. Such a course is then necessary for the sake of the dignity of the profession.

THE AMBITIONLESS PUPIL.

How often do we see them bright, intelligent pupils, yet entirely devoid of that ambitious spirit so necessary to stir them to actual accomplishment. They remind one of the crisp, brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring breeze to arouse them from their inertness. In much the same manner is it dependent upon you to arouse the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, waft them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your effort in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

THE SELF-SATISFIED PUPIL.

Obnoxious egotism, vanity, over-estimated ability—one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than their's have gone on and on in their quest for knowledge and finally, in the wintry years of their lives have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but if you allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

THE DISSATISFIED PUPIL.

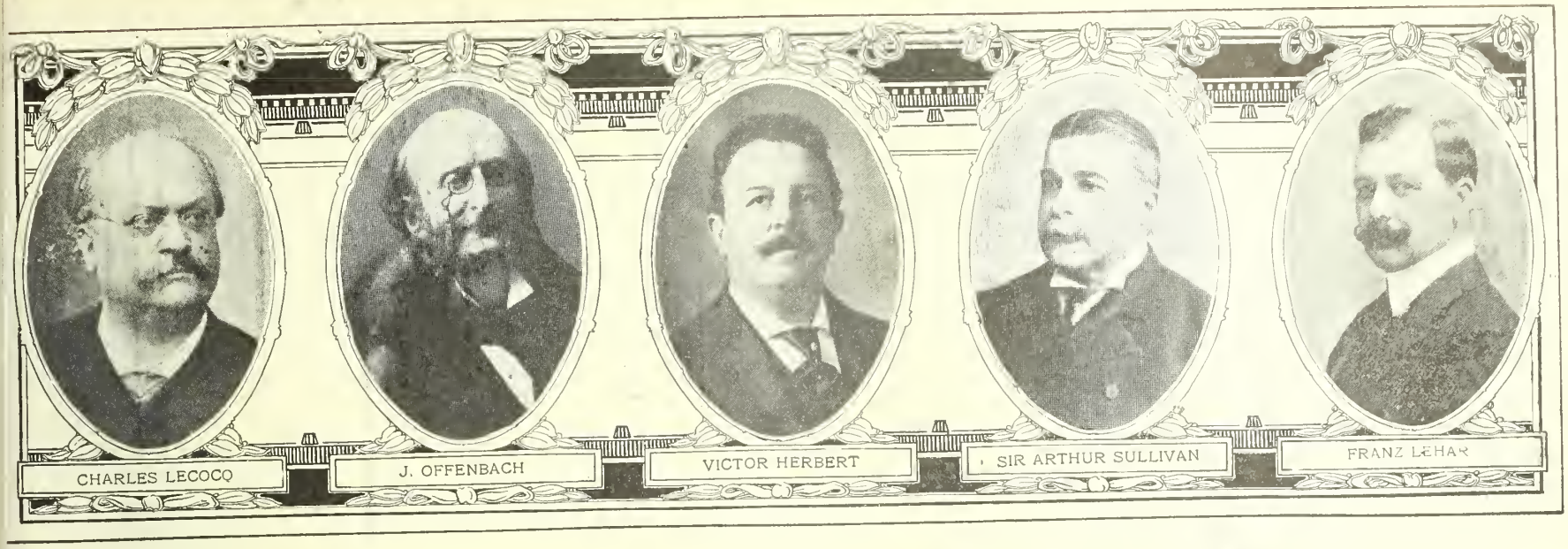
If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor were confined solely to himself, perhaps little harm would result. But always must the pessimist spread his spirit of dissatisfaction. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder what has gone amiss. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned.

And what must you do? Nothing!—unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If it is necessary for you to substantiate your assertions and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assure yourself of one fact, however, that such conditions, if allowed to run on, will continue to spread until harm can result for you. Therefore, the time to assert yourself is when the matter has reached just such a climax.

THE SERIOUS PUPIL.

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor—the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are the usual trials and tribulations that beset any teacher, but always, as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedagogic life is worth one's while. In this respect, a serious student is a most valuable asset to any teacher.

When you have such pupils come to you, pupils giving every evidence of that quiet seriousness which betokens intense desire to learn, you commit a wrong if you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to the one who is taking a serious view of his musical studies, even though that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hence, when you are old, and withered, and gray, you may be able to point out happily to your grandchildren that So-and-So was once a pupil of yours.



The Most Famous Light Operas, and Who Wrote Them

By CAROL SHERMAN

It would be a very difficult matter indeed to pick out the names of the best light operas of the last century, but it would not be so hard to locate the most successful pieces. But success in music does not by any means imply great artistic merit. The ballade opera known as *The Beggars' Opera* by Gay was prodigiously successful in its day, but was not nearly so meritorious as many other contemporary works.

Love, laughter, pretty girls, audacious heroes, picturesque scenery, lively dances, brilliant costumes, good natured humor mixed with biting wit, and most of all happy and sparkling music—that is the reason for the popularity of comic opera—often less permanent than that of its more serious sister Grand Opera, but usually far more intense while it lasts.

Those men and women in middle age who read THE ETUDE would probably make out a list something like the following if they were asked to pick out the best works of their day:

Fra Diavolo, AUBER.
The Crown Diamonds, AUBER.
Olivette, AUDRAN.
Mascot, AUDRAN.
Dorothy, CELLIER.
Robin Hood, DE KOVEN.
The Fencing Master, DE KOVEN.
The Belle of New York, KERKER.
The Spring Maid, REINHARDT.
Ermine, JAKOBOWSKI.
Giroflé-Girofla, LECOCQ.
The Prince of Pilsen, LUDERS.
The Beggar Student, MILLÖCKER.
Poor Jonathan, OFFENBACH.
La Belle Helene, OFFENBACH.
The Chimes of Normandy, PLANQUETTE.
Nanon, GENÉE.
Billee Taylor, SOLOMON.
El Capitan, SOUSA.
The Queen's Lace Handkerchief, STRAUSS.
Die Fledermaus, STRAUSS.
Floradora, STUART.
The Geisha, JONES.
The Pirates of Penzance, SULLIVAN.
Patience, SULLIVAN.
Iolanthe, SULLIVAN.
The Mikado, SULLIVAN.
H. M. S. Pinafore, SULLIVAN.
The Gondoliers, SULLIVAN.
Fatinitza, SUPPÉ.
The Merry Widow, LEHAR.
The Chocolate Soldier, STRAUSS.
Mademoiselle Modesto, HERBERT.
The Singing Girl, HERBERT.
The Serenade, HERBERT.

However varied the musical merit of these pieces may be their value expressed in dollars runs far up into the millions. Many of them are veritable masterpieces as for instance *Giroflé-Girofla*, *Die Fledermaus*, *The Chocolate Soldier*, *Mikado*, etc.

Singularly enough the greatest number of operas in this list by one composer brings credit to the name of Arthur Sullivan. Gilbert's part in writing the Sullivan operas was so significant that few would be willing to credit the composer with more than his share. Of all the operas mentioned the Gilbert and Sullivan operas are those most frequently revived in English speaking countries, while the operas of Lortzing are probably more popular in Germany and those of Auber, Audran and Lecocq more popular in France. Of all the light opera libretti written, none have been of as permanent literary character as those of Gilbert. All of them have been published many times in book form and indeed some appear in editions de luxe, eloquent testimony to their popularity as well as to their literary value. Some of the works such as *Iolanthe* and *Pinafore* were too deliberately political in their scope to be subjects for translation, consequently *Pinafore* failed dismally in Germany at the very time when it ran 700 consecutive nights in London. Since then the opera has had thousands of performances and seems to please Anglo-Saxon audiences as much now as ever. It has recently been produced at the New York Hippodrome where the setting was a full size ship in real water. A large orchestra, an enormous chorus and special theatrical effects made this production a rousing hit.

ABILITY DEMANDED.

As already intimated, many of the composers of light opera have been masters of no mean pretensions. Auber was singularly gifted when he first fell into the hands of Cherubini, who gladly oversaw his education. He was not without his peculiarities, one of which was to avoid attending performances of his own works. When asked why he followed this perculiar practice he replied, "If I attended one of my own works I should never want to write another note of music."

The more or less astonishing fecundity of Offenbach is one of the unusual things in light opera. Offenbach wrote nearly one hundred operas and people have been predicting for years that all of his works was siated for oblivion. However, every now and then an Offenbach tune arises which results in an Offenbach revival as was the case with *The Tales of Hoffmann*. Oscar Hammerstein knew of the occasional performances of this work in Europe, but when he presented it at the Manhattan Opera House he could scarcely have had an idea that a melody thirty years old would sweep the country like the latest popular song. If a publisher had had a copyright upon *The Barcarolle* there would have been a small fortune in it. Only once in a decade does a piece become so popular as the tune of Offenbach which had been buried for thirty years.

In *The Chocolate Soldier* we have a very exceptional work by Oscar Straus. Indeed Straus is an exceedingly well trained man. Among his teachers was none less than Max Bruch. His selection of the delightful farce *Arms and the Man* for the subject of his pretty operetta was most fortunate. George Bernard Shaw had really written the basis of a comic opera libretto and hardly suspected it. As *The Chocolate Soldier* it won fame that it never won on the so-called legitimate stage as a comedy without music.

Many people seem to think that the man who does the light opera may be some upstart quite without training, some musical montebank. This is by no means the case; many of the men have had very fine training indeed. Auber was a pupil of Cherubini and was himself director of the Paris Conservatoire. Audran, the composer of 36 operas, many of which were very successful, was a pupil of the famous Niedermeyer School for Church music in Paris and was for a long time a church musician. Cellier was brought up as a choirboy and was a successful organist before he became a theatre director. De Koven, who raised the status of American efforts at light opera more than he has ever been given the credit for, is a graduate of Oxford University and spent years of study with some of the best men of Stuttgart and Paris. Lecocq was a student of the Paris Conservatoire. Karl Millöcker was a student at the Vienna Conservatorium. Offenbach also studied at the Paris Conservatory and was an excellent 'cellist. The members of the Strauss family were all finely trained in music and enjoyed the comradeship of the great composers of their day. Sir Arthur Sullivan was musical from his early childhood. He was a pupil of the Royal Academy and at Leipsic Conservatory. In addition to the works cited there are a number that are regarded by some as light operas but which are looked upon by others as works in a somewhat more ambitious class. This would include Balfe's *Bohemian Girl*, Benedict's *Lily of Killarney*, Boieldieu's *La Dame Blanche*, Delibes' *Lakme*, Donizetti's *Daughter of the Regiment*, Flotow's *Martha*, Gounod's *Mirella*, Humperdinck's *Hansel and Gretel*, Lortzing's *Czar and Carpenter*, Masse's *Paul and Virginia*, Nessler's *Trumpeter of Säkingen*, Nicolai's *The Merry Wives of Windsor*, Thomas's *Mignon*, Wallace's *Maritana*, Richard Strauss's *Rosenkavalier* or Wolf-Ferrari's *Secret of Suzanne*. The dividing line is very difficult to make, but the Light Opera has been fascinating to so many composers that even Wagner made an attempt which resulted in his classic *Die Meistersinger*.

A FAMOUS COMIC OPERA THEME.

Of all comic opera themes that of the irrepressible Figaro has fared best. In the *Marriage of Figaro* (Mozart) and in the *Barber of Seville* we have what are probably the best of all comic operas, although they are never given in popular style after the manner of the ordinary comic operas but rather as Grand Opera houses in buildings with huge stages and immense auditoriums. This is unfortunate as they are intimate little pieces best heard in the small theatre. Even a great artist like Ruffo can hardly be at his best in a piece of this type in a building large enough for an armory.

The originator of the theme of the *Marriage of Figaro* and *The Barber of Seville* was Pierre Augustin Beaumarchais. He was first trained as a watchmaker but later became a musician, advancing so far as to teach the harp to the daughters of Louis XV. Later through two marriages and some business ability upon his own part he became very wealthy. Then he devoted his attention to literature and produced some works which became sensationally successful. The Figaro comedies appeared about the time of our own revolutionary war. Beaumarchais was a man who courted public favor above all things but despite this his comedies were so clever and so full of the subtle intrigue in which the French delighted that he became the hero of the hour. He next undertook an edition the works of Voltaire which cost him one million livres.

The Mozart *Figaro* was first given in 1785, two years after its production as a comedy. It was so spontaneous that it "took like wildfire" and still retains all of the same lovely freshness when given at this day. Rossini's *Barber of Seville* was not given until 1816, when it was hissed because Rossini had taken a libretto which had previously been used by the venerable Paisiello. The opera, however, was too great a work to be downed by political reasons. Figaro has reached the stage in upwards of forty different operas many of them by noted composers. Alas, only the works of Mozart and Rossini had the vitality to keep them living for a century.

Robin Hood, one of the favorite legends of England, has been done in opera form no less than ten times. Of all these only one has been popular in recent years and this was written by Reginald de Koven. No more popular opera has ever been produced by an American. Owing to the fortunate combination of interesting music, a fine book, excellent actors and really good singers this opera was presented over one thousand times and still remains popular. None of Mr. de Koven's other works have attracted similar success although many of them have been noteworthy.

The fortunate favor with which Mr. Victor Herbert has been received as a writer of light opera is based upon as remarkable a preparation as any composer has ever had for this branch of work. Mr. Herbert was educated in Germany and in Austria and for many years played in the orchestra of the leading German theatres where light opera was given during the time when German light opera was at its best. Then he gradually rose in his work as a 'cellist until he was engaged at the Court Orchestra at Stuttgart and at the Metropolitan Opera House in New York. After this he became director of the famous Gilmore Band, then the Pittsburgh Symphony Orchestra and finally the Victor Herbert Orchestra. His first great successes were *Prince Ananias, The Wizard of the Nile, The Serenade, The Fortune Teller.* Later he brought even greater distinction to himself as a writer of light opera by his very beautiful *Mademoiselle Modiste* and other works, to say nothing of his grand operas including *Natoma*. America is very proud to claim Herbert and Herbert is very proud to claim America as his home despite his Irish birth and his German education.

The recent Viennese operatic successes remind one of the days of Strauss, Gience and Millocker when every bar that came from Austria was looked upon as the key to success in light opera. *The Merry Widow* deserved success for its tunes alone. While at times a little trite there was much elemental human interest in nearly every page of the brilliantly orchestrated score. It is reported that the various productions of this international hit made the composer Lehar immensely wealthy. Its success brought forth a long train of excellent works and has done much to make it more difficult for composers of musical trash to succeed.

VICTOR HUGO ON BEETHOVEN.

Victor Hugo once described Homer as the greatest of Greeks, Dante the greatest of Italians, Shakespeare the greatest of Englishmen and Beethoven as the "Soul of Germany." Gustave Simons, in "Annales," has revealed that in the preparation of his material for the press Hugo abbreviated much. He now [illegible] for the first time some interesting thoughts contained in the manuscript of the great French poet. [illegible] on finished [illegible] of praise upon [illegible] music. "Beethoven is the divine proof of [illegible] and the [illegible] of man could [illegible] being himself it was thus with Beethoven. [illegible] but less [illegible] had wings. Oh! [illegible] Then reflect upon [illegible]" Translated from the *Neue Zeitschrift* [illegible]

Musical Thought and Action in the Old World.

By ARTHUR ELSON

Dr. A. Eaglefield Hull, known by his articles on modern harmony and other subjects, now finishes in the *Monthly Musical Record* a description of Arnold Schoenberg's *Five Orchestral Pieces*. Dr. Hull says in part, "We are too close to Schoenberg's music to be able to assess it at all properly." Incidentally many approve of this idea, and express a desire to be several miles away when that composer's music is given. But Dr. Hull is in earnest and considers that the summary views of some adverse critics are unjustifiable. He adds, "The cheap sneer at things we cannot understand is but an advertisement of the limitations of our receptive and intellectual powers, for when small minds are taxed beyond their strength, the only relief to be found is in laughter." He does not think Schoenberg guilty of "attitudinizing," or of "debasing his art for the sake of pecuniary gain;" yet the fact remains that the results are the same as if Schoenberg were merely posing instead of composing. Dr. Hull thinks the rise of modernism in different countries proves sincerity and a widespread impulse in a certain direction of progress; but Debussy was really the pioneer in delicate dissonances, and the others may have followed his lead. The widespread nature of modernism and the number of radicals, it is claimed, "legitimatizes their methods, whether we like their matter or not." After saying that the future will give a correct verdict, the writer continues, "Meanwhile, all honor to those who, like Schoenberg, cause us to revise our musical impressions in order to discover why we like much of the older music, and what it is which we really dislike in the new."

This seems very disappointing. After wading through a lot of insistent statements, in the hope that some of them would give a clue to what Schoenberg really meant, one learns that Dr. Hull finds something to dislike, after all. But he still says that art should be free, and that the experiments of a Schoenberg or a Scriabin enlarge the world of sound, even if not successful themselves. It seems that this department of The Etude voiced the same idea two months ago, and cited in support the fact that the contrapuntal skill of the Okeghem school was followed by the inspiration of Josquin.

BRAHMS, THE CLASSICIST.

Yet while the school of the future may make certain radical methods succeed while they fail now, it is also true that geniuses may arise in the earlier schools. While Wagner, Liszt, and Franck were applying free modulation to the building of a new school, a certain quiet gentleman named Brahms put out a few works, in classical form and style, that seem somehow familiar, even two decades after his death. Brahms didn't try to use a dozen keys and two dozen orchestral parts at once. According to modern standards, his methods were hopelessly out of date. But somehow *he had something to say*. Perhaps that is the important point, after all. It is certainly fair enough for a composer to use modern methods if he wishes. But if the real text of his message is not important, no amount of clever method will make his work successful.

In the same paper is a lecture-fragment by Cyril Scott, treating that phase of the question which has to do with the substitution of freedom for strict form. Melody nowadays is to be free to run on in a changing stream, instead of being limited to the short phrases known as antecedent, period, and so on. Key-signatures are to be laid aside as an old convention; and really, if one writes in a free style, there is no reason why he should not drop the signatures if he wishes. Returning to the same key in which a piece began is called needless, and likened to the case of a man who would leave the hot city for the cool and attractive country only to return again to the city at the earliest possible chance. Rhythm, too, should be liberated from its binding fetters, and not continued as a strict custom merely because it has existed for five or six centuries.

The question of form induces Scott to protest against putting new wine in old bottles. In other words, he does not think that composers with new material should be limited to the old forms and modes of expression. He claims that forms should be as numerous as necessary to meet the requirements of composers. He speaks of the ocean and a tree as each possessing form of a certain sort. The future composer therefor should not have to fit his music to the rules of rondo o sonata form, but should have his work judged by th following question,—"Does it flow, has it any rea standpoint of its own, or is it a mere series of irritatin and meaningless full-stops?" Even prose may be mad fluent, and we then call it musical; and some musi which resembles prose in its too accurate devotion t form, may well be called prosaic. The modern tend ency, then, is to invent "new forms or structural de signs more subtle, more mystical, more flowing, tha heretofore." It cannot be gainsaid that Scott has show his faith by his works, which are among the very bes of recent music, although extremely impressionistic i style. Schoenberg, however, is not yet vindicated, an his works have not aroused faith; and perhaps ever Scott would call them irritating and meaningless. It i somewhat easier to write incomprehensibly than t write beautifully; wherefore we prize Scott more. Bu if we reason on this basis, then it is still harder t write beautifully in strict form than in free form.

As far as form is concerned, there are still possibili ties enough in some of the stricter forms. The so called modern sonata, exemplified by Liszt, MacDowell and others, is a work of such large proportions that key relations and returns of theme do not interrupt in an way the steady flow of the music. In a sense, Bruckne modernized the symphony in much the same way. Bu it is not necessary to consider that form should b abolished. If composers desire to work in newer an freer forms, they may do so. But for public apprecia tion they will do wisely to let their music retain th comparatively simple outlines of the older schools, i they have anything to say in those forms. In th Boston symphony concerts, for example, the chief ap plause is won, not by the radical Scriabin, the elfi Debussy, or the fragmentary Delius; but by Bac suites, Beethoven works, and Brahms symphonies Much of the discussion of modern works reads wel on paper, but is really unfruitful in results, as the mu ic itself is too often unable to gain permanent attention.

Modern principles seem to have been spreading among the German music critics, for they have now formed a "Verband," or union. No doubt hereafter the officials-to-be-elected will see that no critics are admitted t concerts without a union card. But the greatest changes will surely occur in the newspaper offices. Formerly, no doubt, the humble critic lived in fear of the tyrannical editor, and would "cut this down" or "give that a good notice" in servile obedience to the whims of his harsh master. But now all this is changed, —if, indeed, it ever existed. The critic of the future will walk into the office at any hour suitable to his comfort, borrow editorial cigars, pre-empt the best chair, rest his feet on the editorial desk, and dictate his views and reviews to some mere underling. If not, what is a union for?

Now that *Josefs Legende* has gone the way of the earlier Strauss stage works, there is a chance for other composers to get space in the periodicals. Yet few other composers fare much better. Mascagni, for example, has just completed two new one-acters, entitled *L 'Idodoletta* and *Faida del Comune*. These are to be given next winter at the Scala, in Milan; and after that, probably, as the Raven remarked, "Nevermore." The Greek composer Spiro Samara, who wrote *Flora Mirabilis*, fares a little better; for his comic opera *War in Peace-Time* pleased Athens when recently revived. Mackenzie had his *Cricket on the Hearth* performed; but it was at the Royal Academy, where his prestige as director was responsible. Karl von Kaskel's *Schmiedin von Kent*, to be given in Dresden, has a good subject at any rate, for the libretto, by Dr. Ralph Benatzky, took a Simrock prize away from three hundred other entries. Other new operas are Giuseppe Rio's *Die Drei Nusse* and Rudolf Schüller's *Monica Vogelsang*.

REINECKE AND SCHUMANN.

As is well known Karl Reinecke in his youth and young manhood was an exceptionally fine pianist. Although he was probably most noted for his interpretations of Mozart's works, his fine vigorous, clean style of playing made him very much admired by musicians who are disgusted with slovenly performances. Once he was playing for Clara and Robert Schumann one of the latter's famous compositions. At the end Clara broke in, "Why do you permit Reinecke to play it at that rapid tempo when you oblige me to play so slow." "Yes, but my dear Clara," answered Schumann, "don't you know that when a man plays at a very rapid speed he can play much clearer than any woman." But that was before the days of militant feminism.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

THREE AGAINST TWO.

"1. I have trouble with the following study by Chopin. How is it played?



"2. What is the meaning of the dash over the C in the following?



"3. Should the natural minor scale be taught? Should the chords and arpeggios be taught after the scales?" G. C. E.

. Nearly everyone has more or less trouble in learning to play three notes against two. This cross rhythm cannot be well played, however, until the thorough independence of the two hands has been established. Many attempts have been made to write out the notes as to show the exact relation of the two rhythms to each other, but they are of little value except in slow practice. They may be represented graphically as follows:



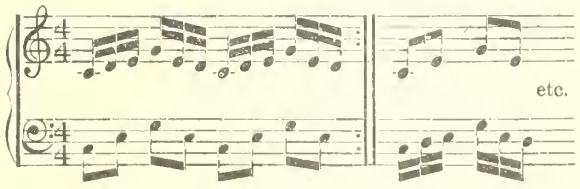
Applied to two against three it works out thus:



In the Chopin study the right hand part may therefore be attached to the bass in this manner:



In playing this slowly one can conceive the cross rhythm precisely, and to that extent, in gaining an understanding of it, it is of value. It is only for practice, however, and as an aid it decreases as rapidity increases. The only way of really conquering the difficulty is to take such passage work as is thoroughly easy for you to play, practice each hand separately until automatic action is substantially secured, and then practice together at same speed. A passage like the following, which is about as simple as it could be, will be useful. With a little ingenuity you can invent many such exercises, like playing the scales three against two, first right against left, and then the reverse.



I would suggest that if you are still very lame in this sort of work, that the Chopin study is a little difficult for you, until you have taken some studies, like those of Czerny, for example, which present the matter in a simpler way. Playing Triplets against Couplets, by Chas. W. Landon, contains many excellent exercises to overcome this difficulty.

2. The dash indicates that the note should be brought out firmly and very distinctly. It is often used to indicate melodic accentuation, oftentimes calling attention to a counter melody which must be made prominent.

3. I prefer teaching the harmonic minor scales as the staple diet. When the student becomes moderately advanced, and is reasonably expert with the harmonic scales in octaves, sixths, tenths and double thirds, then the melodic and other forms may be introduced. It is better not to confuse the mind of the elementary student with too many things. When he has become advanced enough so that he can play the major, as well as the harmonic minor scales, with brilliancy, he will have no difficulty in learning any other form of the minor scales as the need may arise.

One would hardly say the chords and arpeggios should be taken up after the scales, although with most teachers the scales are begun first. But there is no such thing as completing the scales so as to make way for the arpeggios, hence they may be begun after the pupil has gotten the scales fairly well under way, and afterwards the practice of both should be continued contemporaneously.

PERMANENT ETUDES.

"1. In the June issue you say that certain studies should be played as long as one lives. Can you tell me which studies you refer to? What numbers in Czerny's Opus 299, or 740, Clementi and Cramer should I use?

"2. Is not Bach playing together with Mason's *Touch and Technic* better than the practice of too many dry studies? It seems to me that I get cleaner and clearer playing from an hour's practice of Bach than all the studies I know.

"3. Don't you think it better to use Bach's music as he wrote it, rather than the Busoni and other transcriptions? I think Bach is more difficult in the original than most of us can cope with."

P. L.

1. I did not refer to any of the studies you mention, but to studies that are upon the highest artistic and aesthetic plane, such as those by Chopin. The studies you mention belong to those referred to in the next sentence as those earlier ones that you "have used to climb by," which need not be reverted to again, unless for the accomplishment of some particular purpose. Etudes of this sort become a part of the permanent repertory of all the great virtuosi.

2. Bach and technical exercises form a most comprehensive school for developing the ability to play. You may have noticed in the July number, that Oscar Beringer, the noted teacher, agrees with you in your opinion. Meanwhile there are many modern technical problems that need more than Bach practice to form the hand to them, and there are many etudes that it would be rather hard to dispense with. You are right however, for the tendency of the time is to eliminate many of the dry etudes that used to be considered indispensable. That is the reason the late Emil Liebling made his admirable selection of the studies of Czerny. In reading the opinions of the world's great virtuosi in regard to teaching, however, you must exercise a great amount of reserve in your conclusions. These pianists have only in mind the students of talent, taste and energy, pupils who have in view the artistic career, and come to its study with a well developed appreciation for the best there is in music. The average teacher, however, runs up against an entirely different proposition, infinite in variety, but which may be described in the main as the unprepared student. Many of these come from remote communities, and frequently a gospel hymn is the highest standard they have ever had. Although this may represent the lowest type one is likely to encounter, yet they are legion who are not much more prepared than these, and of frequent occurrence even in the largest cities. The standards and ideals set by the virtuoso teachers will make but little appeal to these. If one of this type should approach one of the world renowned teachers for lessons, he would probably say,—Go and learn music and then return to me. The average teacher finds innumerable students who will accept Czerny with patience, but who will rebel at Bach, and even after two or three years' work on some of his things, will, at the conclusion of their lessons, give a sigh of relief that they do not need to practice Bach any more. It does not do to dogmatize too strenuously on what should or should not be in any art, for temperamental conditions have so much to do with the formation of taste, as well as study. In making a plea, therefore, for the substitution of Bach for the great majority of etudes, it is well to consider a little, and determine whether the average student of unformed taste will make as good progress with music he or she is unable to assimilate, as with something the spirit of which can be more readily comprehended. For you your diet suggested is just the thing, and there are many like you.

3. Personally I am very fond of the transcriptions of Bach by Busoni, d'Albert, Liszt and others. I believe if Bach were living to-day he would be glad to take advantage of the vast improvement in the piano since his time, and also the enormous development of technic, as well as be delighted to compose and arrange his music for the modern orchestra. There is a wonderful sonority and richness added to the Bach compositions in the transcriptions, beautiful though they may be in the original. To a completed technique they do not seem difficult. Difficulty is purely a relative term. A third grade piece may seem frightfully difficult to a first grade pupil, and he might term it only display, which of course would be highly amusing to you. Although the original Bach may be more difficult than "most of us can cope with," yet did you ever stop to think what you may say in two or three years from now when your technique becomes fully equal to the demands of the transcriptions. You may grow even in your Bach admiration.

It has been said with justice that the main purpose of music is to elevate the soul of man. No other art arouses such emotions in the bosom of man. No other art paints such magic pictures before the eyes of the soul.

Study Notes on Etude Music

By PRESTON WARE OREM

SLOW MOVEMENT FROM "PASTORAL SONATA"—L. VAN BEETHOVEN.

This is one of the most beautiful slow movements to be found in all the Beethoven Sonatas, although, unlike some of the others, it is seldom played as a separate number. It is not necessary to play the whole sonata in order to enjoy this fine movement. One of the very great advantages in the study of a classic movement of this type lies in the fact that the more one plays it the more new beauties develop. This particular movement seems to partake both of the nature of an *Elegy* and of a *Reverie*, with much emotional content. Grade VI.

REVERIE D'AMOUR—KIRKLAND RALPH.

A charming drawing room piece in the style made popular by Gottschalk, Wollenhaupt and others. Contrary to the opinion of many of the critics, this style has by no means died out. On the other hand, it seems to have a lasting hold upon the popular favor. Mr. Ralph's *Reverie d'Amour* has expressive and well-defined themes. It must be played in a singing style, keeping the embellishments throughout very light and delicate. Grade VI.

LOVE'S FERVOR—LEO OEHMLER.

Mr. Oehmler's most recent composition, *Love's Fervor*, is an excellent example of the modern drawing room piece. It has melodious and well-contrasted themes, and it is interesting from the technical standpoint. Pieces of this type must be played with the utmost finish and attention to detail in order to gain the best effect. Grade IV.

DANSE ROMANTIQUE B. KLASMER.

Danse Romantique is another very taking drawing room piece, based upon the familiar dance rhythm, that of the *mazurka*. It reminds us somewhat of Scharwenka's well-known *Polish Dance*, although in the working out it is quite different. Drawing room pieces based upon the idealized dance forms depend usually for their best effect upon showiness of execution. This piece will make a good recital number. Grade IV.

RUSTIC MERRYMAKING—H. WILDERMERE.

Rustic Merrymaking is a charming little dance number in which the themes are piled one upon the other in much profusion. It suggests the ever changing colors and picturesque scenes of a county fair or other large rural gathering. Grade II.

PETITE HUNGARIAN POLKA—E. KRONKE.

A very dainty and characteristic dance number. The composer, Emil Kronke, is a well-known contemporary German concert pianist and teacher. This is a good teaching or recital piece. Grade II½.

BUMBLE BEE AND BUTTERFLY—ALFRED WOOLER.

Mr. Alfred Wooler is known chiefly through his many successful songs, but occasionally he writes piano compositions, and he usually has something good to say. The *Bumble Bee and Butterfly* is an excellent teaching piece, affording good practice in finger work and at the same time tending to develop musicianship. This piece should be played in a lively characteristic style. Grade III.

OUR YOUNG DEFENDERS—E. F. CHRISTIANI.

Our Young Defenders is a stirring little march movement not at all difficult to play, but nevertheless brilliant and full of color. It should be played in the true military style, with strong accentuation and large tone. Grade II½.

"STRAUSS"—G. L. SPAULDING.

This number is taken from Mr. Spaulding's series of *Souvenirs*. This series has proven very popular. It is very fitting that "*Strauss*" should appear in our music pages this month. This number introduces the principal theme of the famous *Blue Danube Waltzes*. Grade II.

STRAUSSIANA (FOUR HANDS)—J. STRAUSS.

The Strauss waltzes, while they are extremely effective for orchestras, unfortunately do not make acceptable piano solos in the arrangements one usually finds. This does not apply, of course, to the many beautiful transcriptions made by the great pianists. In the four-hand arrangements, however, it is possible to suggest the orchestral coloring, at the same time keeping the technical demands within moderate bounds. The duet number this month is made up of themes from some of the most celebrated waltzes by Johann Strauss, and we feel it will be very much enjoyed. Grade III½.

THE VIOLIN NUMBERS.

L. Ringuet's *La Petite* is a dainty little *mazurka* movement in which, in the principal theme, two melodies are carried along together: one in the violin and the other in the piano part. The effect is taking.

H. Beaumont's *Berceuse* is very easy to play, is nevertheless a very good example of the *Cradle Song* type of piece. We would suggest that in number the violin be "muted" throughout.

ORGAN.

LAST HOPE (PIPE ORGAN)—GOTTSCHALK-GAUL.

Mr. Harvey B. Gaul, a well-known American organist, has made a very effective transcription of Gottschalk's *Last Hope* especially for this number of ETUDE. This composition makes an extremely organ number, available either for recital purposes as a church voluntary.

VOCAL NUMBERS.

Mr. A. W. Brander's *Just Beyond* is a tender expressive sacred song for medium voice, should prove useful either for church or home.

Mr. H. W. Petrie's *Blue Bell* is a lively, entertaining song which is very easy to sing, with a taking ref

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MASSAGING THE HANDS.

A GREAT deal of gymnastic work ordinarily done the keyboard may be done away from the p Edward MacDowell always used an exercise similar to Dr. Mason's arm relaxation exercise before he on the platform for a recital. He let his arms limp at the side and swung the arm straight the shoulder so that the hand moved back and ward like a tassel.

Another good exercise is simply that of pulling fingers. The best way to test this is to try it. G a finger of one hand firmly with the other hand pull it gently but sufficiently to exercise it. Re twenty times with each hand. Next place the th and the third finger of the right hand between second and third fingers of the left hand and spreading the fingers of the right hand apart str the fingers of the left hand. Make up similar ercises until all the fingers of the right and the hand have been stretched.

Massage by rubbing the hand thoroughly every always rubbing toward the heart is beneficial.

HUBBARD WILLIAM HARRIS.



MR. HARRIS was born in Chicago, January 19, 1869, and graduated at Oberlin Conservatory of Music. On Returning to Chicago he took up organ playing, but later gave it up for piano and other teaching. He first taught Harmony at Chicago Conservatory in 1892, leaving there, 1893, for the American Conservatory, where he remained as teacher of counterpoint and composition until 1909. Mr. Harris has devoted a large amount of time to literary endeavor, having been musical critic to the Chicago *Tribune* for some years. From 1898 to 1908 he wrote the analytical program notes for the Thomas Orchestra. He is at present Head of the Theory and Composition Department at the Cosmopolitan School of Music, Chicago. His compositions are many and very varied in character.

Mr. Harris's suite entitled *Musical Impressions* received the first prize in Class IV of the recent contest. In the suite will be found two numbers entitled *The Juggler* and *Autumn*. These are both very fascinating and characteristic pieces of intermediate grade. *The* [illegible] is a capital example of tone

MARIE CROSBY.



MISS CROSBY is a graduate of the New England Conservatory, Boston, where she was for two years a teacher in the Pianoforte Normal Department. She also studied abroad with Isidor Philipp, director of piano teaching in the Paris Conservatoire. In addition to her conservatory work she studied musical history with H. E. Krehbiel, and composition with Dr. Percy Goetschius, of the New York Institute of Musical Art. In teaching Miss Crosby's most important positions have been with Winthrop College, State College of South Carolina, and as Director in Howard Payne College, Bromwood, Texas. As a composer she is exceptionally gifted, and has published many delightful study pieces which show much individuality and pleasant fancy. In addition to her work as teacher and composer, Miss Crosby also plays the pipe organ, which she studied with Henry S. Dunham while at the N. E. Conservatory, Boston. Miss Crosby's *Indian Love Song* received the third prize in Class II of the recent contest. This is a very attractive parlor piece, which will afford excellent practice in the cultivation of the singing style of delivery, and in the development of the trill and other ornamental work. Grade V. Not only is it of distinct pedagogical value, but it also possesses much imaginative quality and melodic interest.

ALBERT W. KETÉLBEY.



MR. KETÉLBEY was in Birmingham, land, but soon mad way to London. I one of the most a and successful of younger British posers. His musical cation was complete Trinity College, Lon where he was a gold silver medalist for mony, counterpoint composition. His structor in compos was that able coac modern English posers. Mr. Fred Corder. Mr. Ket is at present musical director for Tom B. Davis, A Bourchier and H. Lowenfeld, who own many of principal London theatres. He is director for Columbia Phonograph Company of London, and done much work as a musical editor for various Lo musical publishers.

Mr. Ketelbey's *Prelude Dramatique* received first prize in Class I of the recent contest. This fine concert piece cast in large mould. In form general structure it reminds us somewhat of famous *Prelude* by Rachmaninoff, but the su matter and the treatment are totally different. It afford the best possible practice in heavy c Grade VII.

BUMBLE-BEE AND BUTTERFLY

ALFRED WOOLER

Allegro M.M. ♪=176

mf poco rit. atempo

atempo rit. f poco rit.

atempo rit. atempo

atempo poco rit. rit.

atempo mp poco rit. atempo cresc.

rit. dim. molto rit. atempo mf

atempo poco rit. rit.

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Prize Compositon Etude Contest

PRELUDE DRAMATIQUE

ALBERT W. KETÉLBEY

Largo M.M. ♪ = 100

sostenuto

mf *p* *p* *mf* *melodid ben marcato* *espressivb*

Ped.simile

cresc. *piu cresc.* *ff accel.*

Ped.con 8va

Grandioso

fff rubato *l.h.* *accel.* *sost.* *fff* *l.h.* *tutta forza* *l.h.* *l.h.*

Ped.con 8va *Ped.simile*

accel.

Piu mosso M.M. ♩ = 120

fff rubato *l.h.* *accel.* *mf* *sostenuto* *sf*

cresc. *sf* *f* *sf*

cresc.molto *martellato* *ff* *con bravura*

con Ped.

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brillante e furioso
accel.
sf
lunga pausa
Sostenuto
pp misterioso
mf melodia ben marcato
espressivo
cresc.
più cresc.
f
accel.
f.ff
l.h.
accel.
con 8va
Grandioso
sost.
fff tutta forza
l.h.
l.h.
sim.
accel.
rubato
l.h.
accel.
Più mosso
cresc.
f
ff
p
sf

LOVE'S FERVOR

A ROMANTIC MELODY

LEO OEHMLER

Andante sostenuto M. M. ♩ = 96

mf con espressione *rinf* *f* *mf*

il basso marcato *Ped. simile*

rall. *f con passione* *mf* *il basso*

rinf *f* *mf* *f* *largamente* *mf*

marcato

last time to Coda *Tranquillo grazioso* *rall.* *a tempo*

p *p* *pp* *mf* *f*

tranquillo con espressione *poco a poco rall.*

CODA

p *mf* *p* *mf*

rall. *a tempo* *pp* *mf* *agitato*

p

Ped. simile *grandioso con passione*

f *ff* *f* *mf* *rall.* *D. C.*

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From Prize Composition Etude Contest

THE JUGGLER

Capriccioso M. M. ♩ = 192

HUBBARD WILLIAM HARRIS

p

Poco allegretto

dim.

Fine

marcato

f poco meno mosso

poco rit.

quasi tempo

p capriccioso

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From Prize Composition Etude Contest

ALBUM LEAF

HUBBARD WILLIAM HARRIS

Poco animato M. M. ♩ = 144

mf senza pedale

Fine

più grazioso

con pedale

cresc.

p e dim.

senza pedale

Tempo I.

cresc.

D. S.

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STRAUSS

(B-1825, D-1899)

Souvenir No. 30

JESSICA MOORE

GEO. L. SPAULDING

Tempo di Valse M. M. ♩. = 66

mf

Beau-ti-ful night, Stars shin-ing bright,

Ev-'ry one's seek-ing pleas-ure, Fac-es a-glow For they all know, How well they'll trip to each meas-ure;

Mu-sic now starts, Fast beat-ing hearts, Soon o'er the floor are danc-ing, Light trip-ping feet, Glid-ing so fleet to

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"BEAUTIFUL BLUE DANUBE WALTZ"

mu-sic that is most en - tranc - ing.

p

f

Prize Composition Etude Contest

INDIAN LOVE SONG

MARIE CROSBY

Larghetto M. M. ♩ = 100

mf espressivo

p

molto rit.

a tempo

p espressivo

appassionata

rit.

Fine

Cantabile

pp

p rubato

cresc. e

a tempo

stretto

rit.

p rubato

stretto

rit.

p

D. C.

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STRAUSSIANA

Favorite Waltz Themes

INTRO. SECONDO JOHANN STRAUSS

Lento

"SOUNDS FROM THE VIENNA WOODS"

Moderato

"ARTISTS' LIFE"

Tempo di Valse

THOU AND THOU (Fledermaus)

STRAUSSIANA

Favorite Waltz Themes

JOHANN STRAUSS

INTRO.
Lento

PRIMO

p *fp* *fp*

Cadenza

"SOUNDS FROM THE VIENNA WOODS"

p Moderato

"ARTISTS' LIFE"

rit. *p* Tempo di Valse

pp

f

pp *pp*

THOU AND THOU (Fledermaus)

fz *mf* *sf*

SECONDO

"O LOVELY MAY"

p *cresc.* *f* *p*

pp *p* *cresc.*

f *p* *pp*

"MORNING JOURNAL"

ff

fff

PRIMO

"O LOVELY MAY"

cresc.

"MORNING JOURNAL"

REVERIE D'AMOUR

KIRKLAND RALPH

Moderato M.M. ♩ = 72

With expression

rit. *a tempo*

A little faster *a tempo*

a

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a tempo

rit.

a tempo

cresc.

dim. e rit.

SLOW MOVEMENT

from the "Pastoral Sonata"

L. van BEETHOVEN, Op. 28

Andante M.M. ♩=84

cresc.

sempre staccato

cresc.

sempre stacc.

Poco animato M. M. ♪ = 92

p

f

p

decresc.

1

2

p

f

p

f

p

p

1

2

Tempo I.

cresc.

cresc.

p

sempre stacc.

cresc.

p

cresc.

p

cresc.

cresc.

f

p

cresc.

p

cresc.

sf sf sf sf p sf sempre stacc.

sf cresc. f p

cresc. sf sf sf

cresc. dim. p sf

sf cresc. f

poco ritenuto ri - tar - dan - do animato

p cresc. p cresc. p cresc. f p

cresc. Tempo I. sf p decresc. pp a) sf poco rit. pp

a) sf

RUSTIC MERRYMAKING

CAPRICE

HENRY WILDERMERE

Allegro M.M. ♩ = 108

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D.C.

OUR YOUNG DEFENDERS

PARADE MARCH

EMILE FOSS CHRISTIANI

Tempo di Marcia M.M. ♩=108

Trio

Fine

D.C.

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PETITE HUNGARIAN POLKA

Allegro con vivo M M ♩=108

E. KRONKE, Op. 111 No.



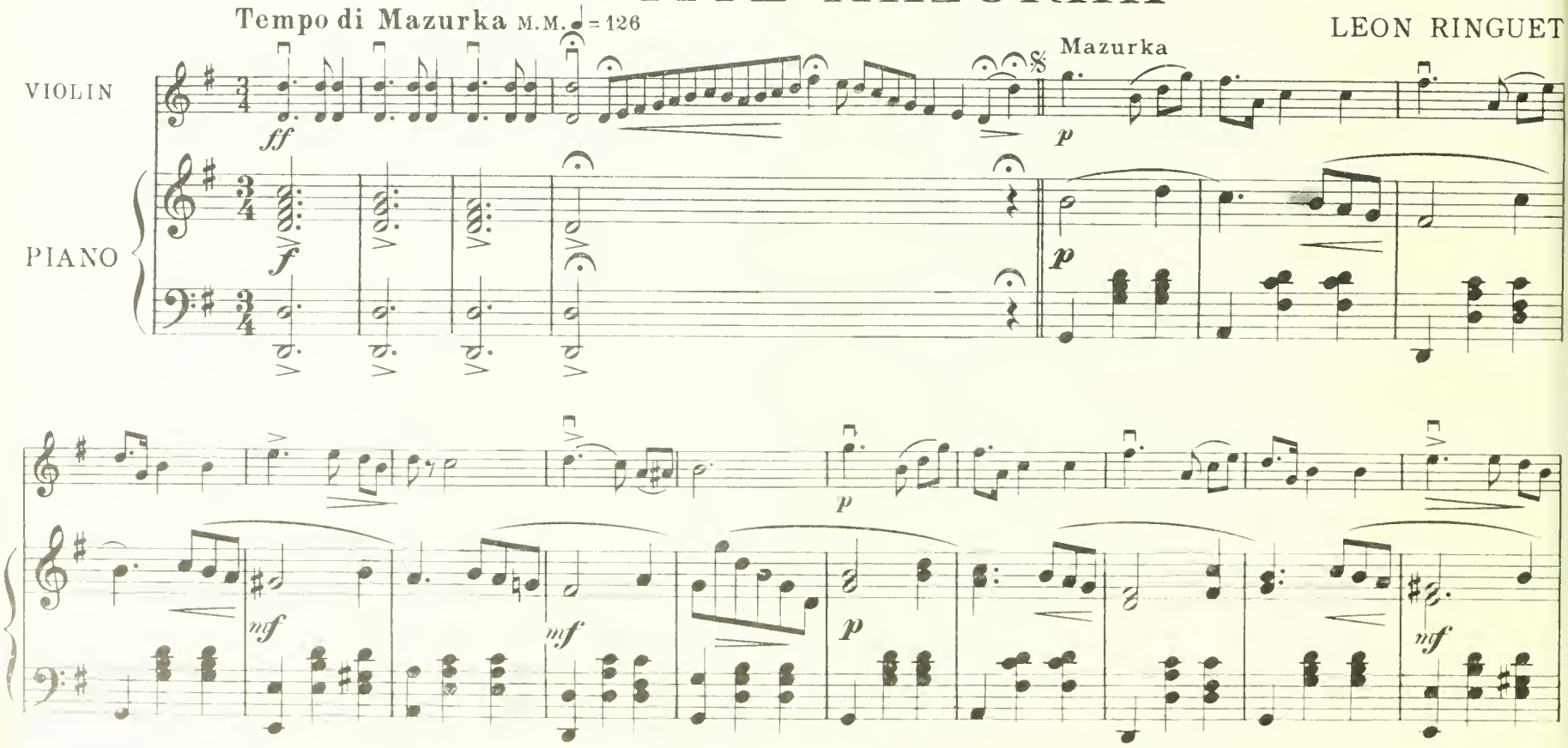
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LA PETITE MAZURKA

Tempo di Mazurka M.M. ♩ = 126

LEON RINGUET



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TRIO

Fine

D. S. *

D. S.

BERCEUSE

H. BEAUMONT

Andante tranquillo M.M. ♩ = 54

VIOLIN

PIANO

CODA

last time to Coda

rit.

cresc.

dim.

D. C.

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* From here go back to 𝄋, and play to Fine; then play Trio.

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BLUEBELL, TELL ME WHAT YOU DREAM

J. W. CALLAHAN

H. W. PETRI

Allegretto

mf

1. Blue - bell, Blue - bell, nod-ding by the lit - tle wind-ing stream, Blue - bell,
2. Blue - bell, Blue - bell, dreaming of the frag rant sum-mer air, Blue - bell,

Blue - bell, how I oft-en won-der what you dream; Is it of lil - ies frail and slen - der? Is it of vi - o - lets s
Blue - bell, Is it of the but - ter - cup so fair? Fire-flies are twink - ing in the clo - ver, Soft winds are sighing "Day is

ten - der? Come, tell me true, Blue-bell so blue, Or has the dais - y whis-pered fond - est love to you?
o - ver." Ah! wont you tell, Win-some Blue-bell, Tell me the flow'r that's wov - en love's sweet mag-ic spell!

rall.

p a tempo

Ros-es bloom-ing in the sha-dy dell, Know your se-cret, but they'll nev-er tell; Birds are all a-sleep and gone to rest,

p

rit. *f*

Name the one you love the best Ah! I can nev-er guess, Ah! wont you then confess? Blue-bell, nod-ding

rit. *f*

by the laugh-ing stream. Wont you tell me what you dream? Wont you tell me what you dream? dream?

1 2

f

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To Mrs. W. P. Wood

JUST BEYOND

Mrs. M. Mitchell*

A. U. BRANDER

Just be - yond the sun - set shad-ows, Clear - ly
Just be - yond the flood of wa - ters Holds the

shines the ev'-ning star, And the har-bor's qui - et wa-ters Lie be - yond the moan - ing bar. Just be-
an - chor of His will, And a - bove the tem-pest toss-ing List the Ech - o, "Peace be Still!" Just be-

yond the rush-ing full - ness of the tide, The peace-ful swell. Soft - ly as the twi-light deep-ens, Sweet - ly
yond the plummets sound - ing Sweeps the cur - rent of His grave, Clear - ly thro' the night of dark-ness, Shines the

tolls the ev'-ning bell. Soft - ly as the twi-light deep-ens, Sweet - ly tolls the ev` - ning bell.
brightness of His face. Clear - ly thro' the night of dark-ness, Shines the bright-ness of His face.

Bell

Just be - yond, Oh, just be - yond, The Pi-lot's wait-ing, Just be - yond. And with lov - ing heart He'll meet you. And with

glad-some smile He'll greet you, And with ten - der hand He'll lead you, Just be-yond, Just be - yond. yond Just be - yond.

p espressivo

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THE LAST HOPE

A MEDITATION

L. M. GOTTSCHAL
Arr. by Harvey B. Gaul

Prepare Sw. Vox Celeste with Tremulant or Viol d'orchestra.

Manual

Pedal

ben marcato e sostenuto il canto

ten.

pp Sw.

p Ch. Melodia

mf

rit.

Add Soft Diap.

a tempo

a poco cresc.

molto rit.

f

ten.

Full Sw. closed

mf

ben cantando

Sw. closed

ff

Ch.

pp

Ped. uncoupled

8 Ch. Flute d'amour or Melodia with Tremulant

poco sostenuto

Vox Humana or Vox Celeste with Tremulant

Ch. or Gt. Flute

Sw.

※ While this composition has been arranged for a three manual organ it can easily be adapted to a two manual instrument. Care should be taken however to preserve the tonal contrasts, i.e. between string tone and flute tone

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H. B. G.

Sw. Ch. Sw. Ch. Sw.

Ch. *poco rit.* *brillante* *a tempo* Sw.

Ch. Sw. Ch. *p* *pp* *pp*

mf *sempre le-*

gato *mf* *mf*

Ch.Unda Maris

brillante *ppp*

Sw. Aeoline

Ped.to Sw.

DANSE ROMANTIQUE

Tempo rubato a la mazurka M.M. ♩ = 126

BENJAMIN KLASMER, Op. 4

f *pesante*

rall. *a tempo* *Fine*

p *amoroso espressivo*

f

rall. *a tempo*

rall. *a tempo* *D.C.*

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An Odd Lesson in the Flower Song

By E. H. PIERCE

In playing off-hand and informally for a group of listeners, whose taste in music is entirely unknown, the player is often much embarrassed in the choice of pieces. He does not wish to lower himself in the eyes of a possibly discriminating listener by playing something of a light and trashy sort, nor, on the other hand, tactlessly to inflict a heavy and serious program on hearers incapable of appreciating it.

Quite early in his career, the writer hit upon the plan of glancing over whatever supply of printed music his host or hostess might have on hand, not so much for the sake of playing from it, as to glean a hint as to the style of music to which they were accustomed. In most cases this plan worked very well, but on one particular occasion it happened to be attended with very odd results.

One Sunday afternoon in May, during his student days at Leipsic, the writer was overtaken by a thunder-storm while taking a walk in the suburbs. A hospitable family seeing him about to take shelter in a barn, the door of which was standing open, invited him into the house, where, the storm continuing, he remained with them about an hour. Learning, in the course of conversation, that he was a student of music, they urged him to play for them, but before doing so, he looked over their sheet music for a few minutes, in a casual way, and easily formed the opinion that Gustav Lange was their favorite, the pieces under that name far out-numbering all others. Acting on this hint, he sat down at the piano, and with great inward assurance of doing just the right thing, started off on the very familiar "Flower Song" of that composer. As he finished, and faced around at his audience, he was at once uncomfortably conscious that in some way he had made a miscalculation—had "put his foot in it," so to speak. The faces of the family showed a curious mixture of amusement, astonishment and polite tolerance, but no one spoke a word for nearly a minute—one of the most uncomfortable minutes in the writer's recollection. At last one of the older young ladies, whom I learned to be a sister of my host, broke the silence by saying (if I remember rightly)—"Father used to *ritard* rather more in approaching that cadenza." "Your father, then, played the piano?" said I. "Yes," answered she, "he was really a very fine pianist, although better known as a composer. We have a complete collection of his compositions here. Would you like to look at them?" So saying she handed me a pile of sheet music, every piece of which bore as the composer's name Gustav Lange. While waiting for the storm to clear, I spent a pleasant half hour in looking them over, but nothing could induce me to attempt another performance of any more of Gustav Lange's compositions before an audience so well acquainted with the composer's own rendering.

The Force of Individual Temperament

By SIR CHARLES HUBERT H. PARRY

Individual temperament makes the difference between the mere mechanic and the genuine artist. The mechanical craftsman makes, possibly skilfully, what he is set to do, either by a taskmaster or by conventions and mechanical rules. The man who fills up types of design with dexterous applications of formulas of detail may be a good craftsman. He does not become a composer or a painter or a poet till he uses the methods that are made available by countless artists in the past to express, truthfully and essentially, himself. And herein lies one of the clues of the baseness of commercial art. It has no foundation in personality, but is concocted by jumbling up the phrases and external traits of true personalities to gull the public and secure their money. It is mere fraudulent misrepresentation, and always bears indubitable marks of the falseness and baseness of its object.

It would not be safe to say that no man can keep his eye on the public with the commercial aim of making money by his effusions and still keep his personality; for some men are so fortunate as to attract the public by their artistic personality. But in such a case the thirst for pelf is part of the temperament; and invariably betrays itself in the lower standard of thought and conception which is manifested by the music produced under such conditions, and the lower standard of artistic sincerity. The man who has his eyes on the profits puts into his work just so much as will serve to attain the commercial end and no more.—From *Style in Musical Art.*

The Loss from Missed Lessons

By J. WARREN ANDREWS

I am heartily glad that the "Missed Lesson Problem" is being attacked in the columns of The Etude. Missed lessons are the chief reason why many teachers get disgusted with music as a "business" and seek other fields of endeavor. Those who take up music should either do it with a will or let it alone. One who dallies is never a success in anything, and will never rise above mediocrity. A teacher soon loses confidence in one upon whom no confidence can be placed.

At times when I have a waiting list of pupils I make it known that I will excuse a lesson if the pupil will notify me a few hours in advance, and thus enable me to fill the hour with the lesson of some pupil on my waiting list. If I am unable to make this arrangement with such a pupil the regular student must pay for his hour whether he takes his lesson or not.

The notices adopted by the Philadelphia Music Teachers' Association are excellent. When students come to know that if they do not fill their contracts with the teacher they will be obliged to suffer for it they will be in the same place as the business man who makes a contract and fails to keep it.

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A Criticism of Our Musical Tendencies

Our musical history proves that we are a mercurial people, quick to change and ready to be led by enthusiasms which have made our progress unsteady and our growth one sided. The first of these was for choral music, and, broadly speaking, its popularity excluded other forms. A second enthusiasm, which is still with us, called for large instrumental organizations; and suddenly music centers throughout the country, which recently were proud of their local choruses, are now represented by fine orchestras, and the choral art nourishes, principally, those hibernating communities that wake in the spring or fall for a three days' gorge of music and then heavily go to sleep again. A third wave is now rising, namely, local opera, the great success of which in New York has quickened Boston and Philadelphia; and any morning newspaper may inform us that Chicago, by a wave of her magic wand, has become the operatic center of the world.

Knowing our "off-with-the-old-and on-with the-new" temperament, it is not unreasonable to predict a sudden decline of popular interest in the orchestra as a concert instrument, if not its banishment to the attic where the old choral paraphernalia stands covered with dust. Such a change would be dangerous, if not fatal, to our artistic development, as opera is, at best, a hybrid art which appeals largely to the senses, and which, if followed exclusively, will quickly demoralize so intemperate a musical life as ours.—ARTHUR WHITING in *The Outlook* (New York).

The World's Most Famous Song

A London paper recently asked the question, "Which is the world's most famous song?" and then proceeded to make an unexpected answer, namely, that it is not *Auld Lang Syne, Annie Laurie, Home, Sweet Home, God Save the King, "America," "The Watch on the Rhine," The Marseillaise* or *The Last Rose of Summer*, all of which would seem to be probable candidates for the honor. What is it, then? The answer is *Malbrook*, whose refrains *We Won't Go Home Till Morning* and *For He's a Jolly Good Fellow* are equally familiar in Europe and in America.

The air of the song has been sung in Europe since the time of the crusades, when it was carried to the East and so became familiar to Turks and Arabs. The modernization of the song dates from some time after the battle of Malplaquet, when it was first sung by a French muse at Versailles, whence it spread to Paris and throughout France, and, as has been said, gave the great Duke of Marlborough more celebrity than all his victories. The words were printed on fans and screens, and were sung in palaces and on the streets; The still further modernization for the exigencies of roistering melody was the last touch which insured the song universal popularity.—From *The World* (New York).

Home Criticism

This home criticism is not prompted by harshness or indifference; it is a form of love. Our own offspring can never shine resplendently enough; no applause is quite loud or prolonged enough; the comment in the paper is not quite as complimentary as the parent expects it to be. There was a case where a father wrecked the health of his daughter and destroyed a promising career. The young singer was very gifted and was a conscientious worker but sing as she would, be recalled as often as she might, have press notices of the most flattering kind, invariably his comments were: "I have heard you sing better." "I was not pleased with the way you sang the aria." "The papers did not give you good notices." "You never sing in public as you do at home." "I wonder if you really can make good in a big way?" No father made greater sacrifices for a child, nor could any father love a child more than this one loved his daughter, but the girl, a sensitive nature and who deeply loved her parent, consumed herself in self accusation and completely wrecked her health. A doubly unfortunate part was played by the mother, who realized the conditions but lacked the force to counteract the father's dominating personality. Such are the tragedies of life.—ALEXANDER HENNEMAN in the *Musical Monitor and World*.

Advantages of Mental Music Study

FIRSTLY, the consistent daily reading of music will continue the work begun with the customary exercises of ear-training; moreover, it will fill the gap which so often intervenes between ear-training in the experimental stage and the application of aural principles to actual music.

Secondly, it will get rid of the persistent nightmare which centers round the sight-reading problem. The power to read at sight is only bestowed upon those who fulfil the twofold condition: (i) ability immediately to translate into abstract sound the symbols of notation; (ii) executive capacity instrumentally to render objectively the sounds translated.

Thirdly, the mental reading of a piece will give the necessary incitement to the study of its structure. Most students are, in this matter, strangely indolent. The presence of Form—using the word in no narrow and restricted sense—is allowed to drift into the inner consciousness after the keyboard grasp of a work has been obtained. This is a putting of the cart before the horse with no better excuse than that it is the custom in the circumstances.

Fourthly, the method of study for which we are pleading is the only one which develops the sense of conception in performance. The imagination of the student who at once appeals to the keyboard is vitiated by his technical peculiarities, as much indeed by his want of technique as by his sense of executive grip. A conception of a work requires that it shall be viewed from a large plane, that the subject-matter shall appeal in the first place to the musical sense, that every point of contrast or of climax shall be accurately determined and inwardly felt; and this process should be the result of the conjoint operation of the intelligence and the emotional life unaided by physical demonstration at the instrument. The true position of technique may now be understood. Technique is the means whereby we are enabled executively to reproduce the preconceptions of our mind.—ERNEST FOWLER in *"The Music Student"* (London).

The Value of Chamber Music

CHAMBER music, among all the departments of the art, is the best education for the layman. In it he will hear the greatest thoughts of the greatest composers without the pomp attending orchestral, choral, and operatic performances, or the distracting personalities of soloists. In a wide sense it includes songs, pianoforte music, compositions for string or wind instruments with and without pianoforte; it is distinguished from orchestral, choral, and organ music in having a separate and complete part for each performer. The combination of several characteristic voices in what would be called in athletics team work, where the principal interest is shifted from one individual to another in a melodious give-and-take, brings an intellectual quality in addition to the sensuous charm of the music which demands a corresponding intelligence from the players and listeners. As such compositions are properly played in small halls or rooms where effects may be intimate, they are classified as chamber music.—ARTHUR WHITING in *"The Outlook"* (New York).

The Pupil Must Do the Work

The master can do only ten per cent. of the work. The pupil must do ninety per cent. *There are no good masters, there are only good pupils.*

My opening studies were made at the Royal College of Music in London. There I had two lessons a week, and never learned my music by heart. From that institution I went to Boulbie in Paris. For three weeks I worked with him on the rôle of Mephisto in the first act of Gounod's "Faust," and at the end of that time I had not memorized it. One day Boulbie said to me: "You are the stupidest pupil I ever had in my studio! You may go."

There was a situation! My hopes and ambitions snuffed out by my own thoughtless carelessness! In that moment I realized that I had left to him the whole responsibility, instead of taking it with vital seriousness upon myself. *I* must be the one to drudge, and he could do no more than make suggestions, which, if I did not find the way to demonstrate practically and satisfactorily, would be without result.

When at last I found words I asked for a new trial. "Only on one condition," was his answer. "If in three days you bring me that first act thoroughly memorized, and at each successive lesson afterward you have learned another act, you may stay. Otherwise my decision stands." I did it. My career commenced with that; I had acquired the habit of study.

In Paris at that time, eleven years ago, five thousand were studying singing. Out of those five thousand I can count only five who reached success. Can the blame of those four thousand nine hundred and ninety five failures be laid solely at the doors of their teachers? Assuredly no. I had had a recognized teacher myself but, for all that, I, too, should have made a failure, even with natural gifts that later proved sufficient to carry me as far as I have gone, if I had not found out how to work and worked.

One truth every singer who achieves success will acknowledge, and that is that no one teacher, however noted and reliable, has taught them all that it was necessary to know. In gaining an education vocally you pick up something from this teacher, something from the other; you learn from your colleagues who have had wider experience; with the proper attitude of mind, which is humility, you learn even from beginners. Every good item thus gathered must be fused in the crucible of your own mind. PUTNAM GRISWOLD, in the *Woman's Home Companion* (New York).

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MR. GEORGE CHADWICK STOCK

[Mr. George Chadwick Stock comes of an old New England family, and has spent many years in the study of voice, piano and theory. He commenced his career as a boy soprano soloist in church. After his voice broke, he studied singing with many eminent teachers, and also spent ten years touring the United States. For twenty years he has been successful as a teacher in New Haven, Conn., and has well earned his popularity as a voice teacher in New England. His contributions to current musical literature have earned him many friends outside the limits of his chosen territory.—Editor of The Etude.]

SOME ASPECTS OF BREATHING.

It is important for the beginner to bear in mind the fact that every feature of vocal technic is dependent upon a well-developed respiratory action. Attack, *messa di voce,* portamento and legato, clear articulation of consonants without any lingering sounds after pronouncing, also intonation, blending of the registers, power, volume and intensity of tone in dramatic singing, all depend upon a complete mastery of the breath for their perfection.

Breath development in singing should always be acquired through a system of exercises which takes its cue from normal breathing or respiration—that is, natural breathing, which acts wholly independently of the will. Breathing, then, for singing is an extension to a considerable degree of the natural way of taking breath. We should begin breathing exercises with respiratory movements that are slightly deeper than we ordinarily take, and from month to month they should grow deeper and fuller. The following quotation is taken from Clara Kathleen Rogers' *Philosophy of Singing*—a book which every singer should own: "What is required in breathing," she says, "is expansion without unnecessary tension. The lungs must fill themselves in proportion as the breath is exhausted under the regulation of their own law—that of action and reaction—and not by any conscious regulating of the diaphragm on the part of the singer, as this leads inevitably to a mechanical and unspontaneous production of tone. Singers will understand me better if I say there must be no holding, no tightness anywhere, but the form of the body must remain plastic or passive to the natural acts of inhaling and exhaling, as in this way only can perfect freedom of vocal expression be obtained."

In singing, when you have acquired correct breathing habits, you will not be conscious of the action of the diaphragm, the intercostals, or, in fact, any of the breathing muscles. If you have developed your breathing muscles properly, these muscles will work so perfectly, with such automatic precision, that you will be no more conscious of their existence in action than you are conscious of the muscles used in running or lifting, fencing or boxing. You are not to understand from this that the breathing muscles are employed in a listless manner; to the contrary, the breathing muscles in singing must always be in perfect condition (ready for instant action), without the least suggestion of rigidity. If the singing is to be of a dramatic type the action of the muscles will naturally be intensified; if of a soft and light character the work placed upon the breathing muscles will, of course, be in accord with it.

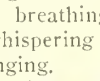
The complete preservation of the integrity of tone, whether high or low, loud or soft, is dependent upon evenly sustained pressure of breath, and this pressure varies in its degree of energy according to the tone demanded. It is necessary for the student to learn at once how to manage this varying degree of breath pressure, for it is fundamental to a right play of the voice in all kinds of singing and it is of incalculable help in the equalization of the registers.

A practice which easily leads to ability to manage this particular and necessary action of the breathing is found in a simple system of whispering exercises, which eventually yields perfect and accurate management of the outgoing breath. The breathing muscles operate, in correct whispering exercises, as they should in singing.

In the use of the exercises which follow the student secures good breath management for tone production even when he is not actually using his voice. It is a means by which he can save the voice from overwork; it takes all unnecessary contraction off the throat, and places the largest share of physical effort of singing upon the strong breathing muscles, where it rightly belongs. Furthermore, it prevents a fault so common among singers—breathiness of tone—which is detrimental to all kinds of singing. This system is not new, but has been in practice by well-known vocalists, the world over, for generations. I regard the exercises that follow as of greatest value to the student of song because they invariably give the requisite stability and evenness to the breath pressure or flow; which is an indispensable condition for tone that is true to pitch, firmly resonant and well set up in all the elemental qualities. The automatic management of the breath follows as a result of the persistent employment of these exercises.

BREATHING EXERCISES.

In ordinary respiration, when the breath passes in and out noiselessly, the vocal cords are open approximately thus: 

When the vowel A (as in *pay*) is whispered, without the slightest aspirate, the vocal cords move approximately into this position:  The breath, in passing through this very narrow opening, causes a sound which we designate as whisper.

In loud, coarse whispering the breath is wasted, whereas a fine, soft whisper, deeply placed, economizes it. For instance, a vowel sound can be spun out in a sustained whisper of this latter description for forty, fifty or even sixty seconds. This is an excellent practice to prevent waste and to gain management over the outgoing air. It also acts favorably upon the individual voice quality in singing, promoting smoothness and good carrying power.

Begin whispering practice with the following exercise:

Take a moderate breath and count in a fine, soft, deeply placed whisper from one to ten, naming the numerals in their order of sequence. For the first few days take ten seconds to do this counting, dwelling one second on each numeral.

After three to five days extend the counting (on a single breath) from one to fifteen. Thereafter increase day after day by fives, until thirty is reached. Do this for one month, then extend the whispering to thirty-five counts, in as many seconds, on one breath.

Use your own judgment in going beyond this point, but do not overdo; your feelings will guide you aright. If the above directions seem to you to be too hurried in reaching the longer periods of counting, then take more time. Instead of dwelling a second on each numeral, simply dwell one-half second. Some pupils count to fifty in as many seconds without experiencing discomfort or exhaustion. But this is really unnecessary. In all matters pertaining to breathing exercises use common sense.

Another exercise is: Sustain "ah" in a prolonged whisper of ten seconds. Keep to this practice for a few days. After five days extend the whisper to fifteen seconds. Continue this practice for five days and thereafter sustain the "ah" for twenty seconds. Use your own judgment in going beyond this latter period. Also whisper "oh" in five-, ten-, fifteen- and twenty-second periods, as above directed.

Also E, likewise.
Also A (hay), likewise.
Also OO (too), likewise.
Also Awe, likewise.

Also ah, A (hay), awe, oh, E, joined together in a prolonged whisper, dwelling three seconds on each vowel. At the end of a week extend the period of sustainment of each vowel a second or two.

In the above practice it is important to begin whispering "ah" with teeth apart about a thumb's breadth, and do not bring them any closer together in passing from one vowel to the other. Whisper each vowel clearly and distinctly. Your lips and tongue may be relied upon to form all the vowels perfectly, unaided by any movement of the jaws. They should be passive and relaxed.

A word of explanation is necessary regarding the character of the whispering sound that is to be used in the above exercises. The correct whisper is that which is made in whispering the vowel E. Do not confuse it with the whispering sounds that are made in sounding *sh,* or F. These are made by the tongue and lips, respectively. In using *sh,* or F, breath is wasted. They sound thin and characterless, and their use is apt to induce unstable, characterless vocal timbre.

The vowel E, whispered, gives the student the cue to the right kind of whisper, and it is the whispering sound to be used on all vowels, in all the above practice. It is clean-cut, firm without stress or suggestion of being forced. It acts specifically yet with utmost gentleness upon the vocal chords, and also causes favorable activity of the entire vocal apparatus and breathing mechanism, giving them the requisite toning up preliminary to actual tone practice.

The intrinsic value of these exercises is considerably enhanced by the fact that injury to the voice by their being carelessly done is impossible because all harmful stress at the throat is eliminated. Furthermore, they are not difficult of attainment when once perfectly understood.

One of the advantage of these exercises is that any one of them can be selected and practiced anywhere or any time during the day, and, at that, without giving annoyance.

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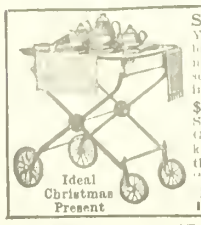
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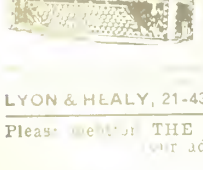
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AFTER A DAY'S WORK.

THE reason why the art of singing can never be acquired from the printed page is because, as Hume says, "The most lively thought is still inferior to the dullest sensation." Nothing can take the place of the living example and the word of instruction weighted with that personal interest and sympathy which should always exist between the teacher and his pupils. It is absolutely necessary for a singer to be periodically under the guidance of a teacher's sensitive and critical ear. Scarcely anything else can be of as great assistance to him in acquiring sureness of feeling and perception of true, pure and artistic tone. The most interesting periods of study for both teacher and pupil are those moments when the light of truth breaks through the barriers of mere understanding and becomes living feeling. Many hours may have been spent in discussion and endeavor to reach the expression of some particular passage in a song. That which is necessary to be done may be clear to the student's understanding, and he tries with utmost faithfulness to reason a way to successful accomplishment. But such effort invariably ends in failure to sing at all. And why? Because cold, calculating intellectual effort chills the sense of feeling. Such work is uninspiring, it is insipid, the words lifeless. This dreary monotony is due to a performance devoid of emotion.

In any struggle to reach supremacy, obstacles are encountered. They are inevitable. In the case of the singer, if the student is sincere and enthusiastic, opposing forces will but serve to arouse within him the spirit of determination to conquer and win out. It is not to be denied that, in the preparation, intellectual work enters to a considerable extent. But with the beginning of the real business of singing its mission ends. The feelings never get into the play of the voice unless there is a clear field for action. While intellect and emotion may be combined in singing, one must be the ruler, and that one the emotion. It is equally true that, in science, intellect and emotion may be combined; here, however, the relation is reversed and intellect becomes the dominating factor.

THE SINGER'S MESSAGE.

The singer must form the habit of listening to the promptings of the inner guiding voice, and yield to it the ready and implicit obedience of the trained organs of sound. This is spontaneity of expression; artistic abandon. When the heart enthusiastic speaks, enthusiastic hearts will answer. Then, and only then, the singer will realize the power of song. He will then have a message to carry and the ability to deliver it. Remember: "It is emotional force, not intellectual, that brings out exceptional results." Intellect is the brain's cold storage plant where the things we know, or think we know, are placed to keep from spoiling. They spoil just the same. The future throws out the musty tomes, substituting other brain products which eventually meet the fate of all the others. The character of the emotions is fixed and unchangeable; they spring from an eternal fountain. They are ever new, ever inspiring, ever ready to respond to stimulus.

The student of song must start out with this appreciation of the meaning of vocal culture: that it is to be acquired for the purpose of being able to express in an orderly, attractive and appropriate manner in song our deeper feelings and emotions. True vocal culture is a means by which we are enabled to give artistic expression to refined emotions, and must not be confused with a riotous, emotional type of singing. The highest form of vocal culture enables the master singer to give utterance to his feelings with noble repose.

I believe it is wise at the very beginning of vocal practice to introduce into the tone every desirable constituent of the human voice that exists in our nature. For this reason I thoroughly believe in the early giving of good suitable songs. The imagination and the dramatic instinct are thus stimulated, exercise is provided in great variety to promote agility of voice in conjunction with activity of the articulating muscles.

All vocalizes should be sung with color and expression. If this is done the exercises will be full of variety and interest. Instead of being a drudgery, they will become a pleasure. The student who practices after this manner will at once begin to individualize his tone. His perception of sound and all that constitutes beautiful quality and desirable expression will improve.

SPONTANEITY ESSENTIAL.

There is a most important reason why the vocal student should gain early mastery of all these essential elements of artistic singing. The teaching of a voice in a one-sided manner, that is, merely for flexibility, smoothness and beauty of tone, will produce an action of the entire vocal apparatus corresponding to these features of his singing. The action of lips, tongue and larynx are in unconscious accord with these demands, and these habits of action become more or less fixed. Later, when the voice is called upon for something different in the way of color and dramatic expression, the throat will rebel. The vocal organs accustomed to other mental stimuli are disturbed by an order to do something foreign to their formed habit. The new and the old are at cross-purposes, and as a result spontaneity is lost. If, however, at the outset of study and training, the sensitive and peculiarly delicate vocal mechanism of the throat is exercised simultaneously in the acquirement of legato, smoothness, flexibility and mastery of all the varied shades of meaning of the text, a complete and perfect coördination of all parts of the vocal apparatus will be the result. This is the view taken by advanced thought in vocal culture. It is the most complete as well as the most satisfactory way for a student to acquire the art of singing. Results are surer, more rapid gain is made in absorbing the artistic features of singing, and the treadmill elements that commonly prevail in a day's work are eliminated.

Music does not express the sorrow, the love or the longings of this or that individual, but rather sorrow, love and joy its very self, and indeed, through the innumerable treatment of motives, which is the exclusive possession of Music among all the arts, it is possible for her to speak in all languages, not only those that are foreign but in those which have not yet been printed. RICHARD WAGNER.

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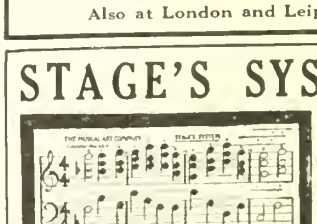
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THE USE OF SONGS IN STUDY YEARS.

EVERY now and then some critic advances the idea that a number of years should be devoted by beginners to absolutely nothing but vocal exercises. It should not be so. The idea is entirely erroneous. If great singers have ever been produced by following this method, it has been in spite of and not because of such training. This style of practice was in vogue generations ago, when it was held that "the ultimate purpose of vocal technic was merely for the production of beautiful tone." That and nothing more. The text was an altogether secondary consideration. To-day this condition is reversed. Modern thought holds that "the object of vocal technic is the vitalization of text by musical tone, and that the creation of the tone must be for that purpose and that alone."

It is as impossible for a voice to entirely outgrow the influence of the environment to which it has been subjected for several years as it is for a child completely to overcome the effect of its environment during the tender period of its life. Hence a singer who has been trained on nothing but exercises is stunted and can never reach a full development, because in the meantime the emotional sources have run dry. D. Frangcon-Davies says in his book, *The Singing of the Future:* "The voice of the future must prove that it grows out of language: and singers *must begin their studentship* with the singing of thoughts; for thought is the fount of language, and language the fount of tone." I would go still further by making the statement that emotion is the fount of thought. Listen again to what he says: "The color of correctly spoken, and the sustained rhythm of sung, words constitutes the whole of the vocal art. The student first thinks the word clearly, and listens to it with his inner ear; when the mind has sounded it he says it calmly with his voice. This is the finest singing lesson a man can have."

Mr. Davies was one of the greatest baritones the writer has ever heard. He was great because he excelled in the art of investing his tones with the true meaning of the text. Moreover, he sang with superb style, with the most convincing interpretation and with faultless intonation and technic. Mr. Davies told the writer that he gained this magnificent technical equipment and power of expression by combining songs with vocal exercises in the very beginning of his training. This is the testimony of many other great singers. I fully believe that keeping a voice on mere exercises for several years allows the real fountain of song to dry up. No talent that a man possesses and neglects to use can retain its pristine keenness. A musical ear becomes less keen from lack of daily exercise; dozens of other examples might be cited, but the above statement will suffice in proving the point.

We agree, of course, that a certain amount of technical exercise is necessary every day in order to keep up the perfect adjustment of the vocal apparatus. But in doing that we must not forget to keep alive the more vital faculty of real expression. To satisfy this absolute necessity requires something more than merely vocal exercises.

The real position of the virtuoso rests solely upon the dignity which he adds to the work of the creator; let him trifle with this or belittle it and immediately his artistic honor is despoiled.—RICHARD WAGNER.

FIRST STEPS.

MATURE judgment, the outgrowth of long years of experience in developing and training voices, is needed to start the student of song along the road of right progress. A correct start in vocal training hinges upon a plan of development that harmoniously unites or merges the breath and voice into one perfect co-ordinate action.

Development of the voice automatically includes development of the breathing. Hence wrong breathing is as sure to result in injury to the voice as wrong use of the voice is bound to react disastrously upon the breathing.

One thing then inevitably happens to a singer's voice when it does not co-ordinate perfectly with his breathing, and that is throaty tones of a pernicious type. Such use of the voice is sure to cause trouble, besides disagreeable tone qualities. This throat unease and corruption of tone quality is largely due to deficient training and consequent lack of poise in the management of the breath. A singer thus crippled can never reach a high state of vocal efficiency because of bad vocal habits engendered by inadequate preparation.

A beginner does wisely in placing himself in the hands of one who, besides possessing profound knowledge of vocal matters and of the art of teaching, also instinctively comprehends individual needs and plans:

First, the range of tones within which to commence practice.

Second, the degree of loudness of tone to be employed.

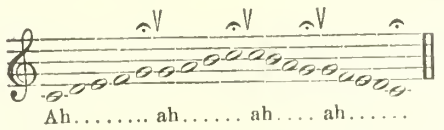
Third, the approximate degree of physical stress to be thought out in managing the breathing; a matter largely influenced by the tone that is being used.

Fourth, suggestions and ideas that will promote musical expressive tone in singing.

Under such wise and intelligent guidance there will be encouraging and substantial headway. Such training is bound to be in accord with the age, physical condition, talent and temperament of each individual pupil. *A pattern is formed for the pupil, not a pupil formed to a pattern. Herein lies the kernel of the matter respecting a safe, sure and sound method of vocal training.*

THE SLOW SCALE IN VOCAL PRACTICE.

The following exercise is most valuable for gaining perfect sustainment and evenness of tone:



Ah..... ah..... ah.... ah.....

Transpose to higher keys, but for the first six months sing no higher than from E to E. Begin on the vowel ah and change as your feelings may suggest to awe or oh, as the voice ascends. Follow these same suggestions regarding change of vowel in descending the scale. The idea of changing or modifying the vowel is to make easier the work of introducing different shades of color into the tone. Sing slowly; at first count mentally two beats to each note. Take breath at places indicated by check. Later, as the breathing grows in endurance, each note can be sustained for a longer period. Sing with utmost smoothness, eliminate the slightest vestige of a tremolo. Pass from one note to the other in true legato style, cleanly, clearly and without slur or drawl. This exercise should be practiced every day during a singer's career. There is nothing better. It develops to the greatest degree the most expressive and valuable tones of the voice, viz., from C to E.



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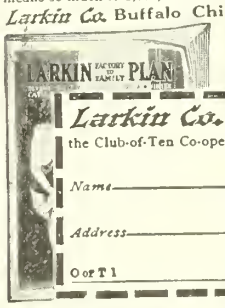
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Department for Organists

Editor for September, MR. HENRY S. FRY

[Mr. Henry S. Fry was born at Pottstown, Pa., in 1875. He came to Philadelphia in 1889, where he studied the organ with representative teachers. He has played in leading Philadelphia churches for over twenty years and is now the organist at St. Clement's, in that city. In addition to this, he has given some four hundred recitals and has inaugurated about one hundred and twenty five new organs. He has filled many positions with musical societies with success, among them State President for Pennsylvania of the National Association of Organists; Treasurer for the Philadelphia Music Teachers' Association; Vice-President of the American Organ Players' Club; and Treasurer for the Pennsylvania Chapter of the American Guild of Organists. Many of his pupils are now filling church positions.—EDITOR OF THE ETUDE.]

First Steps in Learning to Play the Pipe Organ

IN large cities the question of proper instruction for the organ student is one comparatively easy of solution—not so, however, in the hundreds of small towns and villages throughout the country where in the past decade many pipe organs have been installed through the generous assistance of Andrew Carnegie. Many of these instruments never secure an adequate handling because of the lack of opportunity for those presiding over them to secure proper instruction, except at great expense, due to the necessity for paying travelling expenses to reach the city teacher.

To endeavor to aid those hampered by such conditions is the aim of this article, not by a series of "Dont's," but by giving some practical points that are important in the building of the foundation for good organ playing.

THE GREAT ESSENTIALS.

First of all the student should understand that there are material differences in the manner of playing the organ from that of playing the piano. In the organ there is no damper pedal to sustain the tone, consequently to secure that most important essential of true organ playing —a perfect legato, or binding one note to another,—it is necessary that the fingers be trained to produce it without any artificial aid. True this legato is also essential to good piano playing, but the much abused and so-called "loud pedal" of the piano covers a multitude of defects in this direction. To secure proper smoothness in playing the organ two important attainments are necessary —first, the ability to secure an absolutely simultaneous up and down motion between the various fingers, and second, the ability to quickly substitute one finger for another finger, or one set of fingers for another set.

This necessity for legato playing of course applies also to the use of the pedals—how many organs are presided over by those known as "swell pumpers" who place the right foot on the swell pedal, and with the left make frantic "stabs" for the notes to be played on the pedals.

After a perfect legato is secured on manuals and pedals it is necessary to use hands and feet at the same time, and secure independence of motion between [illegible].

TONE COLOR.

[illegible] is a proper [illegible] and the ability to recognize [illegible] of the different families [illegible] stops [illegible] so [illegible] and combination.

MAKING A START.

But the ambitious student with little or no opportunity will say "how shall I attain these important requirements?" First, the writer's advice would be to secure a modern edition of "The Organ" by Stainer and read carefully the extensive reading matter in the forepart of the book. This need not all be mastered before beginning the practical work at the organ, but can be studied in connection with it.

THE PRACTICAL WORK. First arrange the stops as follows:

Great Organ—Melodia and Dulciana.
Swell Organ—Salicional, Stopped Diapason and Flute 4′.
Pedal Organ—Bourdon.
Couplers.
Great to Pedal.
Swell to Pedal.

(In two manual organs the Great Organ Manual is the lower one.)

After arranging organ as above, practice "Exercises for the free use of the ankle joint" (from book suggested) being careful that the motion of the toe and heel is made as directed.

Next practice finding the various open spaces on the pedal board (without looking at the feet), as follows: beginning at lowest C run the toe of the left foot along the front edge of the sharp keys until the toe slips in the space between D sharp and F sharp—this will guide to E and F—continue the toe along the front of the sharp keys until the foot slips into the space between A sharp and C sharp—this will guide to B and C. Continue to the top of the pedal board, thus becoming familiar with the position of the various open spaces representing E and F and B and C. At first use the left foot for the lower half of the pedal board and the right foot for the upper half, though of course it will be necessary later to find the pedal keys with either foot. After thus becoming familiar with the pedal board practice the first exercise under heading "Exercises for finding pedal keys by feeling with the toes, without looking at the feet." After the first exercise has been thoroughly prepared, practice those following under the same heading, *always legato and without looking at the feet*. It will now be necessary to find pedal keys other than B and C and F and F. A few illustrations will guide the pupil to find these additional keys. To find D place the toe in the space covering B and C, pull the toe around the front of the C sharp key until it rests on D. To find G place the toe in the space covering E and F, pull the toe around the front of the F sharp key until it rests on G. To find A place the toe in the space covering B and C, and pull the toe around the A sharp key until it rests on A.

In connection with these pedal exercises practice those for the hands alone, marked "Exercises for manual touch" and those under the heading "Exercises for the practice of independent movement of the hands, on two manuals." Practice slowly, carefully, and with a decided up and down motion of the fingers, ALWAYS LEGATO.

GOOD PEDAL EXERCISES.

After the student is able to find promptly any key on the pedal board, proceed to the pedal exercises immediately following those for finding the keys, to secure flexibility and become familiar with intervals. Having mastered these the next step is to practice the exercises for passing one foot back of the other under the heading "Scale-passages on Pedals." After finishing these and the exercises marked "Toe and Heel" the student may attempt to play the two-part exercises for left hand and pedals and right hand and pedals "Easy exercises for giving independence of movement to hands and feet." Follow these with "Easy Trios for producing independence of hands and feet" and "Trios embodying the previous work done."

Up to the point of playing the Trios, the registration given above will be sufficient. For trio playing on two manuals and pedals, a different registration is desirable, the best effects being obtained if tones of contrasting colors or qualities are used on the manuals. The following registration is suggested:

Great Organ—Melodia or Flute 8′.
Swell Organ—Oboe or string tones 8′.
Pedal Organ—Bourdon 16′ and a soft 8′ stop if available.

If a soft 8′ stop is not available couple one of the manuals to pedal.

These trios may be varied by playing some of them left hand on the Great Organ, right hand on the Swell Organ, and others left hand on the Swell Organ, right hand on the Great Organ.

ACQUIRING SMOOTHNESS.

As was stated earlier, one of the two important attainments necessary to secure smoothness in playing the organ is the ability to substitute one finger or set of fingers for another finger or set of fingers. This can be accomplished by practicing the exercises which are inserted for that purpose, under the heading "The Legato Style" and the various exercises immediately following. These should be supplemented by the Chorales and Hymn-tunes appearing under that head, played first hands alone, with substitution of fingers, then with pedals, and lastly with the melody played as a solo, the left hand playing the alto and tenor parts on another manual with softer stops, the bass part being played on the pedals.

The student having now attained proficiency in the manner suggested should continue the work along three different lines:

First, the further study of trios, a most valuable means of securing independence between the right and left hands and hands and feet. For this purpose may be used Albrechtsberger's Trios, Master Studies for the Organ, edited by Wm. C. Carl (which contains an abundance of material in trio form) and the Trio Sonatas of J. S. Bach.

Second, the study of the organ works of Johann Sebastian Bach, beginning with the set of compositions known as the "Eight little Preludes and Fugues. Of Bach's works there are various editions,

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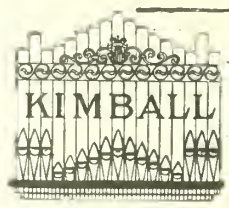
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SUPPLEMENTARY WORK.

Third, the study of other classical works by more modern writers such as Mendelssohn, Guilmant, Rheinberger, Merkel, Widor, Reger, etc. Along this line compositions of the present day writers, and compositions not originally written for the organ, but transcribed for it, should be included.

Study along these three lines can be continued at the same time. It is important that the student should early study some of the modern compositions for organ (after mastering the exercises) as of course congregations cannot be expected to digest a steady diet of Bach and the heavy classics.

As suggestions for registration are given with most of the compositions for the organ, and no set rules can be here given as to the use of stops in anthem playing (proficiency in this direction coming as the result of experience in registration of organ works, transcriptions and hymn-tunes, and the suggestions sometimes given by the anthem composers) this subject will not be gone into in this article.

THE INFINITE VARIETY OF THE ORGAN.

BY HORACE BARTON.

ANCIENT an instrument as the organ is, it is perhaps less understood than any instrument in use at the present day. While many other musical instruments have remained in the same state for a great number of years, the organ has undergone such changes and improvements that it has gradually developed a new side, until it is now an instrument possessing a dual character, and in consequence its usefulness has been increased to an amazing extent. The remarkable skill and ingenuity shown by organ-builders in bringing about these changes is one of the wonders of modern instrument building. The difference between an organ built to-day and one built a hundred years ago is as great as exists between ships separated by a similar interval of time. The generally-accepted idea that the organ, by reason of the solemnity of its tone, is the most suitable instrument for accompanying the service of Divine Praise is without doubt correct; but the oft-expressed opinion that its usefulness ends there is one of those false notions, due partly to ignorance, and partly to lack of knowledge, which are so difficult to eradicate from some minds, and which, while they exist, do not give new ideas a chance to filter in.

THE ORGAN'S DUAL CHARACTER.

Above I have referred to the organ's dual character. By this I mean that it can be treated as an organ pure and simple, making little use of the many effects that can be produced by different combinations of its multi-colored tone, but sufficient to avoid monotony. This is undoubtedly the proper way to employ it in accompanying a church service, and grand and almost awe-inspiring effects can be obtained by this method. No one who has heard the pure diapason tone of a fine organ reverberating in a great cathedral will deny that. But it is with the other side of its character that I am chiefly concerned in this article—namely, its use and capacity as a solo instrument.

Modern solo organ playing may be described in one word—orchestral—and the most essential attributes of a modern concert organ are great variety of tone color, and convenient accessories for bringing the different colors quickly into play. Without a thorough knowledge of the orchestra and orchestral effects the solo organist nowadays is at a serious disadvantage, and for that reason players who adopt the modern style of playing endeavor to know as much about the orchestra and its effects as of the organ itself.

It will be generally admitted, I think, that an orchestra consisting of expert players with fine-toned instruments, under a conductor of imagination, is unsurpassed as a medium for the expression of emotion by music, because it affords such a variety of color and such vast scope for the rendering of complex rhythms. Roughly speaking, the different tone qualities a composer has at his command when writing for orchestra are: String-tone, flute-tone, brass-tone, and reed-tone. These may be subdivided into various shades, as, for instance, string-tone into open and muted string tone; shady viola tone; rich 'cello tone. Flute-tone into varying qualities to be found in the different registers of the flute. Brass-tone into mellow horn tone; the strident and vibrating tone produced by the slide trombone; noble and majestic trumpet tone. Reed-tone into the piercing and plaintive tone of the oboe, and the warmer quality of the clarinet. This is only a very meagre subdivision, but sufficient for the present purpose. Then there are, of course, the limitless blends to be obtained by mixing the colors.

COLOR EFFECTS.

Now I claim that these color effects can be obtained on a good concert organ, and that the dynamic effects of the orchestra can be produced as well. Of course, the organist has only two hands and two feet, but more can be done with ten fingers than people unacquainted with modern organ technique are aware of. Advanced organ technique is about the most complex thing of its kind in existence at the present day, and to develop and maintain it requires the utmost concentration, as well as a great amount of time.

As an example of color effects to be obtained on the organ by modern methods my own arrangements of Sibelius' *Minnelied* may be cited. This is a composition that depends for its remarkable effect chiefly on its color scheme. The instruments used are flutes, oboes, clarinets, bassoons, horns, tympani, harp, and the usual strings, muted. By different combinations of these instruments the composer gets some beautiful effects. The tone qualities of the above-mentioned instruments as employed in this particular piece can be reproduced on the organ with remarkable faithfulness. In arranging it for organ the difficulty is to give to each part of the harmony and portion of the melodies the color intended by the composer. In the old style of organ-playing the colors would have been combined on one keyboard or manual, but by that means only a very poor idea of the tonal effect is obtained, because, though of mixed color, every note of the harmony would have the same tint. The new style of playing aims at giving each separate voice or groups of voices the color intended by the composer. This is quite possible, but much more difficult to do. In the case of the piece now referred to, in order to obtain the proper effect it is necessary to play two parts on the pedals, while each hand plays on two keyboards at the same time, the tone quality on each

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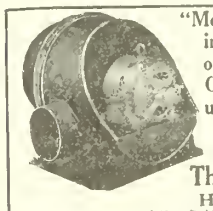
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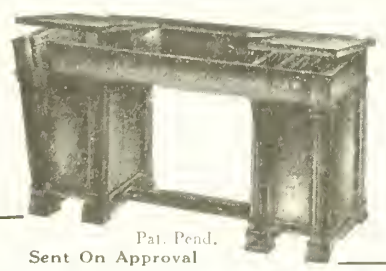
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manual being different. This arrangement can only be played on an organ having at least three keyboards and pedals. The tempo of the *Minnelied* is very slow, but the effort made to preserve the true color-scheme makes it very difficult to play.

There being a popular notion that the organ is what is called a mechanical instrument, it may be as well to refer to that point. By mechanical is meant, I suppose, that it is not capable of so much expression as the piano, for instance, or the violin, or the 'cello, or any other instrument on which the player has direct control over the actual means of causing vibration. In other words, the organ-player has no direct control over tone-gradation. If the keys of the piano are depressed quickly loud tone results; if depressed slowly a soft tone is obtained. A violinist or 'cellist gets tone variation by varying pressure of the bow. The rate of descent of the organ key makes no difference to tone-volume, and, moreover, the note sounded retains its full volume so long as the key is kept depressed. On the piano directly a note is sounded it begins to lose volume; thus there is a continuous shading off. This continual shading off is supposed to be a great aid to expression. Sometimes it is, and sometimes it is not. Composers of piano music have had to invent all sorts of devices to counteract it. Beethoven, for instance, in his piano works makes use of broken chords to produce sustained tone, the notes of which, when properly played, are not heard singly, but give the effect, more or less, of long-sounding chords of equal volume. It is true that players often pride themselves on the clearness with which each note of such passages stand out, but the musical effect that Beethoven intended is not produced by so doing.

Though an organist has no control over tone by key speed, he can control the tone by other means. On an organ with a well-constructed Swell pedal on the balanced system he can emphasize and vary tone volume at will, and obtain the most delicate gradations. It is possible to put as much expression into a Chopin Nocturne on the organ as on the piano. Expression depends as much on Rubato as on tone variation. Both of these means are at the organist's command.

THE SOURCE OF EXPRESSION.

The whole truth of the matter is, that expression springs from the developed imagination of the human being at the instrument, and if he can rise above technique, which is only the means to an end, and keep his imagination alive, his playing will express some emotion or other. A player with heart and brain in full working order, and who can rise above technique, will get more expression out of a broomstick than another—who has developed his fingers but allowed his imagination to become atrophied—will squeeze out of any musical instrument invented by man.

The touch of organs now being as light as the lightest piano-touch, rapid passages can be played with ease, both legato and staccato. Imperfect phrasing and faulty part-playing may often pass unnoticed on the piano as tone dies away. On the organ such faults become very glaring. Let a good pianist play a Bach Fugue on an organ keyboard, and he may find that his part-playing is not as perfect as he imagined it to be.

People listening for the first time to really good organ playing are often astonished at its lightness and crispness, and the rhythmic swing of the music generally. Where they were accustomed to regard the organ as a kind of clumsy elephant, they find it tripping along as light as a fairy. Such people often accuse an organist of not treating his instrument with the respect due to its ponderous dignity. They are listening to something that they are not accustomed to, and, of course, having such a weighty thing as an elephant on their minds they find a difficulty in making room for anything else. The effect of rhythmic lightness is produced by nothing more outrageous than perfect phrasing and extensive use of the agogic accent.

The organ is still being developed and improved. Percussion effects are being introduced, and others are bound to come, such as tremulants of varying power to produce string tremolo. There is no reason why a real harp worked from the keyboards should not be included in specifications.

The question is often asked, "Why do not organists confine themselves to music specially written for their instrument?" The same question might also be asked of pianists, violinists, 'cellists and even orchestras. It is not so long ago that Bach's Organ Toccata and Fugue in F was transcribed for orchestra and played in London. What organists feel the need of is composers who will write *orchestrally* for the organ. Some do. Hollins, for instance, in his *Concert Overture in C minor*, and *Concert Rondo in B flat*, and other works. But there is not enough of them; so organists, knowing what the organ is capable of, fly to orchestral music, the greater part of which is far finer music than that written for other instruments.

The organ not being a household instrument, comparatively few people have anything like a really familiar acquaintance with it. But, in my opinion, as a solo instrument its possibilities are boundless. Such being the case, I believe that its great usefulness in the past will be eclipsed by its far greater usefulness in the future.—*The South African Musical Times.*

DISCRETION IN THE CHOICE OF VOLUNTARIES.

BY SIR FREDERICK BRIDGE.

THE question as to the choice of voluntaries depends mainly upon the amount of executive ability possessed by the organist. There is an immense field for choice, and this point in itself causes difficulty to those whose experience of organ playing is in the main limited to their own efforts, and who have to depend for their guidance upon the catalogs of music publishers. One thing is, however, certain—that it is unsafe for the inexperienced organist to add to the difficulties of performance by playing from mere pianoforte scores, which necessitate his "arranging" as well as executing the piece before him.

Music of the simplest character, yet properly arranged for the player, can readily be obtained, not only in the case of music originally written for the organ, but also of those which have been adapted to it. This should be sought by all those who desire to make effective use of their instrument in a legitimate manner. The voluntary selected on any particular occasion will depend in a great measure upon the time and place where and when it is required. It is obvious that an appropriate piece for Faster Day would not be suitable to Ash Wednesday or Good Friday. The nature of the service should not be lost sight of, and while not attempting too much to point a moral or adorn a tale, the player should take care that his incoming and outgoing voluntaries are not at variance with the sentiment of the service with which they are associated.—*Organ Accompaniment.*

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Department for Violinists

Edited by ROBERT BRAINE

MISSED LESSONS.

THE missed lesson problem is of vital interest to almost every violin teacher. for many violin teachers lose a generous slice of their income from it. A teacher of the violin in a city of 100,000 inhabitants said to me recently: "I lose at least $600 every year in the way of missed lessons, and I am seriously considering what I had best do about it. I have never charged for missed lessons, and I find that many of my pupils take advantage of the fact. If the weather is bad several of my pupils are sure to miss, and all through the year I get a dribble of excuses of all kinds and character. Pupils will stay away because they have not practiced, or if they have company, or wish to attend some social event, or a thousand and one things happen to keep them from their lessons. If I should make and enforce an iron-clad rule that missed lessons must be paid for, I am quite sure that I would lose a certain number of pupils, since it has never been the custom in our city to charge for missed lessons. Whether the better attendance of the pupils who would be willing to pay for the missed lessons would compensate for those whom I lost, I cannot say. It would be an experiment."

Thousands of violin teachers all over the country have the same experience as this teacher. The fact of the matter is that it is difficult for the private teacher in the average American town to charge for missed lessons. In the case of a regularly incorporated and established conservatory or school of music it is much easier. The manager of the school has the plea to make to his patrons that he is obliged to pay his teachers whether the pupils come or not, and if he should make deductions for missed lessons he would have difficulty in keeping up his salaries. Then people are aware that in colleges and schools where general branches are taught, tuition is paid in advance for a definite period, and no deduction is made if the pupil is tardy or absent. When they send their children to a school of music it therefore seems reasonable to them that the tuition should be paid for a definite term, and no deduction be made for missed lessons.

TEACHERS SHOULD COÖPERATE.

In the case of the private teacher, however, unfair as it is, people seem to reason in a different manner. They are dealing direct with the teacher, and if they are made to pay for lessons which have not been given they seem to feel they have been swindled. They are used to disappointing their dentist, their doctor and lawyer without being charged for it, and think their music teacher should come in the same class.

The custom in regard to paying for missed music lessons differs greatly in different towns and with different teachers in the same town. In some cities the custom of paying for missed lessons is thoroughly established and the teachers have little difficulty. In other cities it is not the custom and if one teacher tries to establish the rule in his own business he is apt to lose pupils. It would seem that the most sensible plan would be for the teachers of a city to establish an association and all insist on missed lessons being paid for. All the teachers would thus be benefited.

In the case of the private teacher the estimation in which he is held by his patrons has much to do with his power to enforce the rule. If he has such a well established reputation as a teacher and there is such a demand for his lessons that people will patronize him and no one else, he will find that he will have little difficulty in enforcing the rule. If, however, he finds it difficult to obtain and hold pupils, and if there are other teachers in the same town who do not charge for missed lessons and who are equally or more popular than he, it might be suicidal to be too strict in this regard.

CONTINUITY OF LESSONS ESSENTIAL.

One thing is certain, pupils who make a practice of missing lessons for all sorts of trivial reasons, gain nothing by it in the end, even if they fail to pay for the lessons. Musical instruction to be of real benefit must be regular. The pupil who is continually missing lessons makes little progress. The pupil who has been unable to practice one week often reasons that it will be useless for him to go for the lesson at the end of the week on account of his lack of practice, and that it would be better to practice the following week without having taken his lesson. This reasoning would be sound, if he knew exactly how to practice that particular lesson, and knew every mistake as soon as he made it. The fact of the matter is, however, that the average pupil will forget in a week many of the points which his teacher has given him in the lesson of the preceding week, so it would be better for him to go for his lesson at the end of the week of little practice, to have his teacher go over the lesson again with him, and point out all the points he should observe in his second week's practice. People who have children attending the public schools would see the absurdity of their children taking a lesson in arithmetic or geography once every two or three weeks, but they often fail to see why it is that a teacher cannot make a finished artist out of a music pupil who comes at the same infrequent intervals. A very large amount of the money spent for music lessons in America is wasted just through the irregularity of instruction. Then music patrons should remember that the teacher cannot fail to resent people engaging his time and failing to pay for it, although he may submit to it. A teacher cannot take much interest in the pupil who is continually missing lessons. He loses interest in such a pupil. He forgets what the pupil is doing, and loses the connection of the lessons. The teacher can also favor the pupil who is regular and punctual, and throw many extra privileges in his way, in addition to the actual time which the pupil pays for, but it is pretty safe to say that he will not give these extras to the pupil who failed to show up because "Uncle John came to spend the week end," or "forgot his lesson in order to go skating."

HOW TO PLAY THE ARPEGGIO.

A CORRESPONDENT writes: "Hereby I take the liberty of asking, if in one of your future articles in THE ETUDE, in regard to the violin, you would give a few ideas or advice for the arpeggio. Also the best way to improve it, and the studies most appropriate for it. I have what is considered a presentable staccato, but cannot say the same about my arpeggio."

Our correspondent is not alone in his troubles with the arpeggio, for passages of this character often prove troublesome to otherwise good violinists. The word "arpeggio" means that the passage should be played in a harp-like style (Italian "arpa," a harp). An arpeggio occurs when the notes of a chord are played one after the other instead of simultaneously. Arpeggio passages are peculiarly and characteristically effective for the violin, harp, viola, cello, piano, guitar, mandolin, banjo, in fact any instrument in which the tones are produced from strings. Such passages are especially effective for the violin, and almost every violin concerto and elaborate violin composition has important arpeggio passages.

The greatest faults in arpeggio playing are playing out of tune, lack of evenness, and the failure to hold the fingers down while the arpeggio is being played. I think the pupil will get the idea of the left hand work in arpeggio playing best by playing the passages in chord style at first. For instance in the following arpeggio passage:



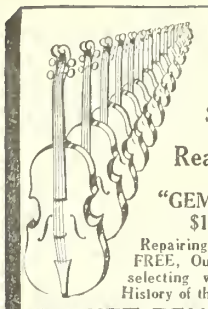
it will be best to practice it at first as a chord as in the following:



This will prevent the student from the tendency to remove his fingers from the strings while playing the arpeggi, as so often happens. He must be made to understand that while playing the arpeggi the fingers must remain on the strings just as if the chord was being played. It is also likely that he will get the passages in better tune by playing them in chord form first. Having practiced the arpeggi as chords until he can play them in tune and make the changes of the fingers from one chord to the other promptly without having to grope around for the fingering while making the change, he will be ready to play the passages in arpeggi form. At first the notes forming the arpeggi should be played not faster than as quarter notes, Andante, and with a somewhat exaggerated accent on the first note of each group as in the following:

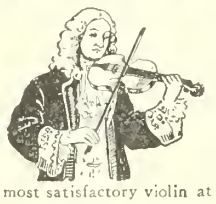


It is this lack of slow practice which causes so many students to fail in learning the arpeggio. It requires the greatest strength of mind on the part of both teacher and pupil to get this slow practice done. Most pupils practice the arpeggio at full speed, grinding out the notes in a jerky uneven manner, and wondering why the passages do not sound right. The reason



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is that they are not playing the notes in even succession at all. Tell the average pupil to practice such passages very slowly and he will only slacken the speed in a slight degree, but at the same time imagine that he is doing "slow practice." Everyone, teachers and pupils, admit that slow practice is the best way to learn any thing on the violin, but how very, very little of it is done. I have often had to force pupils to practice an arpeggio passage with the metronome, making a note at each tick of the metronome set at 60. Where the pupil has no metronome, he can be directed to make a note each time the clock ticks. Evenness will come with this slow practice, and the speed can be gradually increased. If pupils will only do enough of this slow practice their success is assured. One of the most frequent faults in playing such a passage as the above is the omission of the first note of the second group (in this case the note A). For this reason it is best to insist on a considerable accent on this note.

Having mastered the arpeggio in legato, the various forms of staccato, springing bow, etc., can be taken up. By giving a little impulse with the wrist on the first note of the arpeggio, the stick of the bow can be easily put in vibration to produce the staccato effect over the strings, a well-known instance of which is found in the Mendelssohn Violin Concerto.

The arpeggio should be practiced with a great variety of bowings, as given in many of the standard violin studies. The following are good studies for the arpeggio; Exercise 85 (first position, over two and three strings) in Hermann's Violin School, Vol. I; Etude No. 10 (in first position, over three and four strings, and with various bowings) in Kayser Studies Book 1, Op. 20; Exercise No. 80, in Hermann Etudes for the Violin, Edition Peters No. 2031B; Kreutzer Etude 13 (over three strings); also Kreutzer Etude No. 30; Fiorillo Caprice No. 23, also No. 36 (over three strings), which is given with fifteen different bowings. Many other good studies could be cited, but there is no lack of material for arpeggio technic, since any series of chords for the violin can be made the basis of an arpeggio study, by playing the notes of the chords in arpeggio style.

A CONCERT THAT COST OLE BULL A PRECIOUS DIAMOND.

BY HELEN WARE.

"There have been books and books written about the pioneers of all professions and trades in America, but about the pioneers of musical art there has been very little said in comparison to the vast amount of material that would reward the collector of these fascinating tales, so rich with pathos and humor."

Not long ago this fact was forced upon me recently when I played for an old Canadian one evening not long ago. Following our impromptu musicale, he asked for permission to tell his tale, and that he did in a simple, hearty manner.

"While you were playing," he said, "my thoughts wandered back to 1866, when as a youngster I was just commencing to eke out a scant living independently, in Toronto, Canada. That winter Ole Bull came to town to give a concert. I saved my pennies long before he came, but with all my stinting I could not scrape together the price of the admission fee. The night of his concert a terrible blizzard blew up. I loitered about the entrance of the concert hall, waiting for Goddess Fortuna to perform some miracle in my behalf. The street was almost totally deserted; only here and there could one see a drenched straggler battling his way homeward through the blinding snow storm. It was long past the hour of beginning, and the poor manager peeped up and down the street every now and then to see whether there was a sign of hope anywhere in sight. His prayers were answered by the howling wind.

"Meanwhile the meager audience inside became very impatient and called out loudly for the artist. The manager rushed back of the stage and implored Ole Bull to begin his program, but on learning that there was scarcely any audience outside Ole Bull refused to step out. As a last attempt the frantic manager came out and without much ceremony took myself and a few more brave but rather shabby lovers of music by the arm, and, *nolens volens,* we were made a part of the audience.

"I could hardly realize that they would allow me to hear this great artist absolutely free, so I insisted that I hadn't enough money to pay for my admission. But I was soon assured that this was 'a treat on the manager.'

A FREE CONCERT.

"At last Ole Bull came out and in a very ugly mood commenced to play his program. The pocket edition of an audience became very restless after listening for four or five minutes, and finally they insisted that they wanted 'another piece!'

"Evidently they did not find the composition as interesting as its title. It was the *Devil's Trill,* by Tartini. Ole Bull battled with the angry elements for a minute or so, then with disgust struck his bow against the piano and, scoffing at the audience, abruptly turned and left the stage. Only after the longest persuasion could his manager convince him that all would be well if only he played some compositions of less gray matter. Ole Bull was not to be pacified, and I believe it was only his desire of revenging himself on his unsophisticated audience that brought him back. This time he played *Home, Sweet Home.* It is needless to say that soon he held his audience spellbound under the sway of his beautiful tone and magnetic personality. One by one he played for them the melodies of old, and after each number his listeners gave him a louder ovation of cheers and applause.

"Ole Bull worked on their emotions craftily. He realized that, once his power over them became absolute, they would listen to the most classic of classics enraptured. And so it happened. Without any explanation whatever he commenced to play the very composition he was hissed for. He played through *The Devil's Trill* from beginning to end, rising to such glorious heights in its spirited rendition that when he ended it his handful of audience rushed to the stage and begged him to play it once again (no mean encore). Ole Bull faced them, bowing and smiling good-naturedly over his triumph.

"Suddenly his smile vanished and his features reflected a great fright. Upon being asked the cause of this, he replied that he had just discovered that the precious diamond which had been set in the point of his bow was missing. All helped to look for the gem, but after a lengthy search we gave up in vain. The diamond was lost, not to be found. At least, not by Ole Bull." That was the price he paid for the victory he won while fighting for the recognition of Tartini's wonderful composition.

We had seen the sparkling glitter of it when he first commenced to play, but it was never again seen after his angry rapping for attention."

Some Violin Questions Answered

R. L. K.—Either you have misunderstood the listing of the violin in the catalog, or else the date given is a misprint. There is no German violin in existence of the date of 1275. A leading authority says: "No instrument of the violin pattern that can be fairly assigned to a date earlier than the middle of the 16th century is in existence." 2. The firm you mention is one of the largest dealers in musical instruments in the world and is thoroughly reputable. 3. In buying a violin for $50 or less from a violin dealer you would probably get a more satisfactory instrument by buying a new one than a genuine old one at that price. A really good toned old violin in a good state of preservation is worth considerably more than $50, even one made by an obscure maker. Like real estate, horses, or diamonds, one can occasionally purchase a violin or any other article below price, but such opportunities are rather scarce. 4. Neither I nor any one else could advise you in selecting a violin by looking over the descriptions in a catalog. In order to give an opinion as to the quality of a violin, one must test the instrument thoroughly. 5. You have a mistaken idea in regard to genuine old violins, made by the great masters. If you should go to an art store in one of the large cities, you would find hundreds of oil paintings which you could buy at prices from $15 and upwards. You would also find other paintings by great artists for which you would have to pay thousands of dollars. In the same way you will find in the catalogs of violin dealers many old violins by obscure, unknown makers which are priced from $25 to $100. In the same catalog you may find violins by Stradivarius, Guarnerius and other great makers which are listed at from $5,000 to $10,000. These violins were made by the greatest violin makers the world has ever produced, and they command prices accordingly. You are right in your belief that even violin dealers occasionally make mistakes in buying imitation violins for genuine, but this might happen in any trade. There are, of course, unscrupulous violin dealers, but reputable houses in the violin trade do their best not to misrepresent the maker or the quality of an instrument. They list their violins at what they really believe them to be worth, according to the maker, the state of preservation, tone qualities, etc. Other things being equal, Italian violins command the highest price in the genuine old violin market, but a good German or French violin will command a higher price than a poor Italian, unless the Italian violin was made by one of the great Italian makers and has a historic value aside from its tone quality. Not all Italian violins, even those of the greatest masters, have first rate tone qualities. I have seen genuine Strads, which had been scraped and which were in a bad state of preservation, which were not fit for concert use, and were far surpassed in tone by a good Lupot or Stainer. A good Stradivarius violin, in first class preservation, has, however, the finest tone of any violin yet made by man. Very few dealers carry more than one or two genuine Strads in stock, and when these are sold they have to ransack Europe and America to get other specimens for their trade.

W. C. E.—Aug. Riechers, Berlin, Germany, is the author of a work on the Stradivarius violin, in which he gives minute directions, according to the metric system of measurement, for making violins on the Stradivarius model. All dimensions of parts, graduations, etc., are given. I do not know of any such work devoted exclusively to the Guarnerius violin, but the information might be obtained in some of the following works, all of which are of great interest to the violin maker: *Art of Fiddle Making*, Broadhouse; *How to Make a Fiddle*, Hand; *Violin Making*, Allen; *Violin, How to Make It*, Broadhouse and Bull; *Violin Makers' Guide*, Davidson; *Violin Making*, Mayson.

E. F. C.—If your little daughter is strong and has good health, ten years of age is not at all too early to commence instruction on the violin. As some children are much larger at the same age than others, I cannot say exactly what size violin she should have for the beginning, but she probably would require either a half or three-quarters size. You had better engage a good teacher, and he could advise you in the choice of a violin as regards size, quality, etc. You can get a violin for any price from $5 up, but it is not well to get a violin of too cheap quality, if you wish your daughter to enjoy her practice and succeed, since the rough, grating sounds of a poor fiddle are not calculated to prove attractive to a child any more than they would to an older student. Probably an outfit which you could get for $25 would answer for the beginning, and you might arrange with the music dealer to take the violin back in part payment on a full-size violin later on, when she was ready for it.

M. K.—The more difficult of the studies and pieces you name are about the third grade. If you play these compositions really well, after two years' study with an hour's daily practice, you have made excellent progress, fully up to or above the average pupil. However, the whole matter hinges entirely on how well you play the compositions. I could not give a definite opinion without hearing you play.

WAGNER'S INCREDIBLE INDUSTRY.

THAT Wagner was most of his life a sick man is now generally known, and in the light of this fact it becomes almost miraculous that he should have accomplished so much. His letters are full of accounts of work completed under the greatest possible physical disabilities, which, added to his ever-present financial troubles, must have entailed a terrible amount of nervous exhaustion. According to Mr. John F. Runciman, however, Wagner had his full share of artistic temperament—if that is the name for a capacity for rapid change of moods and views. "We must not take Wagner's plaints in his letters too seriously," says this interesting writer, in his *Richard Wagner: Composer of Operas*. "He was an over-worked, nervous man of moods; like Mr. Micawber, he seems to have come home of an evening weeping and declaring himself a ruined man, and in a few hours gone to bed calculating the cost of throwing out bow windows to his house.

"Throughout his life his resilience of spirit was one of his most amazing characteristics; I have no doubt that in the depths of despair he would write to Liszt swearing that he only wanted solitude; and in an hour's time he would be thinking that it would be pleasant to spend an hour with the Wesendoncks—and go. In the same way he longed earnestly for death while spending all his friends' money on baths and cures and doctors, and seeing to it that Minna provided the best of everything for his table. The pile of work remains to show his life was one of incredible industry. Between the end of 1848 and the end of 1854 he wrote at least a dozen long pamphlets, and as many more that are not so long; he wrote the words of the *Ring* and composed and scored the *Rheingold*, and began the music of the *Valkyrie*. Further, he revised the overture to Gluck's *Iphigenia in Aulis*, and reconstructed his own *Faust* overture. How on earth he managed his interminable correspondence is more that I can guess. When we bear in mind the calls upon his time by his superintendence of opera and concerts, we cannot wonder that a man who did so much, and was born a weakling, was never quite well and incessantly complains of his nerves.

WHEN MUSIC WENT TO THE DOGS.

Music has always been going to the dogs. There has never been a time when some elderly person has not seen fit to warn the rising generation that the future outlook for music is hopeless. The following is an extract from a work published about 1778 in London, entitled *Euterpe, or Remarks on the Use and Abuse of Music as a Part of Modern Education*. Music in those days was regarded as a sort of sedative with which well-dined old gentlemen might be lulled to sleep after a laborious day's work in the hunting field, or at the pump-room. But there were signs of a change; Bach was little known, it is true, but he had already sown the seeds of musical revolt; Handel had stepped aside from writing trivial Italian operas to please the classes for the purpose of writing profoundly serious works to please the masses; and in a few years Beethoven was to knock at the door of Fate with his wonderful, terrible symphonies. Evidently the author of *Euterpe* felt the signs and portents of coming evil. He had probably been accustomed to the smooth sweetness of Papa Haydn, and had heard echoes of the approaching Beethoven. Observe his concern for the "heart" in the last line.

"The present state of dissipation in the fashionable world, and the *agitation* of spirits ever attendant on *crowded assemblies*, and the pleasurable pursuits, elevate the *mind of Taste* above the standard of *sober Thought*. Every thing is sought which can assist the *temporary Phrensy*, and nothing deemed worth our *knowing*, but *how to forget ourselves*. This unhappy situation renders the generality of our fashionable people lost to any serious examination of *true or false impression*, but are indiscriminately led to *approve* or *condemn*, whatever the *multitude* of *fashion* establishes by its sanction. Under this state it is, that our Music has become totally changed. It is not sought now as a repose for the mind after its fatigues, but to support its *Tumults*, not to impress the *Delights* of *calm reason*, or to prevail us to *listen* to the *charmer*; but she must leave the purity of her *own Nature*, and by divesting herself of *Simplicity*, force us to *admire*, not *feel*, and yield to *astonishment* and *absurdity*, instead of *chaste Beauty and delight*. In a word, the imagination is now to be surprized, whilst the *Heart* is totally *neglected*."

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WAGNER'S COMIC OPERA.

(*The Master Singers of Nuremberg.*)

MENTION a Wagner opera and at once we conjure up a fanciful world peopled by gods and goddesses, giants, mermaids, forest birds and winged horses. How many know about the Wagner opera of real human beings, *The Mastersingers of Nuremberg?* This opera is built around real people who lived their life in a real town over in Germany sometime in the sixteenth century; people who are as real as the town, and almost as quaint.

Everyone who has traveled in that part of Germany knows the round peaked towers that stand guard over the walls of Nuremberg, the slow moving Pegnitz river spanned by its arched bridges, the tall gabled timbered houses that bend and bow to each other across the narrow lanes; they know the castle on the hill overlooking the plains of Franconia, and the images of the Virgin Mary and the saints, which still linger in the quiet nooks of the churches. Just keep the eyes half closed and you can easily imagine yourself walking backward into the sixteenth century.

It is on the eve of St. John's Day and Walter Stolzing, an impatient and ambitious knight, has ridden in from the plains of Franconia, with poetry and romance in his soul.

Divine service is being celebrated in the Katherinen Kirche (St. Catherine's Church) in preparation for St. John's Day. Eva, the lovely daughter of Master Pogner, the jeweler, in company with her nurse, is attending the service, when she meets Walter, who has fallen in love with her. For this reason he has sold his castle in Franconia and come to the city of Nuremberg.

Eva, wilful and romantic, tells him her hand is promised to the winner of the prize for the master song to be sung the following morning.

Most of us think of Hans Sach, Master Pogner and of Beckmesser as born of Wagner's imagination, but they really lived, as did Hermann Oriel, soap boiler, and Balthasar Zorn, pewterer, and all the rest of the guild. Their names may still be read in the rolls and chronicles of the Mastersingers of Nuremberg. Even to this day successors to the guilds may be seen in Nuremberg bearing their banners through the streets even as the tailors and the bakers bear theirs to the meadow by the Pegnitz in Wagner's comedy.

Next we see the spritely 'prentices preparing everything needful for the Mastersingers. Walter asks one of them, David, an apprentice of Hans Sach, the shoemaker, what he will have to do in order to compete for the prize. David vainly tries to teach old-fashioned rhyming, Walter listens rather impatiently. Little he cares about the queer rules that govern the making of the masters' songs. One important point does not escape his mind he learns that while singing the prize song the judges will make a mark with [illegible] every time he breaks a rule. This [illegible] for the Franconian knight [illegible] But he cares [illegible] and Eva heartedly he goes [illegible] win the prize after his [illegible]

The mastersingers begin to come in one by one and two by two. They are in earnest conversation. Pogner, the jeweler and father of Eva, appears with an awkward fellow, Beckmesser, the town clerk, who is so conceited that he never doubts his success in winning the hand of the pretty girl. Walter, who has been standing near, comes up to them and entreats them to admit him into their corporation as a mastersinger. Pogner consents, but the jealous town clerk grumbles and objects. But the idea of having a nobleman among them causes a flurry of excitement.

"Where have you learnt the art of poetry and song?" they inquire.

"From Walter von der Vogelweide and the birds of the forest," answers Walter unfalteringly.

"Oh that will never do—you can not pass—oh no!"

They shrug their shoulders and turn away. But after much hemming and hawing they decide at last to give the young knight a trial, so the town clerk goes behind the curtain with his slate and his chalk and you may be sure he will not overlook the slightest error.

WALTER'S TEST.

Then Walter, happy and free, stands up and sings a beautiful song praising spring—he tells how spring came tripping into the forest waking up first this tree and then that tree and how she kissed the flowers into life; but scarcely has the knight begun this lovely song when a most terrible scratching is heard behind the curtain, and all the masters but one began shaking their heads, for isn't it a bold thing for a knight to sing a song in his own way, breaking all the rules of verse making and singing a new unintelligible language? They say the case is hopeless, that Walter can not be admitted—all but one, and he is the good shoemaker Hans Sachs. Then the masters say that Sachs is absurd to think of admitting him, and Beckmesser says, "You know nothing of poetry—go home and finish the shoes I have ordered."

Walter has failed, and Magdalene, Eva's nurse, tells David, the shoemaker's apprentice, that she is disappointed and grieved, that she can not bear the thought of Eva's having to marry the old and ridiculous town clerk.

Evening comes on, and we see Hans Sachs in his shop. He knows that Walter is a true poet, though he broke every rule, some of which Sachs had made himself, but Walter understands the main principles, and Sachs wishes him luck and the prize for the morrow.

While Hans Sachs is sitting idly pretending to mend shoes, Eva comes over to the shop for a confidential chat with her old friend, she is much troubled and very anxious about to-morrow. While she is urging Sachs to try for the prize, for she thinks that the shoemaker would not be half so bad as the town clerk, the knight himself is seen coming down the street.

Sachs resolves to help the lovers. It has grown quite dark by that time and the lovers have not been talking long when the sound of a lute is heard. They look up and behold! there is Beckmesser standing below Eva's chamber window trying to serenade her; but the cobbler who has been impolite enough to listen to all that has been going on outside his shop door, interrupts Beckmesser by singing himself. Magdalene steps out on the balcony, and Beckmesser mistaking her for Eva, sings louder and louder, Sachs all the time beating the measure on a shoe. Things are getting worse and worse, for the pounding wakes up David the 'prentice and he seeing Beckmesser singing to Magdalene, his sweetheart, is so outrageously jealous that he jumps through the shoemaker's window and gives the town clerk such a ringing blow under the chin that the song is stopped at once.

Then the most disorderly midnight brawl begins. The old town is a bit dull, and so much noise has rarely been known. Up go the windows, the doors open, and out come the neighbors. Not knowing what all the uproar is about they fall to fighting each other—it makes no difference to them, they fight for the fun of it. Some one cries, "Here comes the watchman!" They scamper in, and by the time the watchman comes sauntering down the lane, blowing his old ox-horn and calling the hour, everything is as quiet as midnight. But in the confusion Hans Sachs has managed to push Eva into her father's house and Walter he has taken in with him.

The next morning Sachs shows Walter the rules of poetry and encourages him to try again. Together they write down the song, and when they leave the room who should enter but Beckmesser. Seeing the song there on the bench he thinks Sachs is trying to win Eva himself, and knowing him for the best poet in all the land he takes the verses and goes off, vainly trying to make music for them.

A brighter, sunnier day there never was than the day Walter went out into the meadow with the merry crowd of Nurembergers to sing for Eva's hand. High up the jeweler and his daughter may be seen, a little lower sit the mastersingers, and down below stand the crowd of common people. The knight is somewhere in the crowd, no one knows exactly where.

Because the town clerk is the oldest he is allowed to sing first. He steps out and sings the stolen song. Everyone begins to laugh because he muddles the melody and the verse. Beckmesser turns to Sachs wrathfully and charges him with treachery, but Sachs denies that he is author of the song and pushing Walter forward he bids him sing the song. Walter, inspired by love, looks at the jeweler's daughter sitting there and sings such a song of hope and happiness that no wonder he wins the hearers' hearts, and Eva crowns him with a laurel wreath, while Pogner himself puts the gold chain around his neck that make him a Mastersinger.

And so the good folk of Nuremberg go home and live happy ever after.

WHILE the singing of birds is more usually associated with happiness, in some countries certain birds are considered ill-omened in their songs. Among the Slavonic nations, the hooting of the owl predicts misery and death; also if in Germany a screech-owl settles on a farm house on a moonlight night, and emits its melancholy note, neighbors are sure to hint that there will be a death in the family. The croaking of a raven is considered in Russia and Servia as foreboding the shedding of blood. The cuckoo is regarded by the Russians and other Slavonic nations as a bird of sadness, among the Germanic races, however, the cuckoo is usually regarded as a bird of good omen whose notes presag[illegible] the spring.

(*Continued on page 691*)

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

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Most of the imported music sold in the United States comes from Germany. As the present war conditions make importation practically impossible there is a tendency in certain quarters to increase the price or refuse to allow any discounts on all goods of this class. There is no excuse for increasing the cost of any MUSIC IMPORTED BEFORE THE WAR BEGAN and we shall make no CHANGE IN PRICES or discounts on any music supplied from our present stock; our patrons may therefore continue to order from us in full confidence that we shall take no advantage of a condition in itself so utterly deplorable. On the other hand music or music books that we may be obliged to procure *from other importers* as an accommodation to our patrons, will be subject only to such increases as are dictated by the policy of the importers.

Order Music Supplies Early

In the first few weeks following the close of the vacation period the demand for music supplies is extremely active and while all orders received by this house are given prompt attention and in most cases the music is forwarded at once to customers, it is not always possible to do this every day in September when the number of orders is so far in excess of the usual number; consequently orders not received before September 1st (or very early in the month) run the risk of some delay in shipment.

We will do all in our power to limit the delay in all cases, but the only safe way is to order a week or two before the supplies will be wanted for use. Teachers will consult their best interests by acting on this advice and save much annoyance and possible loss by getting their music supplies ahead of time.

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Few people outside of a music store realize the extent to which music dealers are compelled to guess what is meant by many of the written orders they receive. Persons ordering music are apt to assume that because they know in their own minds just what they want, any kind of a partial explanation or description will be readily understood by the dealer or his clerks and this theory is safe enough in many cases, but often enough in important situations the order is so worded that the dealer is puzzled or mislead and great disappointment is the natural result. We have repeatedly published suggestions along this line, particularly regards asking for "Czerny's Studies" or "Czerny Book I" without further description or the *opus* number, but we are nevertheless in daily receipt of just such orders as well as those asking us to send something or other "the same as before."

It is neither safe nor necessary to send indefinite and unintelligible orders and we are happy to say that fully 99 per cent. of those we receive are not of that class, but the remaining 1 per cent. makes more trouble than months of correspondence will adjust satisfactorily.

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Among the many helpful catalogs issued by Theo. Presser Co., perhaps the "Music Teacher's Hand-Book" is the one most frequently consulted by those who are looking for information or suggestions as regards Rudimentary Works, Blank Music Books, Lesson Records, Blank Bills, Receipts and other daily needs of the average teacher. Ask for a free copy of the "Music Teacher's Hand-Book" and begin your season's work with a proper business equipment. See also the column with the above heading elsewhere in this issue.

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On the two following pages you will find a great many articles marked for sale at prices very far less than the regular price for these articles. Thousands of enthusiastic customers take advantage of these offers right along.

The Introductory Offers are on works issued during the past season and thus offer a *last chance* to get one copy for a low price. The Advance of Publication Offers are just what the name implies—the works are delivered just as soon as issued at prices just about the cost of actual manufacture. Offers No.'s 1 to 16 are on brand new works never offered in these columns before.

We do not pretend that we are giving something for nothing. We are simply handing the customer what many firms would pay for advertising and introductory expenses with a new work.

Take one example: By ordering now you may secure Mrs. Krugmann's 10 Five-Note Recreations for 35 cents. This book will sell for $1.00 when it is published.

But, we have such confidence in this work that we are sure that you will be enthusiastic about it; show it to your friends and pupils, and we shall benefit from the sales. It is a fair exchange in which we both benefit.

Look over our list this month and you will see dozens of similar opportunities which mean *money in pocket* to you, if you take advantage of them now, and very probably *money in pocket* for us by way of later sales if your opinion of the purchase justifies our confidence in it.

New Hand-Book Catalogs

During the past six months we have been preparing a series of catalogs. We have called them Hand-Books because they are more than catalogs. They are actually courses of studies. They make suggestions for particular needs. They classify not only our own publications but in a great many instances give the standard publications of that particular classification published the world over.

The following are the contents; any or all are forwarded for the asking:

Hand-Book for Violin Music.
Choir and Chorus Hand-Book.
Hand-Book for Pipe and Reed Organ.
Hand-book for 4, 6, 8 and 12 Hands.

They have been prepared at great expense of time and money and we feel sure they will be worthy successors to the two already published: Piano Study Guide and Singers' Hand-Book. And still another and perhaps the most important is in preparation, that for *piano solo*. This will take time. In the meantime, we are well supplied with Thematic Catalogs of our publications made in different pamphlets for the various grades.

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Around THE ETUDE during thirty years has grown a mail order music supply house. Educational material has been published suitable for almost every need. Text books upon every subject in music have been issued. The greatest care has always been exercised. The best discounts that it has been possible to give from the very beginning of the house, have always been given. The stock of publications, both American and foreign, has steadily grown year by year until it is second to none anywhere. And above all this is service and satisfaction. Service is above everything.

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Just as this issue reaches our readers all the educational interests of the country, teachers of music, schools and colleges everywhere will be on the verge of opening their new session. Unfortunately, the ordering of their music supplies is oftentimes left to the last minute and we have literally tens of thousands of opening orders sent to us at the same time. Our organization at this time of the year is perfect. We are ready for the rush, but some better service can certainly be rendered if some of those orders are received earlier than others.

Brand-New Works Offered in Advance of Publication

Among the Publisher Notes pages in this issue will be found fourteen (14) works headed as above. These works have never been offered in advance of publication before. We desire to draw particular attention to the descriptions of these works. Some of our patrons order every advance of publication work that we mention and we have separated and listed them, and mention them here for their benefit. As stated above these are numbered among our September SPECIAL OFFERS as numbers 1 to 14, the titles being as follows:

The Easiest Velocity Studies for Beginners. Op. 83. (2 books.) C. Gurlitt.
40 Daily Studies. Op. 337. C. Czerny.
15 Studies in Style and Expression. Op. 25. Concone.
The Alphabet—25 Easy Studies. Op. 17. Le Couppey.
Sixty Etudes. (Violin.) Op. 45. F. Wohlfahrt.
30 Studies in Mechanism. Op. 849. Czerny.
The Young Musician. (Four Hands.) O. Schwalm.
Practical Method. Op. 249. (Part 3.) Newly Revised and Augmented. L. Koehler.
Studies for Violin. Op. 20. Books 1, 2 and 3. Kayser.
Scenes from Childhood. Op. 62 and 81. Kullak.
Sonatinas. Volume 2. Kuhlau.
Newest Dance Album for the Piano.
Crucifixion. Stainer.
Musical Impressions. Characteristic piano pieces for young players. H. H. Harris.

A Well-Known Piano Music Collection

Last month we advertised at a special price "The Concert Album" (Vol. I) containing a choice assortment of standard piano compositions by noted composers; that volume is no longer to be had at the special price, but for the month of September we will sell "The Concert Album, *Volume II*," a collection of modern classics in lighter form suitable for the drawing room or the recital, fairly "popular" in style; in fact the correct title of the book is "Concert Album, Vol. II; Popular," but the word "Popular" in this connection is not to be understood to mean that the music is of a trashy character; among the composers represented are Grieg, Paderewski, Dorn, Jensen, Schytte, Ringuet and Gabriel-Marie. There are twenty-five good selections in the book all worth playing, 99 pages, full sheet music size, large clear type; regular price, $1.00. *For September 1914 special cash price 35 cents*, postpaid if paid in advance; if charged, 10 cents extra for postage. This offer will not be repeated.

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These studies can be taken up after the instruction book is completed. They are all within Grades I and II. Each study has a little introductory exercise which prepares the player for the study itself. This introduction is to be repeated many times. This is one of the popular study books of the day, interesting as well as instructive.

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No. 5—Thirty Studies in Mechanism for Pianoforte. C. Czerny. Op. 849

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This is one of Czerny's favorite opus numbers which has held its own for many years, and is still much in demand. The studies are shorter and more varied than those to be found in Opus 636, Opus 229, etc., but they are all very much to the point. It is well adapted for use in intermediate work.

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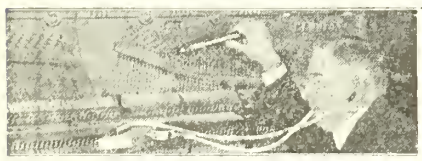
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At Home

A STATUE to Mme. Lillian Nordica is to be erected in Central Park, New York.

THE Philadelphia Symphony Orchestra now has a pension fund for its members.

IT is announced that Cyril Scott, the "English Debussy," is to visit America this year and perform some of his works.

IT is possible that Saint-Saëns, the most eminent of living French composers, will come to America for a short time in the coming season.

THE Century Opera Company of New York has secured the right to produce all the operas of Ermanno Wolf-Ferrari, whose *Jewels of the Madonna* and other works have proved so popular.

A NEW musical magazine has been launched. It is to be known as *The Canadian Journal of Music*, and has for its purpose the encouragement of musical life in the Dominion and the dissemination of musical news. Good luck to it!

MILWAUKEE has been trying the experiment of having opera in choral form presented in the public parks. It has been a complete success, the audiences having consisted of never less than 7,000.

THE Chicago Opera Company has tentatively arranged to give the following operas in English during the coming season: *Aïda, Madame Butterfly, Otello, Jewels of the Madonna, Carmen, Faust, Mignon, Cinderella, Lakme, The Tales of Hoffmann, Il Trovatore, Cavalleria Rusticana, Pagliacci* and *Martha*.

OUR readers will regret to learn that Arthur Foote, the distinguished American composer of Boston, has been suffering from appendicitis. Luckily he is on the high road to recovery. He was forced, however, to give up his summer session at the University of California, where he had a wide following.

A FUND of $250,000 is being raised in St. Louis for an opera house. $100,000 of this sum has already been raised; another $100,000 is already in sight, and it is considered that the $50,000 offer of the late Adolphus Busch can undoubtedly be revived. This looks as if St. Louis is to take rank as a leading American opera centre in the near future.

A PLAN has been adopted by the New Orleans Music Teachers' Association for the standardization of music teachers. Examination will be imposed upon future members of the organization, and study classes will be formed under the auspices of the association for the study of whatever subjects a sufficient number of members wish to undertake.

THE *Social Center Magazine*, of Madison, Wis., will have as an associate editor, in charge of the music department, no less distinguished a writer than Miss Margaret Wilson, daughter of the President. She hopes that the music department of the magazine will produce "songs which will be to the social center movement what the stirring battle songs have been to war time."

THE plans have been passed for the new fine arts building of Southwestern University. The building will be used chiefly to accommodate the departments of Music and Art. It will have a minimum of fifty teaching and practice rooms, two lecture rooms for theory classes, a large Art room, an Auditorium with a seating capacity of 1,500 or more, with a stage to care for a chorus of 300, with an orchestra of fifty, and a three manual pipe organ. The music department of this enterprising university is in charge of Arthur L. Manchester.

JOHN BARBERIS, ninety years old, says *Musical America*, was arrested recently for asking alms in front of the Metropolitan Opera House. He told the police that he had been an operatic tenor and had sung at the Academy of Music before the Metropolitan was built and as a member of the original Metropolitan company. He sang with Patti, Sembrich and Nordica, he said, but poverty had come to him with old age. The magistrate discharged him and a purse was made up for him among the spectators in the Night Court.

THE first American Congress of Catholic Organists and Choirmasters and those interested in the advancement of the cause of sacred music has just been held at Cliff Haven, N. Y., the site of the Catholic Summer School. The main object of the organization (known as the Society of St. Gregory of America) is to foster fraternal assistance and encouragement among its members. Many resolutions were passed at this the first congress that will aid very materially in the cause of the society. Many prominent organists of the United States, Mexico and Canada were present.

A SOCIETY known as the Stillman Kelley Publication Society has been formed by a number of prominent Americans interested in music, for the publication of Edgar Stillman Kelley's principal orchestral works. Mr. Kelley, who is at present in Europe where his works have been received with well-merited praise, has himself suggested that the society extend its scope and publish the larger orchestral scores of other composers. This is really very necessary. There is rarely any profit in the publication of orchestral scores of high merit and few music publishers are in a position to publish music at a loss for the sake of Art. The result is that many worthy works in the larger forms never see the light of day.

THIS has been a fatal year among musicians. Liebling, Perkins, Engelmann, Giorza, Nordica, Griswold, to name only a few, have passed away, and now comes the news that William Dressler has died in his eighty-sixth year. Death was caused by paralysis of the heart. He was born in Nottingham, England, of German parents. He received his musical education at Cologne Conservatory and later conducted the Wiesbaden Opera. Dressler came to America in the early fifties as solo pianist and accompanist for Ole Bull. After several seasons of travel he settled in New York as organist, teacher and composer. He held appointments as organist and choirmaster in many of the leading churches in New York and Brooklyn. Dressler also did much editing for a music publishing firm. Many of his arrangements, adaptations and compositions have appeared in THE ETUDE from time to time, and all serve to show his accomplished musicianship.

Abroad

A NEW tomb has been placed in the cathedral at Pozzuoli, Italy, to the memory of Gambiattista Pergolesi.

THE Boston Opera Company is said to have lost $60,000 in its Paris season.

GIORDANO'S *Madame Sans Gêne* will be given in Rome and Turin after its initial production in New York next season.

NOT very often does music of a significant kind get written for the trumpet, but a fine *Theme with Variations* has just been published by a French composer, M. R. Moulaert.

LESCHETIZKY recently went to Berlin to have an operation performed on his eyes. Otherwise he seems to be as active as ever.

THE winner of the Prix de Rome, the celebrated prize of the National Conservatoire in Paris, which entitles the holder to three years' residence in Rome, has been won by Marcel Dupré, a pupil of Widor, the celebrated organist. If present warlike complications prevail M. Dupré's chances of going to Italy are extremely remote.

THE prize of 20,000 francs offered by Mrs. McCormick for the best lyric opera by an Italian has been won by Giovanni Pennacchio, a military bandmaster. The work is entitled *Errica*, and will be produced in Parma, warspermitting. Mrs. McCormick is the daughter of John D. Rockefeller, and the wife of Harold S. McCormick, chairman of the directors of the Chicago Opera Company.

THE *Empress of Ireland* disaster seems for some reason to have quickly slipped out of the public mind. We are pleased to note that musicians and artists in England have been as prompt as ever in giving benefit concerts in aid of those who suffered loss and bereavement. There have been concerts given in Liverpool especially for the benefit of the musicians forming the ship's band, who went down with the vessel.

WAS there ever such an inveterate letter-writer as Richard Wagner? A firm in Leipzig is collecting his epistolary efforts to be published in fifteen volumes, comprising in all four thousand eight hundred letters. Considering the length of many of these letters, the fifteen volumes would represent the life-achievement of a quite voluminous literary author. In addition Wagner wrote innumerable pamphlets and books. When in the world did he find time to compose his music-dramas?

RICHARD STRAUSS recently attained his fiftieth birthday, and in honor of the event Herr Nicolas Manskopf has decided to found a Richard Strauss Museum at Frankfurt, his native city. In the meantime, as Henry T. Finck remarks in the New York *Evening Post*, "nothing succeeds like failure. Richard Strauss's most ardent admirers do not claim that his *Legend of Joseph* is a success, yet it is said he has received $25,000 for a season's exclusive control of it."

PROFESSOR MAX MEYER-OLBERSLEBEN, director of the Royal Conservatory of Music at Würzburg, in Germany, has recently been given the title of Privy Councillor (Hofrat) to the King of Bavaria. This is one of the highest distinctions in Germany and is given in recognition of Prof. Meyer-Olbersleben's long and brilliant service as a teacher, composer and conductor. Professor Meyer-Olbersleben was brought up at Weimar under the eye of Franz Liszt, whose pupil and assistant he was for many years.

THE famous National Opera of Paris is said to be facing ruin. The losses during the past season averaged $12,000 a month and the season has closed with a deficit of $200,000.

"THE sweetest music in all the world," announces the London *Music*, "is the horn of plenty and the trumpet of fame." And the worst, we presume, is that played by the horns of a dilemma.

LADY HARDINGE, wife of the Viceroy of India, who died recently in London, was said to be the finest amateur violinist in England. She was the owner of a Stradivarius valued at $10,000.

THE recent sale of the Covent Garden property in London has not affected the Royal Opera at Covent Garden Opera House in any way. There are still thirty-four years to run of the lease which is in the possession of the opera syndicate.

SOCIALISM is gaining ground everywhere, it seems. An affray between the citizens and soldiery of Milan resulted in the closing of the opera house. The street fighters claimed to be socialists.

XAVIER SCHARWENKA, the eminent pianist and composer, has severed his connection with the Klindworth-Scharwenka Conservatory in Berlin, and has founded a "Master Piano School" of his own, where he will be assisted by Martha Siebold and his daughter, Isolde Scharwenka.

IN a fire which occurred near the Imperial Opera House in Moscow, Russia, much of the opera scenery was burned, including nearly 180 pieces of decorative art, some of it by famous painters. The loss is estimated at about half a million roubles ($250,000).

THE good aldermen of Munich have decided to name a street of their city in honor of Richard Strauss. So far we have not heard of a MacDowell Street or Stephen Foster Street in any American city, though hundreds of cities and streets have been named after men who have done far less for the country—even in their own section of it!

THE Czar of Russia has paid a signal tribute to Sir Joseph Beecham, who has done much to develop Russian musical art in England. The Czar has conferred upon him the order of St. Stanislaus, the highest order that can be conferred upon a civilian in the Russian Empire. Sir Joseph is the first Englishman to be so honored.

THE Covent Garden première of Zandonai's *Francesca da Rimini* was a distinct success. Zandonai's *Conchita* was very favorably received in America two seasons ago, and there seem to be indications that Zandonai is a man with whom the future will have to reckon.

PARIS is not usually backward in erecting statues to those who have achieved distinction within its walls, but oddly enough there is no statue to Rossini. The omission, according to the London *Daily Chronicle*, is to be supplied, and a statue is to be erected in Auteuil, where is situated the Home for Poor Musicians, which owes its existence to the generosity of Rossini. He bequeathed 4,000,000 francs to this excellent institution.

THE successor to Dr. Friedrich Niecks as Professor of Music at Edinburgh University will be Mr. Donald Tovey, who has earned a high reputation in England as a composer, theorist, writer and executant. Among his sponsors were Sir George Henschel, Sir Hubert Parry, Sir Walter Parratt, Max Steinbach of Cologne, and others of note. Joseph Joachim used to say that "not a note of the old or of the modern masters was unknown to Tovey."

IN commemoration of the sixty-seventh anniversary of the founding of the Thüringen Sängerbund more than four thousand singers recently gathered at Eisenach, Thüringen, the birthplace of John Sebastian Bach. An imposing pageant was the "festival parade" of the singing societies, included in which was a large wagon, draped with flags and accompanied by knights in armor, bearing the figures of *Tannhäuser* and *Elizabeth*. The procession ascended the hill to the vicinity of the Wartburg, where an immense pavilion had been erected for the performance.

FELIX WEINGARTNER'S opera, *Cain and Abel*, was received with great success at Darmstadt. It is now being translated into French for a production at the Théâtre de la Monnaie in Brussels. At the moment of writing Europe is under a war-cloud which envelops Belgium and Holland perhaps more thickly than any other point, since these countries would provide Germany with the long-sought extension of her seacoast. In which case Brussels will witness a performance of the Cain and Abel tragedy of more colossal proportions than ever Felix Weingartner conceived.

THE Japanese, remarks *Le Ménestral*, continue to "occidentalize" themselves. There is to-day in Tokio a theatre constructed on the European plan in which gratuitous popular performances of opera and plays are given. At these performances, as at all others, box office attendants are present to show the spectators to their seats, but these attendants, says the French journal, are different from ours, inasmuch as they are courteous, serviceable and silent, and are restrained from accepting gratuities. The spectators form a model audience, and perfect order reigns in the vast auditorium, which seats no less than three thousand people. As soon as the performance begins the silence is such that you could hear the proverbial pin drop, and the audience is so quiet that no police are present. The free performances, which are excellent in all respects, are also longer than would be considered desirable in Europe or America, as they commence at five in the evening and continue until five the next morning.

WHATEVER other outcome the European war may have, it will unquestionably put a stop to most of the musical activities in Vienna, Berlin, and other important musical centres. Trieste will find it difficult to repeat last year's fine operatic achievement. There were eighty-three representations of opera given there, made up as follows: Thirteen performances of *Tristan und Isolde*; thirteen of *The Girl of the Golden West*; fifteen of *Parsifal*; seven of *Carmen*; six of *Don Pasquale*; four of *Traviata*; nine of *Gioconda*; five of *Elixir d'Amore*, and nine of *Mme. Butterfly*. These figures represent a remarkable condition of affairs since they show that the people of Trieste prefer either what is best of the old or else what is good of the new. *Parsifal* with fifteen representations heads the list, and is seconded by *Tristan*, and of all things *The Girl of the Golden West*. This indicates anything but the stereotyped acceptance of a few old favorites to the exclusion of the unusual, which is all too common in operatic centres enjoying government subsidies—or the American equivalent of capitalistic endowments and "guarantee funds."

THE increased respect the world is paying to music and musicians is noticeable in the new British Army Order, which now makes it possible for all military bandmasters in the British Army to attain the commissioned rank of lieutenant. In England at one time, it will be remembered, musicians in the eyes of the law were classed as "rogues and vagabonds." Nowadays the musician may rank as "an officer and a gentleman." On the continent eminent musicians are frequently given high military rank, but this is an honor given only to the most distinguished and is somewhat analogous to the knighthood bestowed by the English monarch on leading musicians. In the American army the band is under the control of the adjutant, and at the present time it is not possible for a bandmaster to hold commissioned rank. He is an enlisted man, and can go up for examination to pass for his lieutenancy if he desires to do so. On gaining the rank, however, he would cease to be connected with the band. The single exception to this rule is the present handmaster of the Marine band, who holds the rank of lieutenant.

HIS LITTLE JOKE.

BY TREVENEN DAWSON.

ERNST PAUER, pianist and composer, must always have his little joke, even when it was only a question of dry business transactions. Having been commissioned by a firm of music publishers to make a certain pianoforte arrangement of Schubert's *Rosamunde* Overture, he sent in, along with the duly executed MS., his account worded in this way: "For Miss Rosamond's new dress——" so-and-so much!

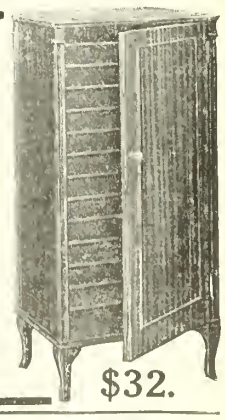
On another occasion he sent one of his pupils to a music sellers with strict injunctions to ask for some piece as "arranged by Mr. Pauer for 32 fingers and 8 thumbs!" The dumbfoundeded assistant declared not only that they had not got it, but that it had never been published in such a form. But the customer insisting that it *had*, and must be produced, one of the firm was appealed to.

After a moment's puzzled consideration he burst out laughing, and sent the employe to fetch from the shelves Mr. Pauer's arrangement of the piece in question for two pianofortes and four performers!





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Q. When did Beethoven first begin to show signs of deafness? Is there any music of his written at that time which indicates his feelings on the matter?—E. L.

A. Soon after 1800. When he wrote his second symphony the symptoms of the malady were already showing themselves. He did not show any marks of it in his music, at least not at once. He wrote no work which had any reference to his deafness, although he composed a string quartette celebrating his recovery from another illness. The deafness came on so gradually that it could only show in his music by a comparison of some of his early with some of his latest works. It has been stated, for example, that he would not have composed his ninth symphony, his latest string quartettes, nor his sonatas, Op. 106, 109 or 111, in the vein which he adopted, if he had possessed the power of hearing.

Although an advanced composer does not need to hear his music to create it properly, yet many critics aver that there is a difference between music heard and unheard during the process of its creation, and there may have been some such difference in the case of Beethoven. Some maintain that the speed and rhythmic effects of his later works were influenced by his own heart-beats, which he could probably hear.

The deafness itself was of a syphilitic nature, a dreadful legacy from a dissipated father.

Beethoven has left records enough, in writing, as to how greatly he was influenced and affected by his affliction. At first he thought of suicide, but he finally decided that he would go on with his career and would defy fate. He was so entirely deaf when he composed the ninth symphony that he could not hear the frenzied applause with which the work was greeted, although he was on the stage at the time.

Q. There was recently a prize offered by a famous choral society for a setting of some words in "the form of a madrigal." Will you kindly let me know what exactly a madrigal is?—B. T. M.

A. *"Madrigal"* is one of the most doubtful and hazy words in music. Some derive it from "Madre" (mother), and believe that it began with songs to the Virgin. Others derive it from "Mandra" (a sheep fold), and believe that the earliest madrigals were pastoral in character. Still others derive the word from the lawn and think that the earliest madrigals were bright morning-songs like the Alba or Aubade of the Troubadours.

This much is, however, established—the madrigal was the earliest form of skilful secular composition. Willaert, De Rore, and even earlier Flemish composers, wrote madrigals. At that time all skillful music was *vocal*, and never solo-singing, but always contrapuntal music of several parts or voices.

By a careful study of the old madrigals I have come to this conclusion: the true madrigal was always a complex contrapuntal composition of many parts. It was always "a capella," that is, without any instrumental accompaniment. It never carried a continuous melody in any one voice as is often done in the glee or part-song, but each voice was made of equal importance in the structure, portions of the melodic form appearing now in one and now in the other. The madrigals of Queen Elizabeth's time are among the best examples in the world, and they clearly bear out the definition I have given above. But there are many recent composers who label their compositions *"Madrigals"* without quite knowing what they mean by this title.

Q. Is there any recognized examining body in music in America in which one can pass examinations in theory (not in playing) similar to those offered in England by such institutions as London University, Durham University, etc. It is possible to enter these examinations in England without attending the university, which acts merely as an examining body. Is there any similar institution in America which has similar high prestige?—B. D. K.

A. There are no institutions of such high grade which give examinations to outsiders in America (although the Associated Board examinations are held in Canada). The American College of Organists, however, has given such examinations and of fairly high rank. It is possible that Mr. George E. Whiting, the celebrated composer and organist, can give you detailed information regarding these. He resides in Boston (Jamaica Plain District) and has, I believe, been one of the examining board.

Q. I have always understood that the word stretto means with increased speed, but I am told that it also has other meanings. Would you be good enough to tell me in what other connections the word is used?—B. G.

A. The word *"Stretto"* means narrowed or pressed together. Our English word "strait" or "straitened" is derived from it. Therefore in one sense it would mean pressing the parts together—that is, increasing the speed. But in a fugue it is used in a different way. Here it means the taking of certain phrases (subject and answer) and overlapping or "telescoping" them into each other. This also would be a species of compression but different from that compression that increases the speed. Take Bach's fugue, No. 9, in Volume II of the "Well-Tempered Clavichord" and look at the first six notes, then discover them at once repeated (a fifth higher) in the tenor voice. That is *not* a stretto, but if you look further into the fugue you will find those six notes jammed and compressed together in many different ways, sometimes in two, sometimes in four voices. That will give you the comprehension of what "Stretto" means in a fugue.

Q. Will you kindly explain what is meant by the terms plagal and authentic?—M. O.

A. The Greek word "plagios" means *slanting*. The plagal scale was so called from the fact that it slanted from both ends to the keynote which was in the centre. You must remember that the old Greek music was probably purely melodic (monophonic) without harmonic support. If the ancient Greeks had any harmony at all it was possibly a drone-bass, like that of a bag-pipe. They called their tonal combinations "Sumphonia," and there exists to-day in Italy a bag-pipe called *"zumpogna."* In their harps and kitharas, with few strings, they got many different combinations of structure by arranging the tones and semitones in different order. Some of these scales had their keynote at the top and bottom (authentic), but others placed it in the centre (plagal). If you will play "Scots wha hae" without any harmony you will see that this ancient melody was originally in a plagal scale, but the modern harmonists have obliterated this effect, and in this connection I may add that the old Gaelic music (played or sung without any harmony or with only a drone-bass) probably comes nearer to the old Greek music than many of the musical historians dream of.

Q. In some passages I note that eighth notes and sixteenth notes are printed with the hooks run into straight lines binding them together. In other places these straight lines are broken and each note has an individual hook. Does this make any difference in the mode of execution?

A. In instrumental music yes; in vocal music no. The rule is to group instrumental music in such a manner as to show the rhythm, or "Time," to the eye, and thus help sight-reading. Thus in 6-8, 9-8, and 12-8 rhythms the eighth-notes should be grouped in threes and the sixteenth-notes in sixes, when they fall normally, but in 4-4 rhythm the eighths would be grouped in twos or fours and the sixteenths in fours. When this rule is departed from it is to show some especial point of phrasing, or a staccato note.

In vocal music the simple rule is to group whatever is sung on a single syllable in one group, binding the notes together both by the flags of the stems and by slurs. But when very many notes fall on a single syllable, filling a measure or more, then the instrumental rule of grouping is followed.

Q. Can you within the limits of this column explain how a musician who had not studied the voice can distinguish between a "placed" and a natural (uncultivated) voice? W. F.

A. One can tell the uncultivated voice by some of the bad qualities mentioned in my answer to the preceding question. There will be evident effort, yet the tones will not carry far. There will be an over-prominence and yet a blurring of consonants. There will be a false pronunciation, a dwelling upon the wrong vowel, in such words as "Time," "Life," "Blame," "Down," "Molst," etc. There will be an instant of impure pitch at the beginning of every phrase. There will be breathing at the wrong places, and many other faults besides; and many of these faults will be present even when the singer is vocally gifted and has musical taste, but has had no instruction.

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Children's Department

Continued from page 684

A MOTHER GOOSE PARTY.

Mother Goose was a real person—yes, indeed, she was, and if I'm not mistaken you can see her grave in an old churchyard in Boston town. Of course she was a personality or she never could have made the jolly rhymes that have fastened themselves firmly to every succeeding generation of youngsters—and would you believe what some child-study people say? They say that Mother Goose is pure silliness and her rhymes should be banished from the nursery! Think of a nursery without Little Miss Muffett and Simple Simon and Old King Cole and Mr. and Mrs. Jack Spratt!

Indeed there would be no use trying to be happy in a Mother Gooseless nursery; so I think in honor of that dear old lady who has made our life so happy, we should give a party or some sort of celebration just to show the child-study people that we stand for Little Miss Muffett and Simple Simon and Old King Cole and Mr. and Mrs. Jack Spratt and all the other Mother Goose silliness!

Send the invitations on cards decorated with tiny geese.

"A little nonsense now and then
Is relished by the best of men;
If you're on time, then, you'll be seen
'Round at our house at eight-fifteen."

Date..... Place.....

The hostess is dressed as Mother Goose in full skirts, large white apron and ruffled cap. Each guest comes as a character in Mother Goose; there is Old King Cole, Little Tommy Tucker, The Old Man in Leather, Tom, the Piper's Son—in fact the whole Goose family may be represented with little difficulty.

When you give this party it is necessary that the hostess should know the characters, so that there will be no danger of duplicate costumes. As each guest arrives he is given a number to wear and he is also given a pencil and card on which corresponding numbers are written. As soon as he guesses the name of a character of another guest he writes it down opposite the number on his card. A book of Mother Goose songs and rhymes may be given for the most complete list.

Another amusing contest may be had by giving a sheet of paper to each guest and asking him to finish in an original way the lines of the Mother Goose rhyme he has on his paper.

For instance:

Jack and Jill
Went up the hill

To fetch a pail of slop
Away up there
They met a bear
And down they came—flip-flop!

Twenty minutes may be given for the verse-making, for which a box of lead pencils makes an appropriate prize.

A progressive "Spider and Fly" contest provides lots of fun. Arrange small tables as for a card party, and place a dish holding twenty-five peanuts in the center of each table. There are four players at each table, each one armed with a hat pin and a bag. Each one must try to get as many peanuts on his pin as possible; time is one minute and he must hold the hat pin by the head and use but one hand, the nuts are counted and put in the bags, and the two having the most nuts progress to the next table.

Toy instruments are then given to each of the guests, who finally form themselves into an orchestra and with Mother Goose leading at the piano play (on horns, harmonicas, whistles, drums) classics from Mother Goose. "Hi Diddle, Diddle," "Tom, the Piper's Son," "Ding, Dong, Bell."

The following musical program can be used for first grade pupils, or a more elaborate program can be carried out:

Dashing Troopers (F major)
Engelmann (Etude, Aug., '13.)
Jungle Dance (B flat)
Hewitt (Etude, Nov., '13)
The Elf Story (A minor)
Armstrong (Etude, Feb., '13)
Jolly Blacksmith (G major)
Harris (Etude, Aug., '13)
Piper of the Woods (A minor)
Brounoff (Etude, July, '14)
Playing with the Kittie (G major)
Renard (Etude, Dec., '13)
Herdsman Song (G major)
Sartorio (Etude, April, '13)
Dolly's Funeral (C minor)
Tschaikowsky (Etude, March, '13)
After the Rain (F major)
Spaulding (Etude, Sept., '13)
Knight Rupert (four hands)
Schumann (Etude, May, '13)

"THE BOY THAT WHISTLED."

BY R. E. FARLEY.

Did you ever wonder who invented whistling?

Away back in the beginning of things, there was a boy who had never heard a whistle. This boy was fond of birds and loved to imitate their songs; but there was one bird that, do his best, he could not imitate. One day, after many failures, he took a deep breath, puckered his lips and—it was like the little bird!

Then the boy cut a reed a few inches long, leaving the knot, the upper end being open. By blowing over the top of the reed he got a good imitation of the bird-note. He found that a longer reed made a lower tone and in this way he added to the first reed until he had several, which he fastened together so that the open ends formed a straight line. This was, perhaps, the first musical instrument ever made; and from it came our modern organ.

So, when you see a great organ with its marvel of pipes, keys, stops and pedals, remember this wonderful instrument came from a boy's whistle. Then, if you open your Bible at Gen. 4-21 you will find the name of the boy that whistled.

CORRECT USE OF TERMS.

Do not use the word Sound or Note when you mean Tone. Sound is a general term and may mean any kind of noise. Note is a term of notation; you say "half note," "quarter note," etc. Tone is the special name for a musical sound of definite pitch.

Do not say "Sing the fifth interval of the scale," but "Sing the fifth tone of the scale." Interval is the pitch relation between two tones.

Should your teacher ask you, "How large are the following intervals: (1) Major second, (2) Minor second, (3) Augmented prime?" your answer should be (1) a step, (2) a half step, (3) a half step. Avoid saying tone, semi-tone or half tone for interval measurements.

We have three clefs in music: the G clef, the F clef and the C clef. These clefs, when placed upon the staff, give its degree their first pitch meaning. For example, the G clef makes the second line represent the pitch of G. Do not say "The G clef fixes G on the second line."

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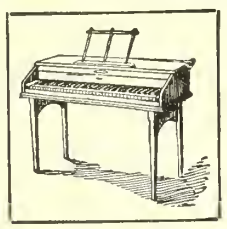
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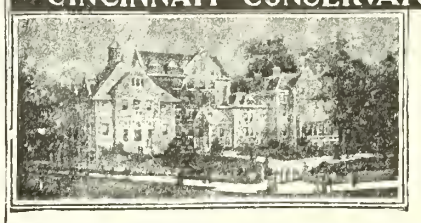
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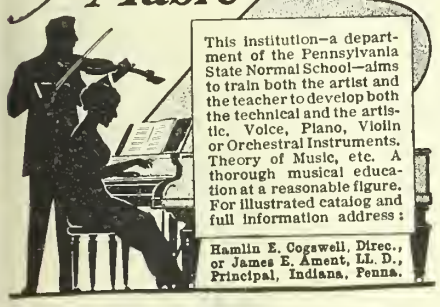
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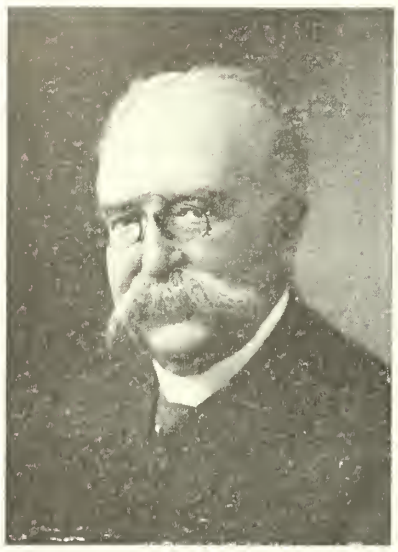
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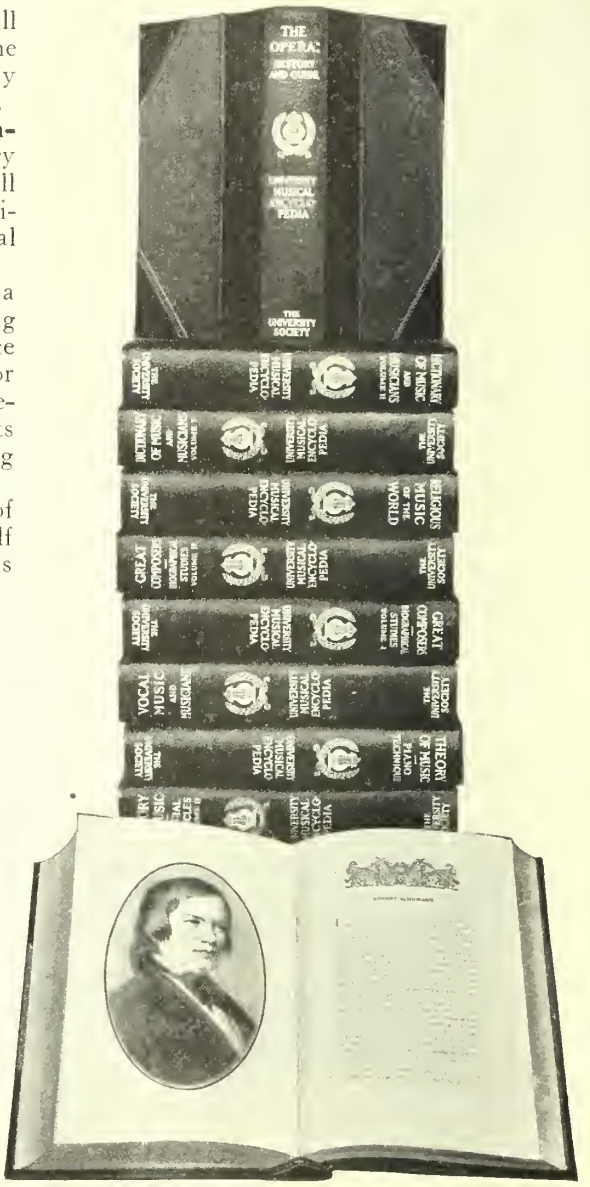
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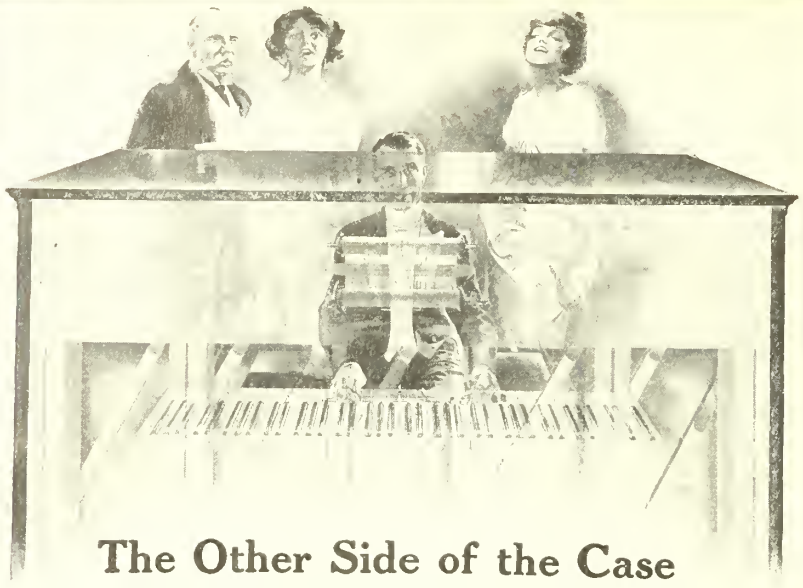


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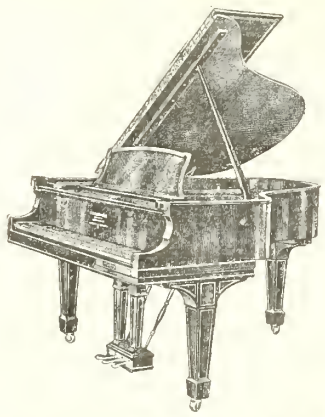
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THE ETUDE

OCTOBER, 1914 VOL. XXXII. No. 10.

TOMORROW.

Europe, now in the travail of rebirth, holds us breathless with horror. Each day new visions of the ghastly futility of war flash over the seas. What can we say? Whence will it all lead? Grateful that we have not been drawn into the shambles, none can forego heart sympathy for the women,—the mothers who having gone to the gates of death for their sons now see them torn from them to feed the cannons.

Perhaps we are not civilized after all? Perhaps the culture of Schiller, Beethoven and Böckelin, the uplift of Hugo, Saint-Säens, Millet, the breadth of Tolstoi, Tchaikowsky and Verestchagin, the inspiration of Shakespeare, Elgar and Burne-Jones are mere phantoms. Have all our great leaders in art, music, literature, and science over the seas given their lives in vain? Then is a tragedy greater than that at Liege.

With cathedrals riddled with shells, schools razed to the ground, libraries afire and laboratories blown to the clouds, where is the victory of peace? What is it the world needs to foster the love for our fellow-men? Witness the downfall of culture and religion. Are the myriad cross-topped spires a mockery? Has Europe forgotten its Christ?

Or is this the holocaust which shall consume the injustice, the cruelty, the wickedness of the age? With the spirit of fight exhausted can Europe yet possess power to produce still greater works for humanity? Or shall she have given so wantonly of her youth, strength and wealth that there will remain only poverty, imbecility, decrepitude and ruin? No one can tell what the morrow will bring. With the navies bursting in the air and sinking in the deep, with cannons drinking the life blood of the nations, with armies devouring the riches of centuries, whence will come the support for the Schuberts, the Daudets and the Brownings of tomorrow?

Renascent Europe will not be the Europe of yesterday. It will be a Europe of new ideals, new conditions, new freedom from Vladivostock to Gibraltar. Militarism, persecution, ignorance, superstition, hate, envy—all are doomed. Great will be the leader who will blaze the way from the new to the old. Such a messiah must come, else London, Berlin, Paris, Vienna and Petrograd will crumble to dust like that which marks the spot where once the seven Trojan cities stood.

Meanwhile we in America have the opportunity of the centuries. Staggered by the misfortunes of Europe we must take the lot that fate has cast upon us. Tomorrow in America may be the dream of the ages. In music, as in all other arts, we are on the threshold of a greatness which should thrill all those who love the name of the land of the free.

WHAT IS THE GOOD OF BOOKS?

What is the good of books? Why are people so eager to exchange green paper bearing the imprint of the United States mint for white paper with the ideas of men and women printed on it? Take the paper out of the question entirely and we have one kind of wealth on one side and another kind of wealth on the other side. The wealth represented by money probably exhibits the result of your efforts to accomplish practical purposes. It is yours to invest. When you invest it in the things that books contain you are not buying so much ink and paper but really investing in a kind of educational wealth which is the most productive of all our possessions. Many a book has paid the owner interest a thousand times as great as his bank account. This is equally true of magazines.

Musical books might be classified in many ways. Let us try one grouping which may throw light upon their intrinsic worth.

I. Books of facts.
II. Books of directions.
III. Books of materials.
IV. Books of inspiration.

Could you tell which class is the most important? We could not. Destroy all the libraries and all the book-shops and civilization would go back five hundred years. Histories, biographies, geographies, geologies, chemistries, geometries are all books of facts that men need in their daily lives, need far more than money. Books of directions such as guide books for travel, books on engineering, books on the technic of any of the arts, books on writing, books on agriculture, books on domestic science record the results of interminable experiments of our predecessors. Consider how many fruitless trials you might have to make in baking a loaf of ordinary bread if you had no directions to follow. Books on the technical side of music clip months—years—out of your labor if you are wise enough to invest in them.

Books of materials are indispensable for all special workers. The architect cannot build from his imagination alone; he must have pictures of thousands of forms evolved in the past. The dressmaker, the navigator, the actor, the musician must all have books of materials,—but in music the book of materials plays perhaps the most important part. In making book investments, never regret buying good materials,—a fine edition of Chopin, Beethoven, Liszt or Mozart, or the needed technical exercises which will become a part of you if you use your investment so that it will pay the greatest dividend.

Books of inspiration are the dynamo books. They give power. They start your engine going and keep it running. They are the motors of success. No one can get very far without them. Whether they inspire activity, reflection, thrift, morality, study or merely alertness the book of inspiration should be your pocket companion all year round. Invest in books, and then more books, and then more books.

A SIGNIFICANT INAUGURAL.

From time to time the readers of The Etude have been acquainted with the progress of the new building of the Home for Retired Music Teachers at Germantown, Pa. It must be clear to our subscribers that mention of this home in the columns of The Etude is made solely for their information. We have waved aside all thought that any idea of exploitation may be associated with this institution, the buildings, ground and endowment of which are the personal gift of the founder and publisher of The Etude. Mr. Theodore Presser, after many fortunate years as a teacher, writer and publisher feels it a privilege to designate this philanthropy as the one in which he makes return, to the profession which has made this Home possible.

This October issue will appear before the day set for the Inaugural of the magnificent new buildings. A description of the imposing structure was given in The Etude for last December. The Inaugural will be made memorable by the presence of important guests and notice of some of the addresses will be made in a later issue. Comfort and protection to worthy workers in "the most beautiful art," as they approach the journey's end, will be richly provided by this commodious Home. Its opening is a significant moment in our national musical history.

Opening the Season Ideas

Mined from Real Teaching Experience

A Fresh Start

When my pupils came back in the fall I noticed that only the most enthusiastic of them were willing to take up their old work with avidity. Consequently I hit upon the plan of having a new piece ready for all pupils the moment they arrived. Then I saw to it that this piece was one that introduced some little principle that was in itself fresh to the pupil. Even if it was only a little scale in double thirds it sufficed to engage the pupil's interest and make material for new mental stimulus. The main thing is to have the piece ready to hand to the pupil a few moments after he enters the studio. L. DE M.

The Changed Plan

Have you ever been to a hotel where there was a set of plans of meals carried out throughout the year? One always knew in advance just what was coming, ice cream on Wednesday, chicken on Sunday, roast on Tuesday. All the pleasure of gastronomic surprise is destroyed. Many teachers conduct their lessons on a similar plan. Scales, studies, sonatas and then pieces every day, every week, year in and year out. Do you wonder that pupils get tired? A little variation at the lesson helps the teacher enormously and quickens the pupil. I made it a rule to avoid having two lessons in succession follow the same plan. Try this for a day or so and see how much relieved you are.

L. G. PATTERSON.

Hypnotized Pupils

I had a teacher once who evidently had an idea that the correct way to instruct was to work with the view of forcing a pupil to do as he wanted the pupil to do. At every lesson he was like a huge feline ready to pounce upon mistakes. He would try to overpower the pupil mentally and was in a continual state of nervous tension which instead of helping the pupil had just the opposite effect. This year I have resolved to go to a teacher who evidently realizes that progress in music depends upon a slow, sound, up-building in the mind of the pupil and that fuss and flurry are largely waste time. ETHEL D. WATERS.

Self Criticism

When my pupils came at the beginning of the season last year I had already prepared several slips of paper. At the top of each slip was the name of the pupil and a list of the pieces studied during the past year. Then I asked the pupil to be his own critic. My! how fine the plan worked. Pupils began seeing mistakes that even I had not pointed out to them. The result was a general betterment all around. Teachers, try this plan. It is a fine thing to get the pupils started with. H. D. VAN S.

The Pupil Teacher

"Now let me play, pupil, and you teach." That was the way in which I gained the interest of a very troublesome pupil at the very outstart last October. I purposely made the mistakes and the pupil stopped me every time, explained what was the right way and then let me go. It was one of the many little tricks which we all must use to get on the right side of some pupils. SUSAN Y. MERRITT.

THE ETUDE NEEDS YOUR IDEA.

EVERY teacher now and then comes across a fine idea. Why not pass it on? An idea is the inspiration of the moment. Perhaps you have had better ideas than any of the above. If you think so, write your idea down at the moment it comes to you. Keep a pad and a pencil at the side of your keyboard and never miss an opportunity. Send it in to us in not more than seventy-five words and we shall be glad to consider it if it is in line with our needs. We will pay for accepted ideas upon publication. Write on one side of paper and address "Idea Department," THE ETUDE, 1714 Chestnut St., Philadelphia, Pa. Your name and address on the manuscript, not necessary for publication.

COMMON SENSE AT THE PUPILS' RECITAL.

BY AMY U. W. BAGG.

PERHAPS the most paralyzing difficulty that the piano teacher must overcome is the universal tendency towards stage fright. There is no study or pursuit in which self-command is more essential than in music. If it makes a painter nervous to have some one watch him at work, he can paint alone. He has no need to overcome his sensitiveness. Music, however, is to be heard. If there is no listener, there is no music. The musician, unlike the painter of pictures, must learn not only to master his art, but also to master himself. It is not enough that he should play wonderfully well, but he must be able to play equally well when others are watching and listening. If being heard is a part of music, then teaching how to be heard is a part of music teaching.

The pupil who habitually says, "I can play that all right alone. I don't see why I cannot play it at my lesson," needs to be taught something besides music; and every one who attempts to teach music should be able to teach that something.

How to teach it?

That is difficult to say. Certainly not by severity or reprimands, not by betraying anxiety or nervousness. The teacher, whatever her secret misgivings and heart stirrings, should show only a serene composure and absolute self-possession at the pupils' recital. No one, least of all a pupil, should see anything in her attitude but calm confidence. That will help to quiet the fears of the youthful performers.

MAKING OUT A PROGRAM.

Making out a program for the pupils' recital is a fine art. Each should be given something that brings out the best points in his playing. This will make him feel that he has an opportunity to show what he can do, which is alone a great encouragement and stimulus. Do not give a *Slumber Song* to the pupil who loves to pound out heavy chords. If one little girl excels in singing tones and sentimental expression, do not insist upon her playing a gay march. In their study, it is of course needful to introduce work that will strengthen their weak points, but at the recital have them play that which they can play best. Also allow each one to play something that he enjoys and loves. He will play it seventy-five per cent. better, other things being equal, than something he dislikes.

Then all the pupils should be given pieces to play that do not tax their technic to the limit, something entirely within the scope of their attainment. There is nothing more potent to allay timidity than the feeling of complete efficiency.

But even with these things in their favor, the teacher and pupils almost invariably feel that the recital has not been a fair test of their accomplishment, because the participants in the program were in a greater or less degree mentally and physically handicapped by the excitement of the occasion.

Knowledge that is not available is of small value. Obviously, it is of no advantage to know how to play the piano, if one cannot play the piano when there is somebody listening.

Pupils should not be allowed to make a fetish of mechanical accuracy alone. They should be taught not to regard with insane horror "a mistake"—by which they almost invariably mean a false note. They should be taught that there are other things worse than false notes. Good playing means so much besides good technic that some people with poor technic can make better music than others who are masters of finger dexterity. Phillips Brooks was a great preacher and an eloquent speaker, yet he stammered at times. Rubinstein was a great pianist, yet he frankly admitted numberless false notes.

What made these men great? Try to make the pupils answer that question. Nobody ever becomes so proficient a runner that he never stumbles. We all stumble sometimes, even skilled acrobats; but we learn to walk in order to get somewhere. If we stumble, we go on.

Do not allow children to give undue weight to their little errors. A mistake is regrettable and should compel redoubled effort, but it should not be regarded as a heart-breaking disgrace. If the pupil can once cease to fear, and can become able to go sanely about his playing, with his mind upon his work, he will not make many mistakes. Then when he is through, say nothing of his "false notes." Tell him of the retard he forgot about, of the crescendo he omitted, of the accented note he failed to bring out, and so on; reminding h only of the inartistic things he did, remembering alwa that a false note is not necessarily an indication of inartistic temperament.

LITTLE HELPS AT THE RECITAL.

The qualities of mathematical exactness belong or to machines. Machine-carved furniture is far mo precisely symmetrical than hand-carved, yet its ve perfection is its greatest drawback. The imperfectio of outline, the irregularities in design, the "fal notes" prove the genuineness, hence the worth, of t hand-carved furniture. They mean something. Th express the individuality, dreams, ideals, the "huma qualities of the artist. Even a child can comprehe this.

A player can trust the keys to his fingers with mo or less certainty of success, but the interpretation what is being played must be controlled by the min Hence the effort to interpret well helps to keep o from becoming panic-stricken, for if the mind is occ pied there is less room for consciousness of self, of the audience. A trained imagination is of great a in gaining self-command. A habit of self-control al helps enormously, and a teacher of anything shou teach that; but most of all, the music teacher.

Lastly, there are the seemingly little things. At recital have the children adjust the piano chair the selves. Have them greet their audience and take lea of it with a bow, as graceful, self-possessed and dign fied as they can make it. They need drill in this nece sary courtesy. Try to have them avoid haste, a teach them to think about what they are doing.

OPERA AND TUNES.

IN the history of music nothing is more interestin to the trained observer than the coming of the tu and, if we may believe some of the pessimistic criti of to-day, the passing of the tune. Few musical hi tories escape making a great ado about a famous tun *Sumer is lcumen in, lhude sing cuccu,* an old Englis melody to which some early composer made an accon paniment largely composed of repetitions or imitatio of the melody itself after the manner of musical a known as a Canon. This is thought by most historian to be the oldest existing species of musical developmer in which the accompaniment to the original melody made up of other imitative melodies interlaced not afte the manner of the kind of chord writing such as w find in hymns, but in a far freer manner in the styl which has come to be defined as counterpoint. Th remarkable thing about the antique piece is that really possesses a definite tune although it dates fro at least 1240. In many of the succeeding centuries w encounter music containing few passages that laymc would identify as "tunes." The *Song of Orpheus* i Jacopo Pori's *Euridice,* one of the very first opera (1600 A. D.), is so formless in the modern popula sense that to many it would seem as vague as the las word from Debussy. The need for tunes, however, mus have been manifest, for very shortly we find very dis tinctive tunes, such as the *Ma, ma che dico?* in *L'in coronazione di Poppea,* by Monteverdi, who lived a fu century before the great Handel.

Next we reach an epoch when the tune reigned su preme. Lully, Purcell, Handel, Gluck, Mozart, Rossin Bellini, Donizetti, Verdi and all their splendid compan made melodies which seem well nigh immortal. Peopl went to the opera for what they could take home wit them. If the opera had haunting tunes it was declare a good opera irrespective of any defects it might othe wise have. Enter Richard Wagner, iconoclast, infide revolutionist. "He is the man," shouted the critic "who has come to annihilate tunes." Even his earl works, such as *Tannhaeuser* and *Lohengrin,* which con tain tunes which have long since become hackneyed, w described as tuneless. To the musician *Parsifal* is a mar velous web of endless tunes—not melodies in the or dinary sense like *The Last Rose of Summer,* but sig nificant symbolic sentences. Now comes the atmos pheric music of Debussy and his colleagues beautifu in the extreme but often wholly without what may b described as a tune and certainly totally divorced fro the "arias" that charmed grandfathers and grand mothers. Fortunate it is, however, that we still hav our Sembrichs and Tetrazzinis, Carusos and Ruffos t take us back now and then to that wonderful era o opera with tunes.

Save Beethoven from His "Friends!"

By HENRY T. FINCK

MARK TWAIN'S definition of a "classic" as "an author whom everybody praises and nobody reads" is unfortunately as true as it is funny. Is the time approaching when even the great Beethoven will be a "classic" in that sense? There are disquieting signs that it is. A year or two ago a prominent critic, commenting on a festival in a large western city, deplored the fact that the Beethoven program drew the smallest audience of the week. In another city in the East, where a series of Beethoven concerts was given last winter with some prominent soloists, not more than fifty subscription tickets had been sold three days before the concerts began.

Why this strange attitude toward the music of the man who, for more than half a century, has been generally placed above all other composers, as Shakespeare has above all other poets? There are several reasons, concerning which it is time to speak frankly, if we would save Beethoven and restore him to his former popularity.

FOOLISH IDOLATRY.

Some years ago, when the great Bohemian composer, Antonin Dvořák, was director of the National Conservatory, the editor of the *Century Magazine* asked him to write an article on Schubert. He declined on the ground that he was not a trained writer; whereupon the editor asked me if I would have some talks with Dvořák and put them into magazine shape. I did so, writing down everything Dvořák had said. When he looked over the manuscript a few days later he suddenly stopped, frowned, and said: "This must be left out." "What?" I asked; and he replied: "My criticism of Beethoven."

What was this "criticism?" The remark that most symphonies were too long, "even Beethoven's!" Only this and nothing more!

This notion, current throughout the musical world, that nothing must ever be said indicating that Beethoven ever fell short of absolute perfection in any respect, has done, and still is doing, a great deal of harm. Beethoven himself knew very well that of his compositions many fell far short of his high-water mark; some of them he would have been glad to destroy. But his idolaters worship them all alike.

Such an attitude breeds hypocrisy; and hypocrisy always does harm. Music lovers who hear the weaker works of Beethoven and then are told that these things are miracles of inspiration, say to themselves: "Well, they are beyond my comprehension—I guess I won't go next time they are played. I have heard them repeatedly and cannot learn to like them." This is one of the ways the "friends" of Beethoven diminish his popularity.

THE LAST SONATAS FOR PIANO.

Among the worst offenders are some of the pianists of our day who seldom play anything by Beethoven except one or the other of his last five sonatas. Now these sonatas, particularly the last three, are not among Beethoven's most inspired productions, yet the critics keep on telling puzzled newspaper readers that they are the pinnacles of his pianistic art.

One author, Wasielewski, has had the courage, in his remarkable "Life of Beethoven," to tell the plain truth about these sonatas. They were written, as he points out, at the time when Beethoven was completely absorbed by his *Missa Solemnis,* which left him little time to bestow on these piano pieces. Moreover, in these last years of his life, he had lost his interest in the piano, which he referred to contemptuously as a "clavicembalo miserabile;" while on another occasion he remarked that the piano "is and remains an insufficient instrument." In 1811, after completing his Opus 111, he wrote: "No more things for piano except concertos; other pieces only if ordered."

In such a frame of mind even a genius does not compose masterworks. Beethoven's heart was not in these pieces.

WHEREIN OTHERS EXCEL BEETHOVEN.

Beethoven's sway over the public can easily be restored by recognizing such truths and acting on them by playing in public only his best pieces.

Pianists are not the only offenders. String quartets are too much given to playing the great master's weaker works. To the "friends" of Beethoven, to be sure, there are no weaker ones. Once when I had ventured to speak of one of the last quartets as not equal to some of the others I received a most ferocious letter, accusing me of trying to destroy Beethoven's reputation! In truth, I was trying to save it by discriminating between the good and the indifferent.

The time has come when we must admit frankly that as a writer of choral works Beethoven was not the equal of Bach and Handel; that Mozart, Weber, Wagner and Bizet wrote operas superior to his *Fidelio;* that he wrote no songs equal to the best by Schubert, Schumann, Franz, Grieg and several others; that in chamber music Schubert and Schumann were fully his equals and that, wonderful as are his pianoforte works, Chopin's, after all, are what Rubinstein called them, the "soul of the piano."

It is therefore only in the symphony that Beethoven towers above all the others. What he did for the symphony is astounding, prodigious—almost miraculous, when we compare him with his predecessors. For this immortal achievement the world cannot honor him too highly; but the foolish general idolatry must stop. We must cease treating him as if he, and he alone of all men of genius, were above criticism. And we must submit some of his works to editorial revision. Only thus can we keep his bust on the lofty pedestal where it belongs.

WAGNER AND OTHER EDITORS.

No composer ever worshipped another as Wagner worshipped Beethoven. His essay on him—which has been admirably Englished by Dannreuther—is an impassioned dithyramb almost beyond comparison. Speaking of the Ninth Symphony, he once wrote: "Had anybody surprised me before the open score, as I went over it to consider the means of its execution and noted my tears and frantic sobs he would truly have asked himself if this was the proper conduct for a royal Saxon Kapellmeister."

That was written at the time (1846) when he undertook to conduct this sublime symphony in Dresden for the benefit of the widows' and orphans' pension fund of the Royal Orchestra. When his decision was made known there was general consternation. A deputation was actually sent to Director von Lüttichau asking him not to allow Wagner to carry out his wicked plan. For at that time this symphony was considered dull and incomprehensible. But Wagner persevered and the result was an unprecedented artistic as well as financial success.

What had he done? He had *edited* and *interpreted* Beethoven. He wrote expression marks into the orchestral parts; he made slight changes in the orchestration so as not to interrupt the melodic curve, which Beethoven had done because the instruments of his time had not the same compass as those of Wagner's day. These and the other changes he introduced in order to make Beethoven's meaning clearer he afterwards described and justified in a long essay of twenty-seven pages—a wonderful contribution to the art of interpretation.

Among those who heard the historic performance of the Ninth in 1846 was a young man named Hans von Bülow, who subsequently won fame by applying Wagner's principles of interpretation to Beethoven's symphonies and other works. After him came Hans Richter, Seidl, Nikisch, Weingartner, Mahler, and others, who followed in Wagner's footsteps and thus won fresh enthusiasm for Beethoven. Weingartner actually wrote a treatise of nearly two hundred pages justifying the editing of Beethoven by conductors.

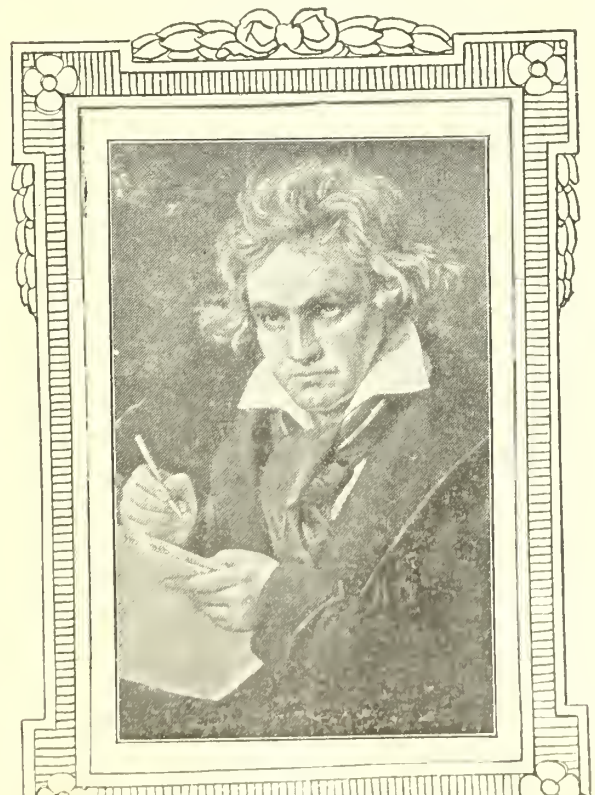
When Gustav Mahler was conductor of the New York Philharmonic he read the Beethoven works in his own way—a way that simply thrilled his audiences, although many, like myself, had thought they were tired of the Beethoven symphonies, simply because of having heard them so often. In the subjectivity or individuality of his interpretations Mahler did not go beyond Wagner, or Weingartner, or any of the others just named. Yet he was pounced upon by several of the critics like a criminal. The audiences were wild with enthusiasm—but they were not large, because most of the newspapers abused Mahler and denounced his readings for not being literal. Had they done him justice, proclaiming him as an eloquent apostle of the true Beethoven, the houses would have been crowded. It will be remembered that a famous foreign pianist wrote a highly indignant pamphlet against a certain New York critic, who, while posing as a friend and champion of Beethoven, had denounced Mahler in outrageous terms. From such "friends" may Beethoven be saved.

PADEREWSKI AND TRADITION.

Another great Beethoven interpreter, a pianist, used to be abused like Mahler because he preferred the spirit of that master's music to the letter. Paderewski was often accused of distorting the Beethoven sonatas when, as a matter of fact, he played them in strict accordance with the best traditions.

Hans von Bülow used to warn his pupils against "that tiresome correctness (literalness) which some call the classical style." It is this dry literalness which gradually reduces the works of a genius to the level of Mark Twain's definition of "classic" as applied to music—something that everybody praises but nobody wants to hear.

The four things for which Paderewski was most frequently censured were that he used the pedal too much; that he indulged in an unwarranted tempo rubato; that occasionally he lingered too long over a single chord;



BEETHOVEN INSPIRED.

and, in general, that he was too emotional in his readings. As a matter of fact, these were precisely the four most remarkable traits of Beethoven's own playing, as attested by his contemporaries.

(1) Czerny, who was a pupil of Beethoven as well as the teacher of Liszt, recorded the fact that Beethoven used the pedal a great deal—far more than is indicated in his printed works.

(2) Another pupil of Beethoven (as well as his biographer), Schindler, knew him in the last thirteen years of his life; and in that period what he heard him play was "always, with few exceptions, free of all restraint in tempo; a tempo rubato in the most exact meaning of the term;" thus improving on his earlier "less expressively varied" style. Schindler takes pains to make it clear that by tempo rubato he means retardandos and accelerandos of the pace as a whole; in his own words: "changes in the rate of motion—mostly perceptible only to a delicate ear"—and not the ridiculous left-hand in strict time doctrine.

(3) Schindler also calls attention (as I pointed out in my *Success in Music*)—to the fact that Beethoven sometimes "delayed very long over a single chord," as Paderewski does; thus treating music, not as a dancing master treats it, but as a great actor treats a speech—respecting the words and the punctuation marks but reading in a good deal between the lines and thrilling the hearer with an occasional rhetorical pause.

BEETHOVEN'S EMOTIONALISM.

(4) The fourth point, Beethoven's emotional style of playing, is of such supreme importance that a special section must be devoted to it. The Germans, who have produced more great creators of music than great interpreters, are afflicted with a class of pianists who pose as "Beethoven specialists." Of all unmitigated bores they are the worst. I have heard more than one of them not only play Beethoven, but run down Paderewski's style of playing Beethoven, utterly ignorant of the fact that he comes a million miles nearer the traditional Beethoven than they do. From the playing of these men all traces of emotion are rigorously banished. Yet Beethoven's own playing of his works was above all things emotional. To cite a contemporary: "He lost himself in an improvisation the style of which was exceedingly varied and especially distinguished by sudden transitions. . . . He revelled rather in bold, stormy moods than in soft and gentle ones. The muscles of his face swelled, his veins were distended, his eyes rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself conjured."

As an orchestral conductor he was no less emotional, and his motions were extravagant, as Seyfried relates. "At a pianissimo he would crouch down till he was hidden behind the desk, and then as the crescendo increased, would gradually rise, beating all the time, until at the fortissimo he would spring into the air with his arms extended as if wishing to float on the clouds." Seyfried recalled a concert given in Vienna, in 1808, at which one of the Beethoven concertos was being played. At the beginning of the first tutti, the composer, forgetting that he himself was the soloist, jumped up and began to conduct in his usual style. At the first sforzando he flung out his arms so violently as to extinguish both the lights on the piano desk. Seyfried, fearing that the mishap might recur, then sent for two choir boys and had them hold the candles; but when the fatal sforzando arrived, one of them received such a smart clap in the face from Beethoven's right hand that he dropped his light in terror. The audience, naturally, laughed, and this threw Beethoven into such a rage that when he returned to the piano he broke half a dozen strings at the first chords of the solo.

Readers who may desire more of these interesting details regarding this great master's emotionality may find them in abundance in Ludwig Nohl's *Beethoven Depicted by His Contemporaries* (English by Emily Hill) or in Dr. Theodore Baker's translation of Vincent D'Indy's charming little book on the great master. Beethoven's rivals among the pianists soon began to dread him because of his expressive, passionate playing. "He is a demon," said one of them.

The great master was in love repeatedly, but none of the women he adored would marry him, because he was so ugly, uncouth and eccentric. These, and other disappointment and afflictions he felt deeply, and they are reflected in his compositions. In the words of D'Indy: "The torments of a soul ravaged by feminine worth, the violent passion suffered for women whom he could not wed, the deceitful incapacity of even distinctly hearing the voice of the beloved—all this became music and was translated into masterworks."

It is these masterworks—the sonatas of the middle period—in which Beethoven recorded his ardent feelings aroused by love of women, love of nature, love of his own country—he lived nearly all his life in the midst of the excitements of war—it is these masterworks that the "Beethoven specialists" and others play with the "tiresome correctness" known as the "classical style!" From such "friends," could he hear them, Beethoven would be the first to wish himself saved.

THE BEGINNING WORK IN INTERPRETATION.

BY ELEANOR CAMERON.

"There is no truer truth obtainable
By man than comes of music."
—ROBERT BROWNING.

It has often been said that music is the language of the soul. Indeed Sidney Lanier expressed the same idea with a greater degree of intensity when he wrote, "Music is Love in search of a word." If music does express soul thought and feeling, the player who would interpret truly and artistically, must think again with the composer and feel the same kind and degree of emotion, under stress of which the music was written; for otherwise the spirit of the composition will be lost in the rendering. Viewed from this ideal standpoint, the note-signs that go to make up a piece of music are merely the symbols of the real thing, that is, the soul-expression which they represent. Or, to put it in another way, the music itself is the spirit; the notes, expression marks and shading are but the letter.

The pupil who has successfully mastered the technic, rhythm and notes of his musical selection, has placed himself in the position where he can be the instrument for expressing the soul-ideas of the composer, whose work he may chance to be studying. Hand, eye and ear are all but parts of the equipment through which the inspiration of the composer is made to live again. This is the true art-concept and the music student can not gain it too early.

TEACHING CHILDREN INTERPRETATION.

True concepts of interpretation can be established in the minds of students very early in the course of music-study. In a simple and very elementary form, it can be given, little by little, even to small children only just beginning their work. Study and name the parts of the hand, notice its form, call attention to its structure and develop a knowledge and realization of its adaptabilities and disadvantages as an instrument of expression. Dwell especially upon its weak places and the need of strengthening them. Emerson has said, "Is there music in the soul? then it must be revealed by the art of the fingers." Even tiny children can be made to understand that the hand must be fitted to express the music that they desire to play. Impress the idea that the more perfectly the hand is trained, the more beautifully perfect will this musical expression be.

All imperfections in finger passages, every unevenness in scale playing, each slip or break in the playing of arpeggios, all of these things, due to an inadequate preparation or training of the medium of expression, tend to ruin the effect and soul-message of the composition as surely as imperfect colors, mixed and applied by an ignorant or careless painter, would spoil the most beautiful canvas. Where the hand is well and sufficiently trained, there will always be unhindered freedom in soul-expression, the mind of the performer being free to absorb itself in the thoughts of the composer. If the problem of technical training is presented from this standpoint, the pupil will be quick to grasp the necessity of long and unceasing toil in order that the hand may master the intricacies of perfect finger action.

As soon as the pupil, large or small, takes up the study of his first composition, he is ready to begin his first practical work in interpretation. In this respect, every selection should be thoroughly mastered before another one is given. In the beginning, as many as possible of the best of these selections should be memorized. The aim must always be "not how much but how well." It is far easier for a pupil to throw himself into the spirit of a composition after he has made both notes and rhythm a part of himself.

BEGIN WITH MELODIES.

In working with pupils who have studied but a short time, the degree of success with which good and artistic interpretation is secured, will depend to a large extent upon the nature of the first pieces that are given to the young student. For young children, little melodies with accompanying words are the best of all musical material. The child should learn to recite the stanzas and repeat them before attempting to play t little piece. By following this plan, little children a given a very true conception of the spirit and rhythm swing of the selection. Choose for this first work interpretation only such compositions as will make strong appeal to the imagination of the tiny player.

For this reason, the title of each piece should recei careful attention. The name of any composition, esp cially if it be designed for the use of young music st dents, will invariably furnish the key to the centr idea underlying the entire composition. With ve young children, it is often found exceedingly helpf to weave a story about the different parts of the sele tion being studied. Whenever it is possible, the chi should be led to compose this story for himself.

HAVE THE PUPIL SING THE TUNE.

At an early stage in the work, the pupil should l asked to point out and sing the main theme or melod Drill of this kind may be persevered in until there ability to detect a theme that is carried on by frequer changes from one hand to the other. Where this pow of discrimination has been assiduously cultivated, th subordination of an accompaniment becomes a ver easy matter, for the pupil will be found, almost u consciously, to give the main theme the leading plac All chords, broken chords or arpeggio or other not groupings used for purposes of accompaniment, shoul although soft, be very clear and distinct and of goo musical tone.

From the very first, it is possible to enforce the prin ciples of correct and artistic phrasing. Every phras must be viewed as a complete unity, built up of se arate tones that glide smoothly into each other. good idea of legato playing can be easily placed in th mind of the pupil by asking him to play the phras of course with one hand alone, in a manner approach ing as nearly as possible to the rendition of the sam theme by a violin or the tones of the voice. Singin the theme and following it by an exact imitation o the sound, on the piano, will be found of great assis ance in this work. Again, many students can be taugh to discriminate between poor and artistic effect through listening closely while the teacher plays theme in several different ways. After giving each wa several hearings, the student should be asked to indi cate the rendition of the phrase that he judged to b the most artistic. It is a good plan to follow up thi device by a thorough illustration of the reason why th most artistic way was the most pleasing. In thi way the pupil gains, slowly but surely, a clear gras of the deep and fundamental principles that underli the artistic methods of melody-playing.

LET THE PUPIL KNOW THE REASON.

Children as well as adults, always progress more rap idly when there is complete understanding of the rea sons for doing things. As one author has well said "Mechanical, meaningless, mathematical work is th blind following of rules while the conceptive power i asleep. "In dealing with young children, it is an ex cellent plan at times to illustrate the exact tone an manner in which a short phrase or melody should b played. Little children are naturally artistic and, wit an intense delight in exercising the strong power o imitation that is one of childhood's chiefest heritages they will strive earnestly to attain to the ideal that ha been put before them by the teacher. This same facult of imitation can also be most profitably used in secur ing effective retards and crescendos.

In assigning music to beginners of older years, th teacher should choose first, those compositions that hav a decided rhythm and melody. In taking up these earl pieces, the student should be asked to sing the melod and point out the various note-groupings that form th accompaniment. As soon as this little theme has bee given several times, have the pupil play it, always at tempting, of course, to make it sound as smooth an beautiful as it did when sung. The same idea can b carried out with one of the groups of tones that form the accompaniment. In the last case, the singing-tone must be subdued but very clear.

The first work along the line of interpretation mus go hand in hand with thorough drill in ear-training Train the student to sing the main theme of his selec tion quickly and correctly. Develop the power to rec ognize the different positions of the major, minor an dominant seventh chords. Sharpen the ear to detec modulations into other keys and to recognize the com mon intervals as soon as they are heard. Oftentimes a melody that is quite difficult on account of its run ning accompaniment, will become much simplified if the pupil can recognize and grasp the chord forms on which the accompaniment is based.

SYMPOSIUM

Which is the better teacher—the virtuoso without teaching experience or the experienced teacher who does not pretend to be a brilliant performer?

Dr. Eugene E. Ayres
Walter L. Bogert
Miss Kate S. Chittenden
Felix Fox
Prof. George Coleman Gow
George F. Granberry
Mme. Helen Hopekirk
Edwin Hughes
John Hermann Loud
John Orth
Frederick Schlieder
Thomas Tapper
John Towers

MME. HELEN HOPEKIRK.

This distinguished pianist is among the famous
ils of Leschetizky. After many successful concerts
oad she settled in Boston as a teacher in 1897.
may thus consider the question from the stand-
nt of the virtuoso as well as the teacher.)
n reply I consider that the real teacher is the skilled
former who possesses also the gift of imparting,
l the more experience in concert work and teaching
has had the better for the pupil.
The teacher who pleads that his playing suffers from
ching is making a confession. The constant hold-
up of an ideal to the pupil, the insistence on at-
tion in every detail of tone, phrasing, rhythm, etc.,
l the practical illustration by his own playing, ought
keep the musical senses alert and the fingers in good
ining. In advocating musical examinations can it
truly said that the thousands of graduates of music
ools are conspicuous for musical ability and
ievement? I know scores of possessors of diplomas
o have little musical ability, to whom the printed
ge means nothing until played, and who know noth-
of the *art* of playing, although sometimes they
ve a conventional technique. And such get posi-
ns merely on the strength of diplomas. The "open
ke," who is easily discoverable, does much less harm
an those who know just enough to pass examina-
ns. Does the really gifted person stand in need of
y diploma? I think not.

JOHN HERMANN LOUD.

(Mr. Loud has long been regarded as one of the
ding teachers and organists of Boston. His view of
e question is interesting, in that he sees a field for
th classes of teachers.)
To the writer pedagogical experience, in greater or
ss degree, seems an essential qualification for all
achers of the pianoforte.
Teachers of advanced classes should be the equal,
least as performers, of their best pupils, for while
is not wise perhaps for the teacher to play much at
ssons, more rapid progress is sometimes made if
e teacher is able to illustrate special parts of pieces
hich seem to be just beyond the mental or physical
rasp of the pupil.
The writer does, however, advise beginners to study
ith teachers of wide pedagogical experience, even
they are comparatively poor players, for such teachers
ave gained a valuable knowledge of human nature
nd have the tact to guide their pupils over the rough
laces and to keep them from becoming discouraged.
Moreover, they have learned by experience a system-
tic and correct method which leads their pupils by
ure steps upward and onward.
In brief, then, all truly competent teachers must have
ad some pedagogical experience. Teachers of ad-
anced work need to be, above all, skilful performers,
while for beginners, say the first four years, the best
eacher is the one possessing the most experience, if
not, necessarily, even average technique.

GEORGE COLEMAN GOW.

(Prof. Gow has been Professor of Music at Vassar
College since 1895. He draws the reader's attention
to the fact that a teacher may never touch the in-
strument and yet be an inspiring masterful instructor.)
A teacher must have (1) accurate and comprehensive
knowledge of the written page, (2) familiarity with
the technical means of expression, and (3) acute dis-
crimination as to what the student is doing or failing to do. If the teacher lack these requisites no brilliancy of performance can do more than make a parrot out of a pupil; with these he may never touch the instrument and still be an inspiring, masterful instructor.

Yet, after completing the helpful criticism, the careful application of just the right means for overcoming faults and acquiring power, there still is needed usually a re-awakening of spontaneous enthusiasm, which can be added more readily and surely by illustration than in any other way. Lack of technique for this is a handicap to a teacher, but by no means an insuperable handicap.

The opposite difficulty is quite as apt to occur—where a good performer is nevertheless unable to discriminate as to the pupil's needs and the proper procedure, or is impatient at the latter's inability to follow a suggestion carelessly made or an illustration unexplained. Such a player is not a good teacher, though his work may prove stimulating to the exceptional student able to supply deficiencies.

KATE S. CHITTENDEN.

(Miss Chittenden has for years been one of the leading teachers of New York, as Dean of the American Institute of Applied Music and the Metropolitan College of Music. While she does not pretend to be a renowned virtuoso she is an able and gifted performer.)

In an experience covering a great many years, during which I have taught nearly one thousand (1,000) teachers, with many of whom I maintained association for a number of years afterwards, I can give it as my unqualified opinion, that, as a rule, the best players are not the best teachers for general instruction.

The quality of mind which characterizes the born teacher is just the reverse of that belonging to the executive performer. The born teacher *draws out*, the player *gives out*.

The largest impediment in the way of successful teaching by a performer is the inability to realize where difficulties lie, for the simple reason that—to a certain extent—difficulties such as stagger pupils do not exist for him, which results in impatience on his part and the consequent discouragement and sometimes resentment on the part of the pupils.

When pupils have reached the stage of development where virtuosity is becoming possible, the teacher must have had; at some time, the experience of a virtuoso, because one cannot teach what is not in one's self, and at that stage of development imitation forms an important element, and here is where the performer-teacher is invaluable.

WALTER L. BOGERT.

(Mr. Bogert represents the vocal teacher's aspect of the question. As President of the New York State Music Teachers' Association for 1913 he gained many intimate aspects of this subject through the attention he has given to the matter of standardization.)

I should favor "the experienced teacher" until the pupil has acquired considerable technical facility, for it is in the early years that the pupil needs most the benefits to be derived from advice founded on long pedagogical experience. When he has well mastered his medium of expression, and has begun to learn how to express himself with some freedom, then he ought to be ready to profit by instruction from "the skilled performer," who, even though "minus pedagogical experience," may stimulate his imagination and aid him in interpretation, style and finish.

I feel that one of the most important things about all instruction is sympathy; and of this, experience is a most valuable developer. The successful teacher must understand his pupils. Where there is in some degree mutual comprehension, progress is sure. Its rapidity will more than likely be found to bear some direct relation to the depth and strength of the bond of sympathy existing between teacher and pupil.

Applying the foregoing to the question of standardization now so much discussed, I should say that, while it is desirable, it is not all essential that the good teacher be able to qualify as a skilled performer.

JOHN ORTH.

(Mr. Orth has been one of the leading teachers of Boston for many years. His wide experience in this country and abroad gives him a clear insight to both sides of the question under discussion.)

THE ETUDE is doing a great work in letting light into places where it is most needed in matters musical. I am very glad to write a word in reply to the question: "Which is the better teacher—the skilled performer minus pedagogical experience, or the experienced teacher who plays poorly?"

Teaching and playing are two different things; they bring into play two different faculties—two different kinds of talent. There are those who can do both equally well. They are the exception. There are those who play by the grace of God with beautiful touch, fine technical facility, unerring musical instincts. They don't know the "how" of what they do. They didn't have to dig. That is simply their musical inheritance, like a man inheriting a fortune. People who can make a more or less brilliant effect as performers have an undue advantage over those who are less gifted in this particular direction. So many jump to the conclusion that because Miss Juniper has a fine execution, lovely touch, etc., that she can pass it all right along to anyone who may apply.

A lady from the South whose attainments were very meagre, who had come to Boston for further progress, once said to me, "I don't think I'll take any lessons. I'll just go around to the different piano recitals and see how they do it!" Great thought!

I received inspiration from Liszt, Kullak and Pruckner, and knowledge from Deppe and Lebert. Neither of the last named could play, but they were thinkers and understood the underlying principles of how it was done. They knew the steps by which the heights of Parnassus were reached and how to guide others in their climb.

If you wish to learn, if you want a teacher, go to someone who knows how to teach. If you are after interpretation and "style" listen to those who are skilled as performers.

FELIX FOX.

Mr. Fox, although of German birth, was brought up in the United States, returning to Germany to continue his musical education under Jadassohn, Reineke, Philipp and others. As a pianist and as a teacher he is familiar with American conditions as well as European teaching customs.)

Considered in the abstract, my vote is for the experienced teacher, but the subject is rather broad to frame in one question. The skilled performer might be an artist who has "arrived" without noting the road he

came by, so to speak, and would scarcely teach well, or, he might be one equally brilliant but trained for both concert and teaching, who, though lacking in experience, is well equipped and decidedly worth consideration in a choice of teacher. On the other side, the experienced teacher might be one who plays poorly because he never played well and who can only bring his pupils to a certain limited grade successfully, or, one, a fine artist, unable to practice, who can adequately illustrate for responsive students and carry them far. Examination of teachers' playing ability would be an unfair test, but, on the other hand, how much abuse this expression represents: "Mr. Blank does not play well, but he is a very fine teacher!" Too often this is also the case in the most advanced grade where opinions must agree that the ideal teacher is one who not merely "tells" how a thing should go but who can do it himself artistically.

EUGENE E. AYRES.

(Dr. Ayres, after many years of experience as a music teacher, became a clergyman, and then a professor of Greek in a large theological seminary. His views upon the question are most interesting. His daughter, Cecile Ayres, is widely known as a pianist.)

One does not need to play in order to convey information about technical matters. A superior artist is likely to find such matters elementary or uninteresting, and is tempted to neglect them. A large part of what the piano student needs to have during the first five years or more pertains to mechanical and physiological matters. What the good teacher needs is intelligence, not ability to play. Some of the world's greatest artists require their pupils to study all technical matters with assistants who have little or no skill in playing.

The teacher who combines technical intelligence with some degree of skill in interpretation—not too much—is perhaps the ideal teacher for the young student. Artistic interpretation is at first largely a matter of imitation, and the great artists teach chiefly by example. They show the student how beautifully the composition can be played and thus stimulate the musical sensibilities of the student.

Technical training is therefore the more elementary, and the more intellectual and is better done by the teacher who has intelligence and patience and practical common sense. The pianist must be an artisan before he can become an artist. It requires an interpreter, however, to make an artist out of him. Too many young pianists try to interpret before they have fingers to interpret with. They need the teacher who cannot play. Others never cease to be wonderful machines; they sadly need the artist teacher.

EDWIN HUGHES.

(Mr. Hughes, for many years chief assistant to Theodore Leschetizky, is an American pianist and teacher, now resident in Germany (war permitting). He calls special attention to the lack of analytical faculty among pupils.)

From the standpoint of the really talented pupil, the pupil who has within him the making of a pianist, the question might well be changed into, "Which is the worse teacher—the skilled performer minus pedagogical experience or the experienced teacher who plays poorly?"

From the first sort, provided the pupil possesses an uncommon amount of the analytical faculty, much of course might be learned. But very few pupils possess the analytical faculty to the extent of its helping them in any great degree to discover exactly *how* successful reproductive artists gain their effects. If they did there would be little excuse for the music-teacher at all.

The second sort of teacher may produce results up to a certain point, but of one thing we may be sure, he will never produce artists. A great part of the rudimentary details of music-making may be taught by word of mouth, such as the ability to read and play the notes correctly, fingering, rhythm to a certain extent, and even in a rough way dynamics, for you can tell a pupil to play louder here, softer there, to make a *crescendo*, a *diminuendo*, or an accent and thus get him to produce the effect you have in mind in a general way. A teacher who himself plays poorly but who is possessed of a delicate ear may even teach his pupils the [illegible] principles of that much-neglected subject [illegible] tone production. This last must of course be taught by the ear, example, as you can no more [illegible] talking about it than you can explain to [illegible] blind the difference between pink and [illegible]

But this will be about the limit of achievement for the piano teacher who is unable to play what he teaches. Of course he might take a pupil on this basis through a great part of the pianoforte literature, but the most important consideration to the reproductive artist, the *how*, would meanwhile be making little progress.

The teacher who really attains artistic results with his pupils is and always will be the one who possesses in addition to pedagogic talent the ability to play what he is teaching, and who illustrates constantly at the second piano during the lessons. Only through the living example can be taught the numberless varieties of touch, the refinements of rhythmic and tonal *nuance*, the balance between the voices—in short, the art of declamation at the keyboard, whose secrets must be in the firm possession of the pianist who expects to meet present-day ideals.

GEORGE FOLSOM GRANBERRY.

(Mr. Granberry, an exponent of the methods of Carl Faelton, has been at the head of a successful school in New York. He states his reasons why the teacher who is not a famous player may in many cases be exceptionally successful.)

The Teaching Art requires much in addition to the essential knowledge of music and pianistic accomplishment: Love for the Work; A Practical Sense of Cause and Effect; Discernment; Sympathy; Tact; Determination; Firmness. By accepting a pupil the teacher agrees to do a certain work for that student's all-round development; if he is a pianist only, he cannot fulfill the agreement. Too often his love for pianist work is in direct ratio to his dislike for the routine of teaching.

On the other hand, a teacher possessing all the qualities of a born teacher, but unable to play well, be he ever so experienced, must supplement his work by arranging for his pupils to hear authoritative performances of the standard works.

When a student completes his student-days, and so becomes a real student, he may gain much from a pianist unschooled in teaching, but certainly he could never be developed and educated by such an one.

A "teacher" to whom teaching is drudgery can be no more inspiring than any other drudge.

Experience cannot make a teacher of one lacking the pedagogic instinct.

Therefore, if an ideal teacher-player cannot be secured, it would seem wise to select one whose work proves him to be gifted with an aptitude and a love for teaching, although himself an indifferent performer.

FREDERICK SCHLIEDER.

(Mr. Schlieder has keen insight and wide experience in music teaching. He is organist at the Collegiate Church in New York, having been a pupil of Alexandre Guilmant in Paris. He is also President of the New York State Music Teachers' Association, and is immensely popular with those who are fortunate enough to come in contact with him.)

The question, "Which is the better teacher, the skillful performer minus pedagogical experience, or the experienced teacher who does not pretend to play brilliantly?" resolves itself into the simple word "if." The skilled performer minus pedagogical experience is the better teacher if——; the experienced teacher is the better if —.

The answer to the above question may be brought to light in the following question: Which is the better guide, a well-educated man, minus experience, or an experienced guide who does not pretend to be educated? It is more a question of the qualities a teacher should possess than the mere objective attainments of the individual. A skilled performer possessing the qualities of a teacher makes a good instructor, likewise an experienced teacher, not a skilled performer, who by earnest effort has succeeded in developing the essential qualities of a teacher, is also capable. The innate qualities of a man or woman have more to do in the making of a good teacher than the simple knowledge of the constructive elements of music or its technical perfection.

Space will not admit of a discussion of the nature of the qualities of a teacher nor the psychological effect upon the student's development. It is sufficient to say that if a musician possesses the essential qualities of a teacher, he or she is capable. In that case the preference would be in favor of the one who performs most skillfully.

THOMAS TAPPER.

(Mr. Tapper was born at Canton, Mass., 1864. He was educated at the American College of Musicians, New York, and abroad. As the author of several musical pedagogical books, and as a lecturer and writer, Mr. Tapper has attained a foremost place among American musical educators.)

If foresight were as keen as hindsight we should succeed to a greater degree in our undertakings. I should be able, in such conditions, to make the most of *both* the teachers whom you set up before the participators in this symposium.

Let us suppose that I am a student with unerring foresight. I shall begin my first lesson with the "experienced teacher who plays poorly" (I assume you are using the word *poorly* only in a limited sense). We shall stay with this experienced teacher until he has set me up, so to speak; has taught me what to do; to love music; to appreciate its beauty on the basis of reason; has established that physical adjustment between me and the piano that is essential to expression.

Then, of course, this experienced teacher will turn me to concerts where I shall listen to the "skilled performer minus pedagogical experience." After a while the experienced teacher will tell me to go elsewhere, that he has given me all he has to give. Then I go to the "skilled performer, etc." And to him for two reasons:

1. With the preparation I have enjoyed I shall expect to comprehend him and his art. What he feels and expresses is going to be manna to me.

2. When I go to him (the skilled performer minus pedagogical experience) and perceive what a wealth of true musical feeling inspires him, I shall say to myself: "There really is no such animal. The spell of this skilled performer is full of pedagogy; everything he does is full of pedagogy. He may not have the experience, *but he certainly has the gospel.*" Like those who taught with the great Teacher he speaks from the heart of the truth.

What more can one need?

JOHN TOWERS.

(Mr. John Towers was born at Salford, England, 1836. He studied music under famous masters, including Pinsuti, Kullak and Marx. He has been in America for many years, has compiled a monumental *Dictionary of Opera*, and in spite of his advanced age continues his teaching with undiminished energy.)

Why, the "experienced teacher," of course. He also has, or ought to have, all available demagogic knowledge, and has, moreover, the happy knack of imparting this knowledge to others. My fifty-four unbroken years of teaching have fully convinced me, from close observation, that the more advanced and brilliant the player, the worse the teacher. Whilst example is, generally, better than precept, the teacher who does pretty well all the playing, instead of teaching the pupil how to play, is a misfit and a mistake. In a word, no human being can possibly teach at all who is "minus pedagogical experience."

THE WALTZ KING.

WHICH of the Strauss family shall we coronate as the Waltz King? The title was originally given to the father but practically none of his pieces are heard to-day. Eduard was conceded to be least talented of the sons although a very fine conductor. Josef's works have not survived in any very great popularity. Johann the younger alone remains of all the famous Strauss family as a candidate for more permanent musical distinction and there is no doubt that the musical public thinks of Johann as the "Waltz King." His waltzes have an originality and piquancy that seem all the more fascinating because they are built upon the most simple and naïve tunes. Their spontaneity is shown by contrasting the waltzes themselves with the more labored introductions which he set to some of the waltzes. In the original form the waltz *Wine, Women and Song* has no less than one hundred and thirty-eight measures during which there are many modulations and transitions,—sufficient indeed to make it a complete composition in itself. It should not be thought that the work of the other members of the Strauss family is altogether insignificant. The *Doctrinen Walzer* of Eduard Strauss is unusually good. It should also be remembered that it was father Strauss who was the first to give special names to dance pieces.

Salon Music of the Past and Present

(Causerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE

(The first part of this fascinating article appeared in THE ETUDE for September)

BERLIOZ THE SUPERNATURAL.

The name of Berlioz gives me a mad desire to pause moment in order to speak of him at greater length. rdon me this digression, dear readers, the subject ist bear the blame. What an extraordinary, extra- gant, supernatural being was Berlioz. He was not iat one would call "well versed." Ignorant, so to eak, of the first principles of his art, powerless at nes to give a correct translation of his thoughts cause he lacked the necessary technical education, yet cceeding by sheer strength of labor, willing himself give birth—the phrase comes of itself—to "give th" to elaborate, dazzling, intensely poignant master- orks that at times approach the sublime! But then— he had not that which may be acquired, had that which can not be acquired; he d genius! I often wonder what would ppen if a man of this calibre could be ubled with a capable, erudite musician, ch, for instance, as Mendelssohn, or int-Saëns? Poor Berlioz, he is another ample of that saddest, most pitiable of ortals, a man misunderstood by his own neration, and yet because of that total lack understanding, a celebrity. Being thus rpetually mocked at and ridiculed had ured his character, and unhappily his ink- and also, so that when he dipped his pen it to write about those of his colleagues hom he did not like—and they were many then his harsh, sarcastic, mordant spirit joyed itself heartily . . . . he was enged!

In the days of my youth I lived in the me quarter of the city as Berlioz, and ould meet him often. He was very tall, ry meagre, very grim, and had a furious r about him as if he would like to kill erybody in sight . . . and yet he ever did anybody any harm. That which as transient, so far as he was concerned, id not exist, whether in the street or else- here; his mind was overexcited and always t work, like a boiling cauldron. His head esembled that of a bird of prey. His ex- ression had in it something of the demo- iac. But above all, he had a head of hair . . Oh my friends, a head of hair such s you could not conceive. A mop of hair I should ave said. Imagine a weeping-willow violently shaken y the tempest!

Children fled at his approach, taking him for the ogeyman in person. O Irony of Fate! A statue has een justly erected to him in the middle of a little erdant square where myriads of children come, morn- ng and evening, to give themselves up to their joyous astimes. Children are like sparrows, they soon become n familiar terms with the scarecrows that have been et up to frighten them. While he was living, Berlioz vas regarded as a musician who was a raging lunatic. A performance of the least of his works called forth othing but catcalls; but now that he is dead, his works xcite transports of admiration, and the conductor who resents them is decorated. It is folly!

As for his characteristics, he had a predilection for Gluck, for Weber, . . . and for the guitar! He iked the piano but little; perhaps because he could play t only with one finger. Regarding the piano, I cannot esist the pleasure of telling you how I once had the honor to visit his house, and how I was received. I was at the time about nineteen and a half, or nineteen and three-quarter years of age. Having transcribed for the piano his *Valse des Sylphes* from the *Damnation de Faust,* I wanted him to hear it—one possesses such temerity in one's youth! He lived on the second floor of a modest house in Montmartre. I rang the door-bell and it was answered by an old servant who re- sembled Mother Goose, if it was not the lady in person, and she directed me into the master's chamber.

Seated by the fire, for it was winter, enveloped in an immense dressing-gown which at some prehistoric period when it was new had been blue in color, I be- held Berlioz. His feet were encased in a pair of decayed shoes that reached to just below his calves; and around his head was a large napkin, containing doubtless a compress of some sedative water such as one often employs for a sick headache, thus making the famous shock of hair spread upwards to the ceiling . . . more or less. Such was the man I saw before me.



Berlioz shouted, *"Sacré mille millions de tonnères. Is it for this, that you have the impudence to disturb the peace of a poor sick man who has never done you any harm?"*

On perceiving me he said in a sepulchral tone in which one could distinguish a note of irritation.

"What do you want, monsieur?"

Half turned to stone by this engaging beginning of things, I at length gathered courage to answer,

"Illustrious master, I have come to beg of you to do me the very great honor of listening to a transcription of mine for the piano of—"

At the word "piano," he gave me no time to say anything more.

"Sacré mille millions de tonnères," he shouted, "It is for this that you have the impudence to disturb the peace of a poor sick man who has never done you any harm." And straightening himself upright with a bound he shouted a "Get out, monsieur" that left me terror- stricken! At this tragic moment I really had the feel- ing that my life was in danger, so, without more ado, I took to my young legs of nineteen and three-quarter years, and tumbled down stairs with the fluttering agility that is produced only by fear. I was already in the street when I heard the door of his apartment—I was going to say "cave"—slam to after the disturbance. It was my own fault, I should have known that the dear, good man had a sick headache that day . . .

Berlioz, prince of French romanticists, is one of our national glories . . . you see I bear no malice. Later, when I met him in the same salon—that of Legouvé mentioned above,—I had not the courage to admit to him that I was the happy beneficiary of his hospitality. This *devil* of a man had scared me!

Every time I evoke the name of the Evil One, I think of a domestic who one day entered into the shop of a music dealer. "Begging your pardon, sir," he said, "I wish to make all excuses in advance, but I have a master who is a little—er—original, and he insists that I must come to you acting the part of the devil in search of romance, will you be good enough to give me a romance?" Without any hesitation, the dealer gave him *The Devil's Romance* (a celebrated comic opera by Auber). There is no lack of in- telligence in the commerce of music!

Good! I perceive that my pen has again played truant! Here, then, we reach the end of this chapter. The enormous develop- ments of the modern Press have clipped the wings of the salon of affairs; the great con- certs of chamber music, symphonic music, and other kinds, have detracted little by little from the artistic importance and influence of the salon of music.

PART III. SALON MUSIC.

Music is classified in several ways accord- ing to certain conventions to which the com- poser ought to submit himself. Each kind of music possesses a form and a development analogous to its purpose. For instance, Offenbach's *La Belle Hélène* is written in the noble style, full of austerity and religious sentiment, which the subject demands, and the *Requiem* of Mozart is of a different kind, brimming over with gaiety. I hope I make myself understood? There is church music, theatre music, chamber music, salon music, and finally . . . Bad Music of the kind that finds favor with so many amateurs.

But in France there is to be heard a veritable salad of music of all kinds. Thus if you want to hear church music, you go to the concert, while if you want to hear theatrical music, you go to church—particularly on the days when fashionable weddings take place. I exag- gerate? It is my whim! At any rate it cannot be denied that many of our leading church musicians borrow from the music of the theatre many pages which are assuredly beautiful, but which have a char- acter and a style appropriate to other surroundings. This is all the less excusable since our literature is incomparably rich in religious music; outside of the great classics, the masters Theodore Dubois, César Franck, Saint-Saëns, Samuel Rousseau, Gabriel Fauré, etc., have written masterpieces in this style.

Concert music is played in the salons and salon music is heard in the concert hall; or, it is better to say, both kinds of music are to be heard in both places. As for chamber music, it is heard everywhere except in one's private chamber. You do not want any in yours, do you? You keep your rooms to sleep in as I do myself. Perhaps, however, this renders chamber music all the more appropriately named, since it is often sleepy enough! However, if you wish to hear church music, concert, chamber or salon music all at one time, . . . go to the Café. This sounds like a paradox? Not at all. There is excellent music to be had, symphonic and otherwise, in many Parisian cafés, at what are known as "Appetizer Concerts," and it is not uncommon to see on the programs the names of prominent artists, and to find in the orchestras the winners of first prizes at the Conservatoire.

WHAT SALON MUSIC IS.

Salon music refers to pieces of a type that are generally short, not difficult, not very rigorous in form, written in a graceful, pleasant style suitable to the intimacy of a salon. Except for sonatas, and concertos with orchestra, which constitute Concert Music, nearly all compositions for the piano by modern composers are Salon Music—"Drawing-room pieces."

The use of the word "Salon" on the title page of a piece of music appears to me to be somewhat recent. According to my investigations, Czerny (1791-1857) was the first to employ the term. I have found a collection of exercises by that master—one is always finding such a collection, by the way; in the matter of fecundity, Czerny was a rabbit among composers—I found, then, a collection entitled "25 Etudes de Salon;" by this qualification he evidently intended to indicate that these etudes were written in a less severe, less scholastic, style than others—in a word, more melodic, and suitable for use in a salon. This work is dated about 1830. I do not know of anything of this kind before Czerny. But then! . . . there are thousands and thousands of works bearing this superscription that might be examined. When the word "salon" is added to a waltz or mazurka, it indicates that the waltz or mazurka is not music for dancing. The waltzes and mazurkas of Chopin are of this class . . . and many, many others. Some composers have made two arrangements of the same piece, a difficult one for concert purposes and a simplified one for salon use. Liszt did this with several works.

IMITATIVE MUSIC.

One fact regarding salon music has not yet been hitherto pointed out, I believe, and it is this: Ever since the eighteenth century—for naturally I classify the charming little pieces of the old clavecinists as salon music—all salon music is almost exclusively "imitative music." This may be seen from the following typical titles:

COUPERIN (1668-1733)
Les Petits Moulins a Vent (The Little Windmill).
RAMEAU (1683-1764)
Le Rappel des Oiseaux (Rejoicing of the Birds).
DAQUIN (1694-1772) ..... *Le Coucou* (The Cuckoo).
HAYDN (1732-1809)
Le Menuet de Bocuf (The Ox Minuet).
MOZART (1756-91) .. *Marche Turque* (Turkish March).
DUSSEK (1761-1812) ..... *L'Adieu.*
STEIBELT (1765-1823) ..... *L'Orage* (The Storm).
BEETHOVEN (1745-1827)
L'Adieu, l'absence, le retour (Op 81a).
WEBER (1786-1826)
L'invitation à la valse (Invitation to the Waltz).
MENDELSSOHN (1809-1847)
La Fileuse (The Spinning Wheel).
CHOPIN (1810-1849) ..... *Berceuse.*
SCHUMANN (1810-56)
L'oiseau prophète (Bird as Prophet).
OSBORNE (1806-93)
La Pluie de Perles (The Shower of Pearls).
Liszt (1811-86) ..... *Les jeux d'eau de la ville d'Est.*
HENSELT (1814-89)
Si petit oiseau j'étais (If I were a Bird).
HELLER (1815-88) ..... *L'écureuil poursuivi.*
LEFÉBURE-WÉLY (1817-69)
Les cloches du monastère (Monastery Bells).
PRUDENT (1817-63) ..... *La danse des fées.*
LYSBERG (1821-73) ..... *La Fontaine.*
RAFF (1822-82) .. ' ..... *La Fileuse.*
SCHULHOFF (1825-98)
Près de la fontaine (At the Fount:
BIZET (1838-75) ..... *Chasse fantast*
KETTEN (1848-83)
La Chasse aux papillons (Chase of the Butterfl
GODARD (1849-95) ..... *Le Cavalier fantast*
SAINT-SAËNS (1835-) ..... *Les Cloches du*
DUBOIS (1837-) ..... *Les Abe*
GRIEG (1843-1907) ..... *Jour de Noce* (Wedding-d
MOSKOWSKI 1854-) .... *Le Jongleur* (The Jugg
THOMÉ (1850-1909) ..... *Le Na*
CHARLES RENÉ ..... *Le Voyag*
CHAMINADE (1861-) ..... *Libell*

Do not believe that these are isolated cases; no all. The great majority of the works of these c posers—of the works of all composers of pian should say—are devoted to the imitation of thing nature. I also offer to your imagination the follov suggestive titles, culled from various programs—I invented none of them myself:

Les petits poissons rouges (The Little Goldfish), *Médicin* (The Doctor), *Ma Mère l'Oie* (My Mo the Goose), *L'Oeuf patient* (The Patient E *Berceuse féroce* (Savage Lullaby), *Embryons sechés* (Dried Microbes), *Symphonie en forme de p* (Symphony in the Form of a Pear), *Pastorale cochons roses* (Pastorale of the Rose-colored Ho *Ballade des gros dindons* (Ballad of the Fat Turk cocks), *Croquis et agaceries d'un gros bonhomme bois* (Outlines and Charms of a Fat Man in Woods).

What have you to say to this? It is truly necess to have a talent of ultra-subtle subtlety in order translate all this into music!

I almost neglected the amusing *Jardin sous la p* (Garden under Rain) by Debussy. I am freque asked what I think of Debussy; I think he is a c poser of great talent who endeavors not to say a that which has already been said. His orchestra is full of ingenious and charming novelties, and *Quartet for Strings* is a jewel.

The final section of this article will appear in a l issue.

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and songs represents a gleaning from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten: from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

	Grade	Price
Seymour, M. Caresse. (Boosey & Co.)	4	.50
JOHN CHURCH CO., New York City		
Centanini, G. P. Harlequinade	5	.75
Chaminade, C. Op. 119. Quatrième Gavotte	4	.90
Dekoven, R. Op. 369. No. 1. Aveu	4	.60
Op. 369, No. 3	4	.60
Kramer, A. W. Op. 37, No. 1. Rhapsody	5	.75
Op. 37, No. 2. Valse Triste	4	.60
Macfadyen, A. Op. 18, No. 1. Minuet L'Antico	1	.70
Vincent, Ruth. Pandora's Imps	3	.60
Picciola	3	.50
OLIVER DITSON CO., Boston, Mass.		
Comins, D. W. Op. 6, No. 3. Drafting	5	.50
Fletcher, P. E. Old Curiosities		
1. The Old Spinet	3	.40
2. The Dresden Shepherdess	3	.50
3. The Spinning Wheel	3	.60
Three Miniature Dances		
1. A Dainty Gavotte	3	.40
2. A Jolly Jig	3	.40
3. A Merry Hornpipe	3	.40
Orth, Carl. Op. 1, No. 1. Indian Chief	1	.60
Op. 1, No. 2. Waterways	1	.60
ARTHUR P. SCHMIDT, Boston, Mass.		
Espoff, Stepan. Op. 8, No. 1. The Spinning Wheel	4	.50
Heins, Carl. Op. 184. Queen of the Keys	4	.50

	Grade	Price
Newton, C. Six Instructive Pieces for the Pianoforte—		
4. Sleighing	2	.40
5. In Moonlight (Waltz)	2	.30
6. The Windmill	2½	.30
Parlow, E. Op. 117, No. 1. Maytime	3	.40
Op. 117, No. 2. Dewdrops	4	.40
Smith, Wilson G. Op. 107. Prelude Agitato	4	.50
Von Bose, Fritz. Op. 11, No. 1. The Chase	3	.40
Op. 11, No. 2. At Evening	4	.40
Op. 11, No. 3. Butterfly	4	.40
Weiser, P. Blossom Time	3½	.40
Weyts, H. Op. 602. Nymphs of the Forest	3½	.50
Zilcher, Paul. Two Etudes for the Pianoforte—		
1. Vivacity (Rapid Finger Action)	3	.40
2. Restlessness (Left Hand Equality)	4	.40
B. F. WOOD MUSIC CO., New York City		
Erb, Mae A. Eight Little Fairy Tales Op. 15. (With Words)—		
1. Just Because It's You	1	.25
2. Sing, Little Bird	1½	.25
3. The Moon Boat	1½	.25
4. The Grey Squirrel	1	.25
5. The Fairy Boatman	1½	.25
6. The Lonesome Apple	1	.25
7. The Little Brook	1½	.25
8. The Slumbering Fairies	2	.25
Metcalfe, Bruce. Op. 48. Danse Printanier	3	.50
Op. 46. Esmeralda	3½	.50
Op. 23. Valse Caprice	4	.50

VOCAL

	Grade	Price
Lynn, Litta Naming the Forget-me-not. 3 Keys. (B. F. Wood Music Co.)	3	.50
BOOSEY & CO., New York City		
Beverley, E. A Heart From Kerry. 3 Keys	3	.60
Brewer, A. H. Ninetta. 3 Keys	3	.60
Coleridge-Taylor, S. The Rainbow Child. 2 Keys	3	.60
Dorel, Francis. The Garden of your Heart. 3 Keys	3	.60
Lehmann, Liza. The Weathercock. 2 Keys	3	.60
Novello, Ivor. Carnival Time. 2 Keys	3	.60
Sanderson, Wilfrid. A Dream Song. 2 Keys	3	.60
Steffen, E. A. The Birth of Spring. 2 Keys	3	.60
Squire, W. H. In an Old fashioned Town. 4 Keys	3	.60
Wilkes, R. W. Op. 9. At Benediction. 3 Keys	3	.60
JOHN CHURCH CO., New York City		
Claassen, A. Mother O' Mine. 2 Keys	3	.60
Dekoven, R. Sérénade Creole. (M)	3	.75
Elbel, L. Calm Be Thy Sleep. (L)	3	.60
Hahn, C. 'Tis All That I Can Say 2 Keys	3	.60
Montague, L. H. Red Roses. (M)	4	.60
Shelley, H. R. Lovely Katie. 2 Keys	3	.50

	Grade
Spross, Charles G. The Day is Done. 2 Keys	4
Nourah. 2 Keys	4
Stebbins, G. Waring. Dream Life. (M)	3
Willeby, C. Jenny's Way. (L)	3
OLIVER DITSON CO., Boston, Ma	
Dichmont, W. My Day. 2 Keys	3
Foster, Fay. Sing a Song of Roses. 2 Keys	3
Kramer, A. W. Come to Me. 2 Keys	4
Sigh, A. 2 Keys	4
Manney, C. F. Heart of Hearts. 2 Keys	5
Stickles, W. A Sea Song (Bass)	4
Taylor, D. Witch Woman. (M)	4
Townsend, Stephen S. The Night Has a Thousand Eyes. 2 Keys	3
ARTHUR P. SCHMIDT, Boston, Ma	
Bartlett, Floy L. Sweet Little Woman O' Mine. 2 Keys	3
Bauer, Marion. Phillis. 2 Keys	3
Briggs, C. S. Hear Our Cry. 2 Keys	3
Chadwick, G. W. Periwinkle Bay. (M)	4
Coleridge-Taylor, S. Life and Death 2 Keys	4
Low Breathing Winds. 2 Keys	4
Hunn, B. Eldorado. 3 Keys	3
Moffat, Alfred. May. A Pastorale. 2 Keys	4
Parker, Horatio. A Perfect Love. 2 Keys	4
Ward-Stephens. Separation. 3 Keys	4

A LIST OF A FEW OF THE NEW PUBLICATIONS OF THE THEO. PRESSER CO. WILL BE FOUND ON PAGES 698 AND 760

How Shall I Go About Publishing My Piece?

Advice and Warning

The Etude reader who has not become aware that ere have been and are now certain firms which prey on the guileless amateur writer of music and verse not a very close reader of these columns. Time d again we have warned our readers and begged em to warn all their friends, particularly those who ow signs of breaking out in melody or poetry, to oid any music publisher who offers to publish a ece and then expects the composer to pay for the inting, etc. Thousands have been trapped by allur- g advertisements so worded to appear that the pub- her is looking for manuscripts, whereas he is simply oking for a printing job for which he will send you bill out of all proportion to the real cost of the print- g. Some of these swindlers lived upon the top the land and some continue to work so that they e just barely within the law and keep out of the atches of the U. S. Postal Department inspectors.

In spite of the fact that we have raised the danger gnal time and again we continue to receive letters of is kind, all equally pitiful, for it is usually the poor d uninformed who write to us. Those with some tle means pocket their losses and "forget it." Read is letter and perhaps you will be a little more active circulating reports about this "snide game":

"I am a widow, and, having met with reverses which ake me depend upon my own resources, I am obliged engage in something by which I can make a liveli- ood. Being somewhat poetical, I ventured to answer ne of many 'ads.,' 'Send us your song poems and ake a fortune,' etc. I sent the poem and learned to y surprise that in order to get the song published would have to pay $35. They told me the song was 'winner,' and that in a short time I should be able col'ect a regular income from it. I was surprised nd pleased. Not having the amount to send, I bor- owed the $35 and sent it on the 23d of last Septem- er. I have never received a penny since then. They ent me 200 badly printed copies, which they told me could readily sell at music stores. None of the usic stores I visited would even look at the song nd assured me that many others who had patronized uch firms were in the same boat. Then I realized hat I had been swindled. Is there anything I can do bout it?"

No, my dear lady, there is nothing you can do about t. Your money is probably as completely lost as hough it had gone down on the "Titanic." You can, f course, state your case to the Postal Department, nd if the swindler has stepped over the border line f the law he can be taken up and put where he won't lo any harm to others.

The expense in a publishing business is not so much n the printing and publishing as it is in the conduct f the business itself—that is, the business of dispos- ng of a piece to a very large market. It means the maintenance of a great number of clerks, bookkeepers, salesmen, musical experts, engravers, proofreaders, etc., none of which the swindler has, because he rarely has any idea of publishing or selling the song. In nine cases out of ten the 200 copies printed make up the complete first edition and—alas!—the complete last edition. The song is buried where it doubtless deserved to be buried.

MANUSCRIPTS FROM INADEQUATELY SCHOOLED COMPOSERS.

One of the meanest parts of the deception is the fact that so many otherwise perfectly sane people can be led to think that, minus any training of consequence, they can start in at once and make themselves into successful composers or poets without any more effort or reason than the inspiration which need unfortunately brings to them. One of the tragic daily occurrences of the editorial office is the manuscript received from a widow who upon waking up from her great grief suddenly realizes that she is in actual want. She does not know which way to turn. Probably she has little children dependent upon her. She does not know that there are vulture publishers waiting to prey upon her. Most of these women have scribbled a few stanzas of doggerel when they were girls, and they start in to earn their livings in this way without one chance in a million of succeeding. The wisdom of adequate life insurance for men with wives is never advertised more powerfully than in the dramatic letters to The Etude. Naturally, such women become the prey of swindlers, and it is largely with this in view, as well as with the object of assisting young composers that we are printing here the circular of advice sent out by the Theo. Presser Company to all who seek information about getting manuscripts published. Read this carefully and you will know much of the situation as it is approached by reputable publishers.

Remember, the printing of your manuscript is the smallest part of publication, because one so doing has an insurmountable task in making a market. If your manuscript has been rejected by a great number of publishers, do not attempt to publish it yourself unless you have abundant means and wish to gratify a whim to see your piece in print.

Don't send your works to a publisher until you have learned your business—until you have at least mastered the main essentials of musical and literary composition.

The Theo. Presser Company circular letter follows. It represents the policy of practically all leading publishing houses.

FIRST.—TO WHOM SHALL I SEND MY MANUSCRIPT?

It is very desirable for the inexperienced composer to understand the difference between a music publisher and a music printer. The Theo. Presser Company, for instance, is a publishing house, and not a printing house. It has no printing plant and confines its work solely to selecting manuscripts desirable for publication, attending to getting out the manuscripts it purchases and then marketing these in the customary way.

A music printer will give you an estimate, including title design, plates, paper and printing for 100, 500 or 1,000 copies. In this case the composer pays the bill and attends to the sale himself.

The music publisher accepts a publication, pays the composer for it and assumes the entire expense and bother of publication thereafter. A composition that has been rejected by a number of publishers acquainted with the needs of the trade rarely stands a chance of bringing a profit to the composer who attempts to publish it himself. Consequently, under most conditions, we do not advise composers to bring out their own compositions unless they can afford to stand an almost certain loss owing to their lack of a business organization to promote a sufficient sale.

SECOND.—BEWARE OF FRAUDULENT PUBLISHERS.

In recent years a huge fraud has been practiced upon inexperienced composers and the writers of verse for song poems. Swindling concerns have advertised for compositions, and after receiving them have encouraged the flattered composers to issue them and at the same time defray the cost of printing. The cost set is often a figure that represents enormous profits to the swindler. Tons of trash and doggerel coming from the uninformed has been foisted on the public, and thousands of dollars have been pilfered from unsuspecting victims. If your composition has any salable qualities a reputable publisher will accept it and pay for it. Therefore DON'T CONSIDER ANY PROPOSITION COMING FROM ANY FIRM ASKING YOU TO DEFRAY ALL OR ANY PART OF THE EXPENSE OF PUBLICATION. IF YOU INSIST UPON PUBLISHING YOUR COMPOSITION YOURSELF AFTER IT HAS BEEN REJECTED BY A NUMBER OF REPUTABLE PUBLISHERS, APPLY TO ANY ONE OF THE FOLLOWING FIRMS OF MUSIC PRINTERS AND GET ESTIMATES:

Anderson Brothers, 633 Plymouth Place, Chicago, Ill.

F. H. Gilson Co., 58 Stanhope St., Boston, Mass.

Penna. Music Lith. Co., 114 N. 13th St., Philadelphia, Pa.

Rayner, Dalheim & Co., 376 W. Monroe St., Chicago, Ill.

Paul Schob, 137 4th Ave. West, Cincinnati, O.

Teller Sons & Dorner, 228 W. 26th St., New York City.

John Worley Co., 40-48 Stanhope St., Boston, Mass.

Zabel Bros., Randolph St. and Columbia Ave., Philadelphia, Pa.

Otto Zimmerman & Son, 5th and Sycamore Sts., Cincinnati, O.

THIRD.—PUBLISHERS' SPECIALTIES.

Publishers have specialties which should be considered. One firm, for instance, publishes almost exclusively chorus or quartet works in octavo form; another makes a specialty of gospel hymns, another devotes itself to orchestral compositions, another to very light popular works, another firm makes a specialty of songs and ballads. While the Theo. Presser Company has in its catalogue many of the most excellent works for voice, organ, violin, octavo, etc., at the same time it makes a specialty of piano compositions of an educational order. If the inexperienced composer will make a study of the specialties of the different publishing houses and send his manuscript where it is most likely to be accepted, he may spare himself great disappointment and much postage.

FOURTH.—SEND THE MANUSCRIPT ITSELF. DON'T WRITE IN ADVANCE.

Never write a publisher in advance and ask if he can accept your manuscript. Send the manuscript itself with your letter. He must have that before he can even report upon its acceptability. While all manuscripts sent to a publisher are at the composer's risk, publishers take a pride in doing everything possible to care for the manuscript while in the publisher's possession. Accompany all manuscripts with an explanatory letter.

FIFTH.—THE MANUSCRIPT'S ARRIVAL.

When the manuscript reaches the publisher a receipt is generally sent to the composer stating that the manuscript has arrived. This, however, does not imply that the publisher is legally responsible for the possible loss or destruction of the manuscript through fire, etc. It is simply a courtesy to the composer.

SIXTH.—JUDGING THE MANUSCRIPT.

Manuscripts, upon reaching the publisher's office, are entered in the order of their receipt in a book kept for that purpose. In the larger houses a corps of experts decides upon them. In the smaller houses the proprietor, if he is a musician, may determine their desirability for his particular catalogue himself. Often a doubtful manuscript is laid aside for future examination. It should be remembered that these judges go through endless manuscripts with the one hope of finding some piece suitable for publication. Nothing is neglected.

Don't expect an immediate decision and answer. Some manuscripts demand deliberation and special thought.

SEVENTH.—BUYING THE MANUSCRIPT.

The manuscript remains the property of the composer until he accepts the proposition made to him by the publisher. Unavailable manuscripts are returned to the composer. It is the custom for the composer to enclose stamps for possible return.

EIGHTH.—THE PRICE PAID.

The price may be cash down or royalty. Royalty is usually paid only to composers of established reputation. Most composers prefer cash down. Only a very few compositions pay royalties of consequence.

Even with the most promising manuscripts success is a gamble. Only one composition in a thousand makes a noticeable impression. Cash down is in most cases better for author, as he cannot wait for years for royalty returns, which, indeed, may never come.

All legitimate publishers are glad to pay reasonable prices for acceptable manuscripts, based upon the commercial possibilities of the piece.

NINTH.—RETURNED MANUSCRIPTS.

Rejection does not necessarily mean lack of merit. No publisher will accept a manuscript for which he may have great difficulty in finding a market. Some other publisher may have just that market and may be glad to get the work. However, about three-fourths of the manuscripts returned are "hopeless" and indicate that the composer has attempted to write long before his training and talent justify him in attempting composition.

Don't be disheartened if your manuscript is returned to you, particularly if you are at the beginning of your career. In some cases rejection is more fortunate than acceptance where the latter might have meant that your piece would have been tied up with a publisher with no market for that particular kind of a piece.

TENTH.—SONG POEMS NOT WANTED.

The Theo. Presser Company will not consider verses of song poems unaccompanied by a musical setting. Please do not send them. We must have both the music and the words for consideration. The success of a song depends upon the music, not the words. Good musicians prefer to select their own words for musical settings.

WE DO NOT SET MUSIC TO WORDS

Do not ask us to suggest a composer for your song poem. We positively refuse to attempt to do this as it is a matter entirely outside of our sphere of work. The words have very little to do with the success of a song. Many famous song poems have been set again and again by different composers who have hoped to equal the success some other composer has had with that particular poem, but the public has shown that one setting which pleases it stands out far above the others. *Thou Art so Like a Flower* has been set innumerable times, but the setting of Rubinstein is the only one to attain very great popularity. The same applies to Nevin's *Rosary* and various settings of the *Rubáiyát* of Omar Khayyam, of which the Liza Lehmann setting is the only popular one. Consequently our only concern is in the music. The words must be good, but they are of secondary importance.

GENERAL REMARKS.

Don't "flood" the publisher with a number of manuscripts at one time. He is not nearly so likely to give careful attention to a dozen of your pieces as he is to one.

Don't fail to put your full name and full address upon each manuscript sent—not merely in an accompanying letter.

Don't mix up your remarks referring to a composition in some general letter. Write one letter devoted entirely to the composition and send that with the manuscript if necessary.

Don't fail to use regular ruled music paper in writing. Home ruled paper may prejudice the publisher. Take a pride in making your manuscript above all things clear. There is no objection to writing on both sides of the paper in making music manuscripts.

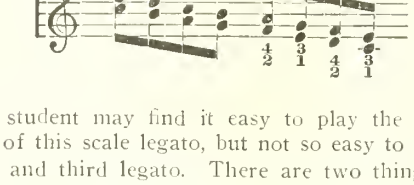
Don't blame the publisher if your manuscript is lost. The best possible care will be taken of it, but the law does not hold the publisher responsible in case of loss. The copyright law rules that no copyright can be claimed upon a piece until after printed copies are sent to the Library of Congress in Washington.

SCALE PLAYING IN DOUBLE NOTES.

BY MADAME A. PUPIN.

After the student has practiced the double note exercises given in the issue of May, 1914 (page 326) and has learned to play them without splitting, it would be well to take up scale passages. The first exercise will be the following:

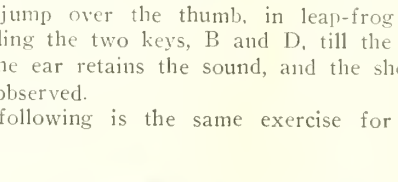
Ex. 1.



The student may find it easy to play the first two thirds of this scale legato, but not so easy to make the second and third legato. There are two things to do, both important: first, hold the second chord, B D, as long as possible, then suddenly let go the third finger, and at the same time make the second and fourth fingers jump over the thumb, in leap-frog fashion. By holding the two keys, B and D, till the last moment, the ear retains the sound, and the short break is not observed.

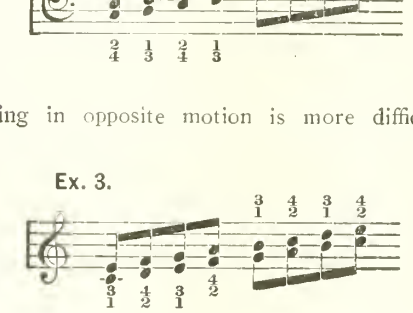
The following is the same exercise for the left hand:

Ex. 2.

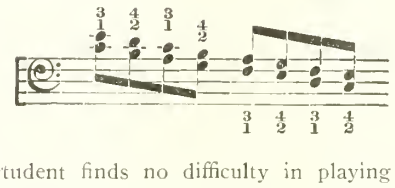


Playing in opposite motion is more difficult.

Ex. 3.



Ex. 4.



The student finds no difficulty in playing the first two-thirds legato; but the next will be a puzzle. Again the two keys are held to the last moment, when the second finger is taken up and the first and third fingers take the leap-frog movement over the fourth finger. This may not be the usual way of teaching these scales, but it may be an easier way, a way sooner attained. In music there are many things that apparently cannot be done, but which must be done. What are you to do? If you can make it sound as if it were done, it is all right.

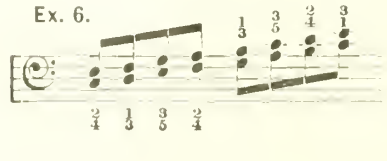
For example, you might say that the octave C to C, could not be played legato, with the second finger alone. But play the lower C and cling to the key; then *suddenly* go to the higher C with same finger. There is a fraction of a moment between the two tones, but because you have clung to the first tone so long, the ear still hears it, and your legato is produced. On this principle many tones are made legato, that most pupils would think impossible to connect. This leap-frog motion, in the last two scales, is a little more difficult than the other, but a little patience will make it perfect, especially if you permit your ears to be the judge of the smooth connection.

In the following exercises it will be found much easier to make the leap-frog motion with the third and fifth fingers over the thumb, the third finger leaving its key at the moment the jump is made.

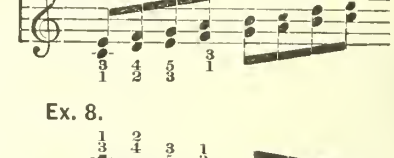
Ex. 5.



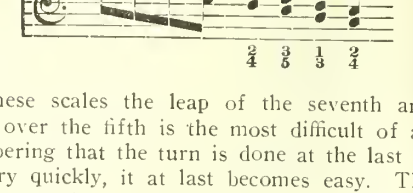
Ex. 6.



Ex. 7.



Ex. 8.



In these scales the leap of the seventh and t fingers over the fifth is the most difficult of all. remembering that the turn is done at the last mom and very quickly, it at last becomes easy. These ercises must be practiced, each hand separately, several weeks, or perhaps for months. By know just the movements to make and beginning very slo they may be increased in speed gradually, until t attain velocity and incredible smoothness, without consciousness of leap-frog movements. In begini the practice of the major scales in double thirds it be observed that the fifth finger comes but once in octave. To memorize these scales it is only necess to remember where the fifth finger falls in e octave.

In the right hand the fifth finger falls on the f of the scale, in the scales of C, G, D, A, E and *i. e.*, all scales begin $\frac{3}{1}\ \frac{4}{2}\ \frac{3}{5}$. In F♯ or G♭ the following flat scales, the fifth falls on F♯ G♭ or In the left hand the fifth finger falls on the key n in the scales of C, A, A♭, E♭, B♭ and F, *i. e.*, th begin with the third and fifth fingers. The fifth fin is played on the fifth of the scale in the scales of and D. On the fourth of the scale in E, and in remaining scales, B, F♯ and D♭ on the key known A♯ or B♭. With these hints as a key the major sca may be memorized, when other succeeding scales w be easy to master.

PLAYING FOR NOTHING.

The young professional pianist sooner or later fi out that in music as in all other arts, business a professions it is necessary to keep the price of t commodity up so that it will bring a return for investment. Somehow club leaders have an idea th they are doing nothing unusual in asking the art to contribute his services without pay. The same go people would never dream of going to the coal ya and demanding a ton of coal gratis to keep the cl room warm. Mrs. Fanny Bloomfield-Ziesler in a cent issue of *Music News* discusses this matter in h usual sensible manner.

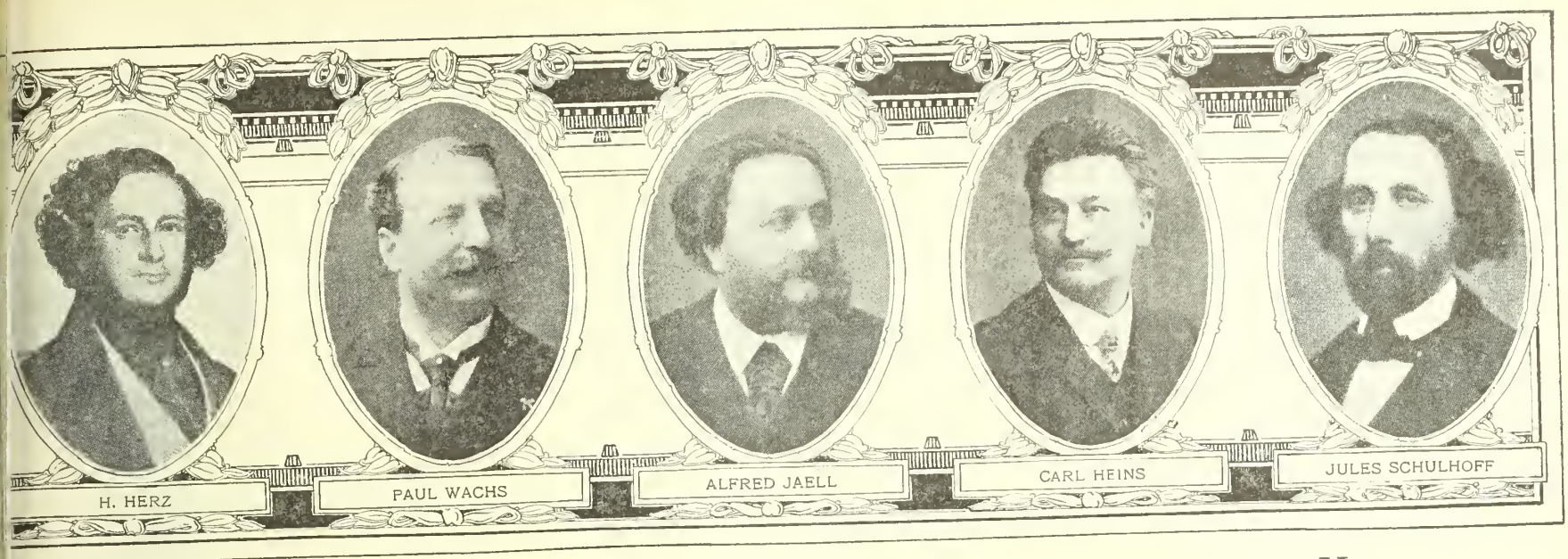
"These clubs tell the young people that such appea ances will bring them other engagements, with pa later on, but they never do this. On the contrary t club women are almost sure to say, when asked afte ward to employ this particular artist, 'Oh, we ha heard him (or her) once, let's have somebody ne this time.'"

"My pupils are not allowed to play anywhere wit out my permission, and unless proper pay is offer for their work I never allow them to play.

"Take the case of Miss N., for instance." She h never played anywhere for nothing. At first I insist that it should be so, and afterward she herself, havi learned the lesson, insisted upon it, and now, see wh it has done for her. Everybody speaks of her as professional, everybody respects her attainments, ever body knows that when she does play it is for mone But, supposing that she had started out to play f nothing, for any club that asked her, to-day she wou have made the rounds, for nothing, and they wou all be through with her, while as it is, many of the will eventually employ her."

"And how about the Civic Music Concerts "Should artists appear in these gratuitously?"

"Ah! Now we are on a quite different subject. T put the matter on a very plain basis, let me say th the club asking for services for nothing is very mu like the hold-up man who will take your money wheth he needs it absolutely or no, and positively also again your will. The civic concerts, on the other hand, a like the cold, hungry child asking for food. In t one case you would resist desperately the demand; the other you would gladly give what you could relieve the need."



A Concise Biographical Dictionary of Noted Composers Who Have Written Music in Lighter Vein

The Salon

HAR, FRANZ. Born Kohorn, Hungary, 1870. Formerly a military bandmaster, now perhaps the most noted composer of light opera of the day. His most successful work is *The Merry Widow*. The popularity of these works has reëstablished Vienna as the fountain from which the best waltzes flow.

KE, PAUL. Born Berlin, 1866. Teacher of piano. Composer of operettas and such popular pieces as *Glow Worm*, *Almina*, *Little Bird*.

SBERG, CHARLES SAMUEL (real name, BOVY). Born Lysberg, Switzerland, 1821; died Geneva, 1873. Pupil of Chopin, an excellent teacher and the composer of many excellent piano pieces, including *Baladine-Fountain*, *Awakening of the Birds*.

RTIN, GEORGE DUDLEY. Born Scranton, Pa. Fine teacher and composer of many popular pieces, among the best known of which are the waltzes, *Eros*, *Little Lovers*, *Sweet Souvenir*, *Pittoresque*, and the airs de ballet: *La Ballerina*, *Coquetterie*, *Wood Nymphs*, also *To a Portrait*, *Felicitations March*, etc.

SON, DR. WILLIAM. Born Boston, Mass., 1829; died New York, 1908. William Mason's ability as a teacher, like that of Leschetizky, has somewhat obscured his gifts as a composer, yet he has written some delightful piano pieces, such as *Danse Rustique*, *Silver Spring*, *Spring Dawn*.

ATTEI, TITO. Born Campobosso, near Naples, 1841; died London, 1914. Composer of much excellent piano music, including in addition to two operas, ballet, etc. Among his piano pieces may be mentioned *Valse de Concert*, *Tourbillon*.

SSAGER, ANDRÉ CHARLES PROSPER. Born Montlucon, France, 1853. A famous conductor of the Paris Opera and also of the Covent Garden Opera, and composer of many delightful operettas, the most noted of which are *Veronique* and *Les Petites Michus*.

EYER-HELMUND, ERIK. Born St. Petersburg, 1861. Has written three operas, a ballet and many excellent songs. He was himself a successful concert singer. *Dance*, *Mazurka*, *Arabesque*, *Daily Question*.

LLÖCKER, KARL. Born Vienna, 1842; died Baden, near Vienna, 1899. Famous director, and composer of light operas and pianoforte pieces. Of his operettas *Der Bettelstudent* is best known.

ONCKTON, LIONEL. Born London, 1862. Clever composer and critic, who contributed many popular songs to such works as *The Shop Girl*, *The Geisha*, *San Toy*, *The Arcadians*, etc.

OLLOY, JAMES LYMAN. Born Cornolore, Ireland, 1837; died Bucks, England, 1909. Composed many songs of great popularity, including *Love's Old Sweet Song*, *The Kerry Dance*, *Rose-Marie*, etc.

SEVIN, ETHELBERT WOODBRIDGE. Born Edgeworth, Pa., 1862; died New Haven, Conn., 1901. One of the most popular composers America has yet produced. His best known songs and pieces are probably *Oh, That We Two Were Maying*, *The Rosary*, *Narcissus* and *A Day in Venice*. He is always melodious and his harmonies are rich and interesting.

JESTEN, THEODOR. Berlin, 1813-70. Excellent teacher and composer of many piano pieces, including *Carnival of Venice*, *Les premières violettes*, *Alpine Glow*, *Gondellied*, etc.

OFFENBACH, JACQUES (real name, LEVY). Born Cologne, Germany, 1819; died Paris 1880. Brilliant composer of light opera, whose lack of training was compensated for by his gift for melody and piquant orchestration. Among his best known works are *Orphée aux enfers*, *La belle Hélène*, *La Grande Duchesse de Gérolstein*, etc. The recent revival of *Les contes d'Hoffmann*, with its tuneful Barcarolle, has reawakened an interest in Offenbach's works.

PETRIE, H. W. Born Bloomington, Ill., 1868. A well known American teacher and composer of popular songs, anthems, pieces, etc. Among his piano pieces may be mentioned *Over the Ocean Blue*, *Asleep in the Deep*, *Cleopatra Intermezzo*, *To the Fairest*, *The Keepsake*, *Darling*, *Good Night*.

PLANQUETTE, JEAN ROBERT. Born Fumay, Ardennes, France; died there 1903. Wrote much catchy music for cafés, etc., until he achieved success as a writer of operettas. His most noteworthy work is the ever-tuneful *Chimes of Normandy*. *Paul Jones* was also very popular.

POLDINI, EDUARD. Born Budapest, 1869. Famous composer of light opera and piano pieces. Among the latter may be mentioned *The Dancing Doll*, *Marche Mignonne*, *Valse Serenade*, *The Music Box* and the *Valse Charmeuse*.

The Dance

PRUDENT, EMILE. Born Angoulême, France, 1817; died Paris, 1863. Was eminently successful as a pianist after the style of Thalberg. Composed operatic transcriptions and piano pieces; his best known works being *Reveil des Fees*, *Andante*, from *William Tell*, *Huguenots*.

RAFF, JOSEPH JOACHIM. Born Lachen, Germany, 1822; died Frankfort, 1882. Self-taught composer of exceptional ability; friend of Liszt; teacher of MacDowell. Wrote symphonies, etc., and also shorter piano pieces, violin pieces, etc. His *Cavatina* is his most popular work. *Fileuse*, *Fablian*, *Polka de la Reine* are also well liked.

READ, EDWARD M. Born Colchester, Vt., 1846. Well known organist, composer and teacher, at present residing in St. Louis. His piano pieces include *Sunset-Nocturne* and *Cloister Bells*.

RICHARDS, HENRY BRINSLEY. Born Carmarthen, Wales, 1817; died London, 1885. Eminent pianist and composer of many popular pieces, transcriptions, etc. His *God Bless the Prince of Wales*, written at the time the late King Edward, when Prince of Wales, recovered from a serious illness, is still very popular in England. *Warblings at Eve* is perhaps his best known piece in America. *Her Bright Smile* and *Marie* may also be mentioned.

ROECKEL, JOSEPH LEOPOLD. Born London, 1838; died 1908. Pianist and teacher; wrote a number of songs and cantatas, and under the pseudonyms Eduard Dorn and Jules de Sivrai wrote many piano pieces and transcriptions. The best known of his pieces are *Sur la Rive*, *Air du Dauphin*, *Bird in Hand*, *Devoted Apple*.

ROGERS, JAMES H. Born Fair Haven, Conn., 1857. One of the most tuneful of living American composers. Apart from his more elaborate works, he has written a number of songs and pieces which reveal a fine vein of musical poetry. All these works are extremely melodious and are full of delicate harmonic subtleties. Among them may be mentioned *Dialogue*, *First Robin*, *Alla Marcia*.

ROSELLEN, LOUIS HENRY. Paris, 1811-76. Fine teacher and composer of over two hundred pieces that were well liked in their day. Best remembered by *Tremolo*, *Marseillaise*.

SARTORIO, ARNOLD. Born Frankfort, Germany. Noted piano teacher and composer of a large number of tuneful piano pieces, including *Dreams of Youth*, *Just Good Natured*, *Little Italian Song*, *Military March*, *Tone Blossoms*.

SCHULHOFF, JULIUS. Born Prague, 1825; died Berlin, 1898. Successful pianist and composer, who wrote a number of good piano pieces, including an arrangement of Mozart's *Menuet in E Flat*, also *Valse Brilliant*, Op. 6 and Op. 20.

SCHÜTT, EDUARD. Born St. Petersburg, 1856. Noted modern pianist; has composed in larger forms, but is best known by his piano pieces, including the popular waltz *A la bien aimée*, *Etude Mignonne*, *Confession*, *Reveries*.

SEEBOECK, W. C. E. Born Vienna, 1860; died Chicago, Ill., 1906. A fine teacher and pianist. Composed many songs and pieces, including *Dream Fairy*, *Orientale*, *Menuet Al Antico*.

SMITH, SYDNEY. Born Dorchester, England, 1839; died 1889. Wrote a number of showy pieces and transcriptions, including *Harpe Eolienne*, *Lily of the Valley*, *Queen of the Fairies*.

SMITH, WILLIAM SEYMOUR. Born Marlow, England, 1836; died 1905. Teacher of singing and composer of cantatas, songs and a number of piano pieces, including *Dorothy*, *Lady Betty*.

SMITH, WILSON G. Born Elyria, Ohio, 1855. Noted pianist and composer of many excellent piano compositions of a kind that are attractive and at the same time show him to be a serious musician of fine ideals. Among them may be mentioned *Babbling Brook*, *March Fantastique*, *Spinning Wheel*, etc.

SOLOMON, EDWARD. England, 1855-95. Composer of bright operettas, *The Nautch Girl*, etc.

SOUSA, JOHN PHILIP. Born Washington, D. C., 1856. "The March King" is so well known as a conductor and composer that a list of his successful pieces would fill a column. Among his comic operas *El Capitan* is perhaps best known, and among his marches may be mentioned *Washington Post*, *Stars and Stripes*, or any one of a score of others.

SPINDLER, FRITZ. Born Wirzbach, 1817; died Niederlössnitz, near Dresden, 1906. Successful teacher and composer of a large number of popular piano pieces, including *Fresh Life*, *Charge of the Hussars*, *Sylphs*, *Convent Bells*.

The Operetta

STRAUS, OSCAR. Born Vienna, 1870. Pupil of Max Bruch. Well known conductor and composer of light operas, among the most popular of which are *The Waltz Dream* and *The Chocolate Soldier*.

STRAUSS. The name of a famous family of Viennese musicians whose waltzes have proved to be perhaps the most intoxicating in existence. The principal members of the family are as follows: JOHANN (I), 1804-49, the son of the keeper of a dance hall; military bandmaster and leader of his own orchestra, afterwards conductor of the court balls at Vienna; wrote over 150 waltzes, quadrilles and marches. JOHANN (II), 1825-99, son of above, and most famous of the family. Against the wishes of his father he adopted a musical career. Won great success as conductor of a café orchestra. Among his compositions may be mentioned the charming operetta *Die Fledermaus*, and the famous waltzes *Blue Danube*, *Wine, Woman and Song*, etc. His brother, JOSEPH (1827-70), EDUARD (1835), also distinguished themselves along the same lines.

STREABBOG. (Reversed name of Gobbaerts, q. v.)

STRELETZKI, ANTON (pseudonym for A. B. BURNAND; also wrote under the name of STEPAN ESSIPOFF). Born Croydon, 1859; died 1907. Brilliant pianist and composer of piano pieces, among which may be mentioned *Reverie Nocturne*, *Serenade Aurora*.

SULLIVAN, ARTHUR SEYMOUR. London, 1842-1900. The most prominent English composer of his day, who in addition to much work of a serious nature composed the music to W. S. Gilbert's brilliant librettos, producing the famous Savoy operas. Among them may be mentioned *H. M. S. Pinafore*, *The Mikado*, *Patience*, *The Yeomen of the Guard*, etc. The periodic revivals of these works go to show that though light in character they are of rare musical worth.

SUPPÉ, FRANZ VON. Born Spalato, Dalmatia, 1820; died Vienna, 1895. Composed a large number of very popular operettas, and now best remembered by the overture to *Poet and Peasant*. Also composed *Light Cavalry*, *Bocaccio*, etc.

THALBERG, SIGISMOND. Born Geneva, 1812; died Naples, 1871. One of the greatest pianists of his day, remarkable for the singing tone he produced. Wrote many transcriptions and pieces for the piano in a brilliant style, but one which has waned in popularity. He introduced the modern custom of writing a melody in the middle of the keyboard with accompaniment above and below it, frequently employing three staves to make this clear to performers. Among his pieces may be mentioned an arrangement of *Home, Sweet Home*, the *Viola Melody* and *Norma Fantasie*.

THOMÉ, FRANCIS (FRANÇOIS LUC JOSEPH). Born Port Louis, Mauritius, 1850; died Paris, 1909. Noted teacher and composer of piano pieces, among the most popular of which are *Simple Aveu*, *Papillons Roses*, *Under the Leaves*.

VILBAC, ALPHONSE CHARLES RENAUD DE. Born Montpellier, 1829; died Brussels, 1881. Famous organist and pianist, composer of operas and much popular pianoforte music, including *Blow Bugles*, *Elisire D'Amour*, *Barber of Seville*.

WACHS, ETIENNE VICTOR PAUL. Born Paris, 1851. Brilliant pianist, organist and writer on theoretical subjects, composer of a number of popular piano pieces such as *Mystery*, *Shower of Stars*, *Muscadins*, *Elancee*, *Rose and Butterfly*.

WALDTEUFEL, EMIL. Born Strassburg, 1837. Wrote a number of popular waltzes, including *Espana*, *Estudiantina*, etc.

WALLACE, WILLIAM VINCENT. Born Waterford, Ireland; died Chateau de Bages, France, 1835. Best known as the composer of *Maritana*, though he wrote a number of operas, songs and piano pieces. He led a very wandering existence, visiting Australia, Mexico, United States, South America, etc. After 1853 lived chiefly in London and Paris. *Polka de Concert*, *Night Winds*, *Le Reve*, etc., are shorter pieces of his that still find favor.

WAGNER, JOSEF FRANZ. Vienna, 1856-1908. Noted composer of operettas and military marches, the best known of the latter being *Under the Double Eagle* and *Dudes' March*.

WILLIAMS, FREDERICK A. Born Oberlin, O., 1869. Well known American composer, teacher and pianist at present in Cleveland. Among his many popular compositions may be mentioned *On the Lake*, *At Evening*, and *Jubilee March*.

WILSON, GRENVILLE DEAN. Born Plymouth, Conn., 1833; died Nyack, N. Y., 1897. American teacher and composer of many popular piano pieces, including *Chapel in the Mountains, Wayside Chapel, Shepherd Boy, Moonlight on the Hudson.*

WOLFF, EDOUARD. Born Warsaw, Poland, 1816; died 1880. Concert pianist, who settled in Paris in 1835. Wrote a large number of pianoforte works, including *La Triumphale, Songs of the Night.*

WOLLENHAUPT, HERMANN ADOLF. Born Schkeuditz, 1827; died New York, 1863. Composed a number of effective works for the piano, including *Gazelle Polka, Last Smile, Etude Op. 22, No 1, Whispering Wind.*

WYMAN, ADDISON P. Born Cornish, N. H., 1832; died Washington, Pa., 1872. Teacher of violin and composer of many piano pieces, including the well known *Silvery Waves, Woodland Echoes, Music Among the Pines,* etc.

ZELLNER, C. M. Born Vienna, 1843. Well known song composer and composer of dance music, military marches, etc., in Vienna. He has written comic operas, including *Der Liebesaufzug,* and over six hundred dances and marches. *Love Letter, Vienna Girls* are two pieces that are still remembered.

THE KEY TO TEACHING EFFICENCY.

BY THALEON BLAKE.

THE teacher whose distinguishing badge of service is that he "makes money," mostly benefits himself; the teacher whose peculiar trait is primarily to train intellects and to cultivate insight chiefly benefits the community. The ultimate test of education is not how much a students knows, but how well he can use what he does know, and the measuring-stick of education is efficiency. Yet the noun, efficiency, must not be taken in a narrow sense of technical skill. Along with quick eyes and nimble fingers, which are the mechanical portion of efficiency, go those rarer, more elusive, and harder-to-acquire physical qualities of heart-sympathy, feeling, catholicy of taste, and spiritual insight.

Teaching pupils to be efficient, therefore, has two diverse objects—the mechanical and the mental. Efficient teaching has thus to do with the concrete and the abstract. It is well understood to-day that all teaching should go from the concrete to the abstract. The teacher exemplifies his knowledge of teaching methods by using the utmost economy of time and attention, the latter surpassing the former in rank and importance.

WHAT THE TEACHER MAY SECURE.

This opens up, beyond the limits of this brief article, a wide and interesting vista into the psychology of teaching; such as—(a) To obtain marked effects upon pupils' memories, attention must be specialized; the distinct character of the particular thoughts sought to be developed in pupils' minds must be emphasized and sustained until they sink deeply enough for the reach of reflection; (b) Both the concrete and the abstract may be mastered without undue strain, if—here's the rub—if the mind is led insensibly to grasp either well enough to be able to think about them, and to reflect upon them independently of the teacher's personal dictation; (c) For children especially, like primitive races of men, like to generalize, and their interest begins to flag when taking up heterogeneous details. Here the inductive and deductive methods of study can be profitably tried during each lesson.

The young teacher will soon know that his calling is no sinecure. To teach successfully implies splendid qualifications, both natural and acquired—qualifications which the thoughtful young teacher may too hastily imagine excludes him as an applicant for this particular form of service to humanity. Yet there is no valid reason why he should give way to doubt, since it is a beautiful provision of nature that faculties are developed by use. To teach with success—using the word "success" always in its highest meaning—is best learned by constantly trying to teach successfully. The key to efficiency is intelligent endeavor. If endeavor makes for proficiency in the teacher's case, it no less does also in the pupils'; so that, summed up pithily, successful teaching is teaching pupils to think successfully.

The primary object, then, of education being the cultivation of independent thought, the pursuance of any system or method which aims at lesser achievement [illegible] to be unsparingly condemned. Mechanical [illegible] is too primitive to command a market [illegible] that [illegible] unskilled labor. Under the current belief that "education" going to school necessarily [illegible] development of the power of original thought [illegible] as well as pupils are misled. Only [illegible] which is natural, and trains the pupils [illegible] learning for themselves under competent guidance, is worthy the name of education, and worthy of patronage

SOME INTERESTING FACTS ABOUT FREDERICK KUHLAU.



KUHLAU.

THE sonatinas of Kuhlau have done so much to help us along in our work as piano students or teachers that it is rather surprising that more is not known of their composer. For Kuhlau was no mean figure in the musical world of his day, and rose from the deepest poverty (he sang in the streets for a living at one time) to a post of great distinction. He also enjoyed the friendship of many prominent people, musicians and otherwise, not least of which was that of Beethoven himself.

Frederick Daniel Rodolphe Kuhlau was born 1786 at the little village of Luneburg, Hanover. When he was still a small boy his mother sent him to the fountain for water one dark night, and as he stumbled through the gloom he fell, with the result that he injured one of his eyes. Subsequently he lost the sight of the injured member, and was thus placed in the position of Otto Sevcik in our own day. This did not prevent him from studying music, however, and in spite of the poverty of his parents he learned to play the flute and the piano, besides several other instruments. This was in Brunswick, while he attended a singing-school. It was here that he had to sing in the streets for a living. Later he drifted to Hamburg and managed to have a few lessons in harmony with Schwenke.

Those days, like our own, were troublous, and the continent was alive with troops of Napoleon and his enemies. In order to escape conscription, Kuhlau went to Copenhagen, where peace still reigned. Here he became first flutist in the band of the king of Denmark, and soon rose to high favor. He bought a house at Lyngbye, near Copenhagen, and gave lessons in piano and theory. He also took a great interest in restoring the National Opera, and himself wrote many operatic works, the most important of which were the *Castle of the Brigands* (1814), *Eliza, Lulu, The Magic Harp, Hugo* and *Adelaide,* etc. In 1818 Kuhlau was made Court Composer (with a salary which had previously been omitted) and ten years later he was accorded the title of "Professor." This he thoroughly deserved, as he possessed great skill as a contrapuntist. It is said that he used to exchange "puzzle canons" with his contrapuntal friends, in which they set each other various canonic enigmas to solve.

In the autumn of 1825, Kuhlau visited Vienna and spent a lively day with Beethoven, who then lived at Baden, close by. The two friends and some other congenial spirits had a picnic in the open, at which, inspired by good cheer, Kuhlau and Beethoven vied with each other in improvizing canons. Beethoven, however, was not satisfied with his improvizations and next morning sent the following letter to Kuhlau, in which it will be seen that in the matter of prohibition, Beethoven agrees, to a certain extent at any rate, with Secretary Daniels, of the United States Navy Department:

BADEN, 3 September, 1825.

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful BEETHOVEN.

Accompanying the letter was the canon to which Beethoven had found the answer. It is given below together with the punning words on the name Kuhlau



which make it characteristic of Beethoven. The four notes of the theme, it will be observed, B A C H (H being in Germany equivalent to B natural).

Unhappily Kuhlau's house was burned down in and many manuscripts which he valued highly destroyed. Shortly after, both his parents Crushed with these misfortunes, he himself passed a in March, 1832. His burial was attended with n pomp and circumstance, a funeral march of his being played and numerous services held.

Kuhlau's piano works have been found invalu as an introduction to the sonatas of Haydn, Mo and Beethoven, for though they lack the inspiratio genius, they are very melodic and admirably put gether. Perhaps Kuhlau's chief claim to greatnes found in his works for the flute, which are among most important for that instrument, and have ear him the rather absurd title of "the Beethoven of flute." These works comprise flute solos, duets, t and even quartets, as well as works for the flute combination with other instruments. The influence the flute is quite evident in his piano works wh abound in charming passages in the higher octaves the piano. It is also noticeable in the flowing style his music—a style peculiar to composers who are acc tomed to play on an instrument capable of sustain long voice-like tones, and at the same time capable great flexibility.

LONG-DISTANCE PREPARATION.

BY HERBERT W. REED.

MOST achievements are the result of plans long l This is true when it comes to teaching a music cl The summertime should not resolve into a season sloth or indulgence. With the body recreating, mental faculties may be fortifying themselves with store of new plans and ideas.

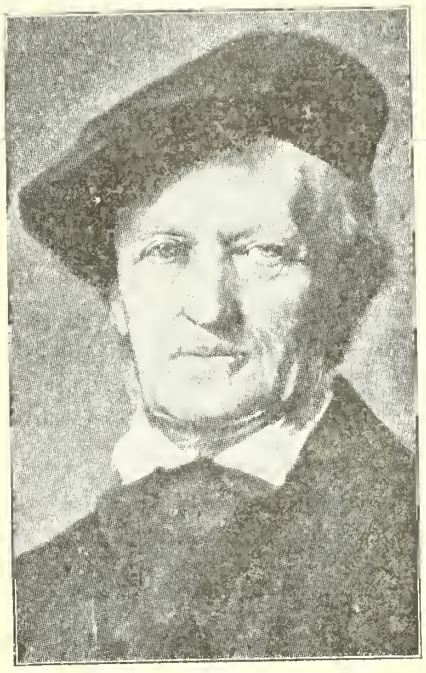
Every teacher should prepare a selected list of mu for the approaching season. Glean from your old nc books, from recital programs, from thematic ca logues, from suggestions of teacher friends and fr back numbers of musical magazines such pieces as y will likely need. Be sure to include a good sup of studies and four-hand pieces. Also get a sup of new music. Do this every summer and eventua you will have a broader knowledge of musical lite ture. Work through the unfamiliar volumes of stud and technics, thus enlarging your teaching repertoi Order your supplies early. Nothing retards work a stunts progress so much as to have no music re when needed.

When teaching begins arrange the course of ea old pupil as soon as possible. Let Progress be yc motto, and Improvement your one great hobby. Wh a new pupil starts, don't think that you can accurat grade her the first week, or even successfully ass studies which will fit her needs. Give the first bo of studies with the understanding that it may be o temporary work, then change the same if necessa The importance of a proper selection of studies m not be underestimated, so take time to diagnose t ability of each new student.

Go through your teaching pieces and make seve selections for each pupil, writing the name on t cover lightly, to be erased if not used. It shows th a teacher does not plan his work ahead if he m order a piece of music and wait for its arrival wh the lesson is reached when it is actually required. N to have new material ready is a sign of slothfulne It also shows a deplorable lack of preparation spend the lesson period looking for something suital when the piece should have been in readiness.

In planning recitals nothing counts so much for su cess as long-distance preparation. The successful p gram will have been planned months previous. Ju the proper piece for just the proper pupil must be question of serious study for the teacher. Only pup whose ability has been tested at home gatherings a studio musicales should find place on your progra The public comes to admire or to criticise, and ha learned pieces and careless playing should never exhibited as samples of your teaching. Such public will never increase your class or strengthen yc prestige.

The Etude Master Study Page



1813—THE REAL WAGNER—1883

"I have only a mind to live, to enjoy—i. e., to work as an artist, and produce my works; but not for the muddy brains of the common herd."

WAGNER'S PERIOD.

AR-MAD Napoleon Bonaparte, drunk with blood of conquest, held his iron sceptre over many until that nation arose to put an end he man whose name meant desolation. The t of liberation from the war lord commenced 1813, the very year of Richard Wagner's h. Indeed in Leipsic, where the great master was n, Napoleon's army was held for three monstrous s. Then Germany was merely a loose confedera- i of states in which Austria was the dominant one. tternich, the Austrian politician, sought to hold all er German states in abeyance to Austria. Grad- ly Prussia, by right of might, came to be the ruling :e. It was not, however, until Prussia had been :aged with Denmark, Austria and France in costly rs that the Prussian King William became the Ger- n Emperor.

Like his contemporaries Wagner lived through these pire-building times, but unlike many of them he felt spirit of iconoclasm,—the note of revolution which rked the re-making of Germany. He chose at the y outstart no less than Beethoven as his musical del, and in the drama Shakespeare was his ideal. all the great men and women of his own time re was none to whom Wagner bowed in artistic egiance. Even Liszt, probably Wagner's dearest end and mentor, held himself in awe of his son- law.

ANCESTRY AND EARLY YEARS.

Richard Wagner's father (Friedrich Wagner) and his ndfather (Gottlob Friedrich) both held inconsequential ernment positions of a clerical nature. His mother, hanna Rosina Bertz, had nine children, of whom Richard ghtly Wilhelm Richard) was the youngest. Of these ldren the only other son to attain fame was Albert, o became an actor and singer of renown and later the ge manager at Berlin. His daughter Johanna became a neus soprano, being the first *Elizabeth* in *Tannhäuser*. agner's sister, Clara, was known as a successful singer d his sister Johanna Rosalie achieved fame on the stage. October, 1813, one of Napoleon's carnivals of carnage t a wall of dead men around the city of Leipsic and in e epidemic that naturally ensued Richard Wagner's father ed, leaving his wife in impoverished circumstances. With large family and little means his widow married Ludwig yer, an old friend of Wagner's father. Geyer was a ager, actor, portrait painter and author. His influence on the career of his stepson was most marked.

WAGNER'S EARLY YEARS.

At "The House of the Red and White Lion" (No. 3 Hause Brühl) Wilhelm Richard Wagner was born May 22, 1813. Shortly thereafter he was taken to Dresden, where his stepfather was employed in the theatre. At the Kreuzschule he was entered under the name of Richard Geyer. Richard was only eight years old when Geyer died. In school the boy manifested a great talent for the classics and made translations of the first twelve books of Homer's Odyssey out of school hours. His early creative tendencies were dramatic rather than musical. We learn that he spent two years in writing a tragedy in which all of the two and forty characters died before the fall of the last curtain.

He was devoted to music but detested anything like regular practice. He preferred to pick things out "by ear" and that fingering was best which came first. As a consequence of this his playing was always deficient,—an annoying handicap. Occasionally von Weber, then widely acclaimed because of his *Der Freyschütz*, visited the home of Wagner and the impressionistic boy naturally aspired to be a greater Weber.

WAGNER LARGELY SELF-TAUGHT.

Returning to Leipsic in 1827 Wagner immediately fell under the fascination of the works of Beethoven. He borrowed a copy of Logier's *Science of Harmony and Practice of Composition,* and set to work to teach himself. Self-study in harmony has been made more or less simple by modern works but Logier's treatise must have been a test of Wagner's enthusiasm. However, he found the very difficulties "provoking and fascinating." His first attempts at composition were made in secret, resulting in a sonata, a quartet and an aria. Thereafter for a very short time he was placed under the musical instruction of Gottlieb Müller, who found it next to impossible to do anything in the way of systematic teaching with the romantic boy. However, the young composer did succeed in writing an overture which was performed under Dorn at a Leipsic theatre. The orchestration of this was so crude that the audience howled with laughter.

Wagner matriculated at the University of Leipsic, attending the philosophical course. Music, however, claimed him again, and we find him under the instruction of Theodor Weinlig, cantor of the Thomas Schule, with whom he remained for only six months. This was the last regular musical instruction Wagner ever had. Thus we may say that one of the greatest masters of music spent less than one year under regular teachers.

FIRST COMPOSITIONS.

Wagner's first published composition was a sonata which in many ways is quite as conventional as from Haydn or Mozart. A four hand polonaise in D followed and then a Fantasia in F sharp minor for piano. None of these works indicate the Wagner of the future. When he was eighteen one of his overtures was performed at the Gewandhaus and was favorably received. At nineteen he had written a symphony which was performed by the famous Leipsic orchestra in 1833. When Wagner presented it to Mendelssohn with the hope of another performance, Mendelssohn looked over the manuscript, tucked it away in some pigeon-hole and nothing was heard of it again until 1872 when the orchestral parts were found in an old trunk at Dresden. His work thus far was a kind of reflection of the classicalism of Mozart and Beethoven and did not indicate the great iconoclast of the music of the future.

FIRST OPERAS.

At the age of twenty Wagner became chorus master at the little theatre in Würzburg where his brother Albert was the stage manager. There he received the munificent salary of ten florins a month. He had already made an attempt at an opera which was to have been called *Die Hochzeit* (The Marriage.) While at Würzburg he mapped a second work which unlike the first was completed although it was not performed until 1888. In other words *Die Feen* waited just fifty-five years before its first performance was given at Munich. The opera has never been ranked with the great music-dramas of Wagner. He next sketched another opera entitled *Das Liebesverbot* (Measure for Measure) which also failed to bring success to its composer. Wagner, however, was gaining experience very rapidly. In 1834 he became conductor of the Magdeburg Theatre and in 1836 of the opera at Königsberg. In the latter city he married the actress Wilhelmine Planer, from whom he separated in 1861. At Königsberg he wrote an overture, *"Rule Britannia,"* a companion to his *Columbus* overture which he had already had performed at Magdeburg. The following year we find Wagner the conductor at Riga where he commenced work upon his first opera of note, *Rienzi, the last of the Tribunes.*

IN PARIS.

Wagner set his eyes upon Paris where Meyerbeer was making continual triumphs with spectacular works. Thence he went in July, 1839. Part of the journey was by water. A terrific storm at sea brought to mind the legend of *The Flying Dutchman,* and he resolved to write an opera upon the subject. At Boulogne he met Meyerbeer, who spent upward of four weeks in advising Mendelssohn as to his work in Paris. Although Wagner remained in Paris until 1842 he left without making anything like the impression he had anticipated. Indeed the most impressive music he heard in the great city of light was the howling of the wolf on his door step. He was reduced to writing cheap songs, making hack arrangements for cornet and piano of the banal dances of the day. Imagine the composer of *Parsifal* laboriously writing out a piano arrangement for such an obscure work as Halévy's *Reine de Chypre.*



OPENING OF THE FEST SPIELHAUS AT BEYREUTH IN 1876.



COSIMA WAGNER.

When he submitted his sketches for the *Flying Dutchman* to the director of the opera he was politely informed that the libretto was all right but that the music was impossible. Accordingly he was obliged to dispose of his libretto without the music. The *chef d'orchestre* Dietsch wrote the music and the work when produced was a fiasco.

IN DRESDEN.

In October, 1842, after numerous rehearsals Wagner's *Rienzi* was produced in Dresden with exceptional success. This opera is a more or less conventional work of spectacular type and had Wagner desired to continue his works in this line he might have lived in ease for the rest of his days, but that was not Wagner. He felt great creative functions in his imagination demanding new works for a new era in music. The opera-goer wanted convention rather than originality and the *Flying Dutchman* failed miserably. The Dresden public, however, recognized Wagner's efficiency as an operatic producer and made him conductor. There he brought out the greatest operas of his most illustrious predecessors, such as *Don Giovanni, Der Freyschütz, Fidelio,* etc., and during the six succeeding years gained vast experience in the technic of his art. While in Dresden he wrote the biblical scene for three choirs entitled *Das Liebesmahl der Apostel* (The Last Supper of the Apostles). In 1844 his opera *Tannhäuser und der Sängerkrieg auf Wartburg* was completed. More radical than the *Flying Dutchman*, the first presentation of this opera in 1845 brought Wagner even more enemies than his previous fiasco.

The gradual development of musical taste resulted in making *Tannhäuser* one of the most popular of all operas, yet the pitifully slow manner in which this opera was accepted at the start must have been soul trying to Wagner. After the performance in 1845, the next theatre to accept it was Weimar (1849), then Wiesbaden (1852), Kassel (1853), Munich (1855), Berlin (1856), Vienna (1857), etc.

PLANNING A GLORIOUS FUTURE.

Notwithstanding the attacks upon *Tannhäuser*, Wagner at once commenced to plan even more complex and advanced works. There were *Lohengrin, Die Meistersinger* and *Der Ring des Nibelungen*. When *Lohengrin* was finished in 1848 Wagner found that the failure of *Tannhauser* made it next to impossible for him to do more than induce the operatic authorities to give the Finale to Act III. This was done as a special concession upon the 300th anniversary of the Royal Court Orchestra. The work was not given until 1850 (August 28) when the loyal Franz Liszt came to Wagner's rescue and presented it at Weimar. Wagner, then in exile, dared not brave arrest to hear his own work. It was not until May 31, 1861, in Vienna that the great composer was able to hear his most loved work.

Nothing daunted by these exasperating setbacks Wagner worked as few men who have ever lived have labored. In addition to his operatic works, his conducting, the writing of the dramas for his famous stage pieces, he in some miraculous way found time to produce an extraordinary number of essays upon such varied subjects as *Art and Revolution, Art and Climate, Judaism in Music, Recollections of Spontini,* etc.

In 1848 Wagner commenced work upon an opera, *Siegfried's Tod* (*Siegfried's Death*). The greater part of it was said to have been used later in *Götterdamerung* (*The Twilight of the Gods*).

Meantime, Wagner began to see that, in order to carry out his lofty artistic ideals, he would need something more than the conventional theatre. He longed for a building erected upon his own lines where he might reign supreme. Accordingly, he presented to the Saxon Ministry a "Proposition for a National Theatre in the Kingdom of Saxony." Wagner's application remained unanswered.



[illegible]

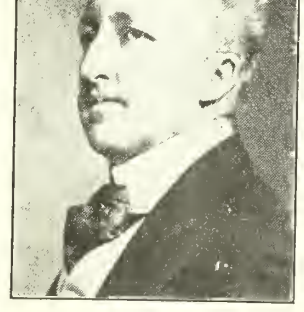
IN EXILE.

The repression of his ambitions led Wagner to take sides with the Revolutionary movement. In 1848 the people of Saxony sought larger civic liberties. They demanded among other things trial by Jury, a free press and most of all a constitution. Wagner himself even went so far as to advise the abolition of the standing army and the aristocracy. He was particularly vehement against just the kind of militarism which later threatened so many tragic days in Europe. The final crash came in 1849 when the King of Saxony dissolved the Diet. The people revolted at once and bloodshed commenced. The Prussians, however, put the revolutionists to flight and the cause of Republicanism in Saxony was lost. Wagner was forced to escape and could think of no better place than Weimar where his friend Liszt greeted him with open arms. Liszt was preparing Tannhäuser for performance, but on the morning of the day of the first performance Wagner was forced to flee again to escape arrest. Accordingly, he went to Paris, via Zurich. His stay in Paris was very short as he saw sleuder prospects for the production of his operas. He returned to Zurich for a stay of approximately ten years—the most productive years of his life. With little or no direct income, both he and his wife were obliged to depend upon the benefactions of friends to a great extent. His wife tried to persuade him to write an opera in popular style to meet Parisian favor, but Wagner would have none of it. One of his first works in Zurich was a prose drama, *Wieland, der Schmeidt*. By 1852 he had finished the poems of the *Nibelungen Trilogy*, which were published privately in the succeeding year. In 1854 he completed *Das Rheingold*, in 1856 *Die Walküre*, and *Tristan und Isolde* in 1859. In the meanwhile he found time to conduct concerts, produce *Tannhäuser* in Zurich and deliver occasional lectures upon the music drama, to say nothing of writing an unheard of number of most interesting letters. In 1855 he conducted eight concerts for the London Philharmonic Society. Wagner found the public enthusiastic, but the critics hidebound and cold. Consequently he was glad to leave England.

He returned to Zurich via Paris. By this time Wagner had become very popular in certain parts of America and Wagner nights were frequently given in Boston at the very hour when douhting Europe was doing much to frustrate its great genius. Wagner, however, was not tempted by the invitation to visit America although he needed money badly.

MORE TRIALS.

In 1861 by special order of the Emperor *Tannhäuser* was brought out in Paris amid such an uproar as was probably never heard in a theatre. The French would not put up with a radical German work at that time. After three disastrous performances the work was withdrawn. Wagner was then fortunately amnestied and learned with joy that *Tristan und Isolde* was about to be produced in Vienna. This hope was banished when he learned that after 57 rehearsals the work was given up as impracticable. Nevertheless, the joy of hearing his Lohengrin performed for the first time thirteen years after it had been penned, encouraged him to go on with his composition. He immediately undertook the completion of *Die Meistersinger* (produced June 21, 1868, at Munich) and *Der Ring des Nibelungen*.



SIEGFRIED WAGNER.

ROYAL ASSISTANCE.

In the meantime Wagner had been summoned to Munich where King Ludwig II offered him his assistance (1864). *Tristan und Isolde* was brought out under von Bülow at the court theatre in 1865. Many enemies arose to repudiate the artistic beliefs of Wagner and in consequence he retired to the village of Triebschen on Lake Lucerne where his greatest work upon the *Ring* and *Die Meistersinger* was done.

WAGNER'S SECOND MARRIAGE.

Wagner's devotion to his first wife in the early years of their marriage did not develop with time. "Mina" Planer was material and when the world laughed at Wagner and refused to provide him with a living she found him a "monster of genius" intolerant, unfaithful and insufferable. She left him to reside with her relatives. When Wagner went to Munich for the production of *Tristan und Isolde* he met Cosima von Bülow, daughter of Franz Liszt, and the Countess d'Angoult. A mutual infatuation arose which culminated in their marriage, Aug. 25th., 1870, about one year after the dissolution of the unhappy marriage of the von Bülows. Cosima devoted her life to the Wagner propaganda and her son Siegfried Wagner became the musical successor of his father, although his works have never approached the least of Wagner's masterpieces.

THE GREAT FESTIVAL THEATRE.

In 1871 Wagner saw an opportunity to carry through his project for a Festival Theatre which he had held in his mind for twenty-three years. The place determined upon was Bayreuth and by means of Wagner societies formed "all over" Europe, the most unusual theatre in the world was opened in August of 1876, when the *Ring* was given before an audience representative of the best brains of Europe. Notwithstanding a great artistic success the theatre proved a huge failure financially. Wagner went to London to give concerts at the Albert Hall with the hope of recovering, but this brought him little return. Gradually, however, the royalties upon his works placed him in a more and more comfortable position. We next find him engaged upon his sacred stage spectacle (Buhnenweihfestspiel) *Parsifal*. This was completed and produced in July of 1882.

THE END.

His health began to fail in the latter part of 18[illegible] and he removed to Venice. There is lived in mu[illegible] elegance in the Pallazzo Vendramini on the Gra[illegible] Canal. Little musical work was done except one [illegible] pearance at the Liceo Marcello when he conducted [illegible] Symphony in C. His stomach trouble and he[illegible] trouble grew steadily worse and on February 13 [illegible] he was seized with a violent attack from which [illegible] never recovered. His widow declined the offer of [illegible] public funeral in Venice and the body was taken [illegible] Bayreuth, where after a simple ceremony the gr[illegible] composer was interred in the lovely Garden behi[illegible] his residence "Wahnfried."

WAGNER'S CHARACTER.

Wagner's character was enigmatic in the extren[illegible] One moment eccentric, another rational, another coar[illegible] another exquisitely refined—now an ingrate, now [illegible] loyal friend, now an æsthete, now licentious,—how c[illegible] one define this "monster of a genius?" Never polit[illegible] his discourtesy made armies of enemies who made h[illegible] own life much harder to live. While he loved luxu[illegible] and demanded silken robes in which to write he at t[illegible] same time hesitated about coming to America whe[illegible] he knew a fortune awaited him. Making all d[illegible] allowance for the fact that Wagner loved to pose, [illegible] have in him one of those rare cases of a man appa[illegible] ently controlled from without by those inexplicab[illegible] forces which make for incessant creation in art.

WAGNER'S REFORMS.

Wagner's great predecessor Gluck sought to mal[illegible] his operatic music appropriate to the meaning of tl[illegible] text. Wagner went further and endeavored to ha[illegible] the music itself connote ideas. This he did by tl[illegible] ingenious system of associating a short theme [illegible] motive (leitmotif) with an idea and so identifying [illegible] with that idea that an intelligent listener could n[illegible] fail to recognize it as it appeared in the vocal or orche[illegible] tral parts. Many of these motives are repeated tim[illegible] and again but usually with slight variations in rhythmi[illegible] and harmonic treatment. Again Wagner employed th[illegible] recitative more continuously than any of his predece[illegible] sors. His music dramas were not a number of aria[illegible] quartets and duets strung together with loosely writte[illegible] recitative but remarkably well knit artistic works pos[illegible] sessing in many ways unity, cohesion and mass n[illegible] then known. This, together with very original an[illegible] often gorgeous harmonic and orchestral treatment, an[illegible] his wonderful dramaturgic ability made him the out[illegible] standing figure of his times.

WAGNER'S APPEARANCE.

Wagner was somewhat under middle height, ha[illegible] blue-grey eyes, wore glasses, had brown hair and wa[illegible] very quick in all his movements.

WAGNER LITERATURE.

Like Shakespeare and Napoleon huge libraries o[illegible] books about Wagner and his works have been pub[illegible] lished. Of all these perhaps the most helpful ar[illegible] Julien's *Wagner, His Life and Works;* W. J. Hender[illegible] son's *Richard Wagner, His Life and Dramas;* H. T[illegible] Finck's *Wagner's Life and Works* (two volumes o[illegible] great importance). W. S. B. Matthews' *How to Understand Music* includes a very vivid description o[illegible] most of the Wagner music dramas. Wagner's pub[illegible] lished letters cover from two to three thousand page[illegible] of fine type and are issued in various collections.

A WAGNER PROGRAM.

	Grade.
1. PIANO DUET, *Wedding March....Lohengrin* (Arranged by S. Jadassohn)	3
2. PIANO SOLO, *Elsa's Dream.....Lohengrin* (Arranged by Liszt)	5
3. VOCAL SOLO, *O Thou Sublime Evening Star, Tannhäuser*	4
4. VIOLIN SOLO, Prize Song.....*Meistersinger*	5
5. WOMEN'S CHORUS, *Whirl and Twirl, Flying Dutchman*	5
6. PIANO DUET, *Magic Fire Music....Walküre*	4
7. PIANO SOLO, *Siegmund's Love Song. Walküre*	6
8. PIANO SOLO, *Wagner Fantasie.....* (Arranged by Engelmann)	11
9. VOCAL SOLO, *Träume....Tristan und Isolde*	5
10. PIANO DUET, *March.....Tannhäuser*	4
11. VOCAL TRIO, *Song of the Rhine Daughters, Götterdämerung*	3
12. MIXED CHORUS, *Pilgrims Chorus. Tannhauser*	4

WHY ALICE WAS SUCCESSFUL.

BY M. CALMONT JAMES.

[EDITOR'S NOTE.—In many districts in the South the work the music teacher is very closely connected with that of public school. The following tells why one teacher suc- ded and the other failed, and applies equally well to the ching methods of many teachers in the North. Work, plication and optimism make the trinity of virtues which indispensable to the teacher.]

THERE were two unsophisticated young women in e same town who were to begin teaching last fall. th had signed for the country schools. They were th typical young women musically—moderate talent, derate instruction, bright and delightful. They rted out about even, as far as their prospects pro- ssionally were considered.

ALICE GETS BUSY.

The schools opened the middle of September—the ry day their fraternity house-party was to disband. lary was jubilant that she could "take in" all the ort and still be in time for "business." Alice was ankly disappointed, for she did love a house-party id particularly on the coast. But she refused, and ie day that she drove ten miles into the country lary and her friends were "winding up" the first of vo weeks of fun and frolic.

She got into Clayton late in the afternoon, met her ndlady and asked to be taken to the school. Perhaps ou think she wasn't surprised when she saw that ie room which was to be her studio was a tiny ten- y-eight room, hot, stuffy and dirty—that was all. The iano had been loaned to a pupil five miles away for he summer, so that there was not even an instrument! She didn't say anything, but she did some tall think- ng that night. At supper she learned that the school iad had ten pupils during the past year—"An' that vuz doin' powerful well considerin' the times," ex- lained the farmer from the foot of the table.

Early the next morning she went to a boy who was aid to "do odd jobs." She explained to him what kind of lumber she would need, and by noon they had manufactured a neat table, a small, plain cabinet for he music and a fern stand. Home-made? Yes. But hat afternoon Alice rode in with the mail carrier and got some white paint. The next evening she had lainty curtains, white furniture that she herself had painted and a clean studio. The young girls near by had "heard things happening." They soon came to see "what the excitement was," and were put to tack- ing pictures of the master musicians on the wall. Before they realized it the room was finished. Wild flowers in a tin can (hidden by crepe paper) adorned the table. Then they learned the important truth—"Miss Alice is interested in *us*."

The morning school opened. The usual crowd of interested patrons and pupils was on hand, everybody anxious "to see the new teacher." A splendid o'd farmer afterwards told his friends, "I kep' a-lookin' for some rustlin' silk and fixed-up hair, but, bless my soul, when the principal announced the hymn a little gal in a pink dotted calico set down—and she didn't even have a rat in her hair! But when she started playing I jes' leaned over an' says to Mirandy, 'Mirandy, you needn't be oneasy about our gal no mo'. That teacher knows her business.'" She was there for work and everybody knew it.

MARY SUFFERS TRIBULATION.

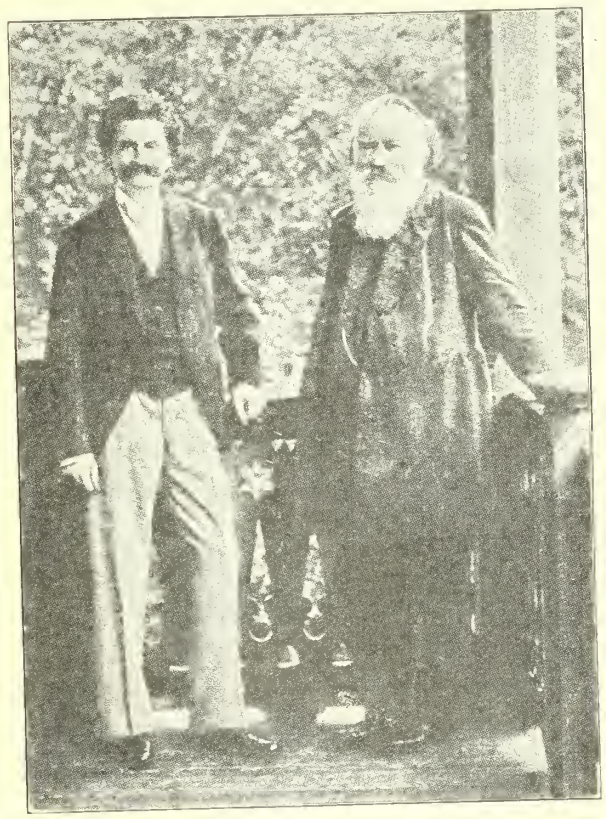
Mary had "her time" at Bay Point and got into Bloomsville the morning of the opening. She didn't know anybody but the principal, and he was so busy greeting anxious parents and timid scholars that he could do no more than show her to her room. And one could certainly not blame her for being discour- aged. He had had the "studio" swept and the piano was there, but it was just as small and close a room as Alice's and the stool was cracked and the windows were bare.

The "opening" began with the usual song, prayer and "talk" by the principal. He told her her piece would come after the "address" by Mr. Wolcot. "Her piece?" She had heard that the new teacher would probably be expected to play, but she had had no time to practice at the house-party, so she asked to be ex- cused. After the ceremony was over and they had eaten dinner on the grounds, everything was so strange and Mary was so worn out from "the good time" that she almost gave up. Nobody seemed specially inter- ested in the music department and she hated to "be for- ward," so the talk drifted to the hot weather and the hard times.

When night came she had but six pupils who said they wanted "to learn how to play," so she went to the principal, with swollen, red eyes, and resigned, "for I can't possibly live on just that," she explained —and that was entirely true. The next day there was a surprised mother, a worried principal and a dis- appointed host of children. For to the country school music is the very backbone. It lends pleasure and "shows up" for the work put into it more than any other thing—except athletics.

THE NET RESULTS.

When the session was over the results read for Alice: Thirty pupils, year before ten; chorus class of forty, previous session none; first prize in County Piano Contest, last year fourth. Such faith and en- thusiasm was felt in her by the trustees and patrons that a new piano was given her and the old one was re- tained for practice. She was asked to name her terms in order that they might keep her when, in the spring, a town school tried to secure her services for the following season.



BRAHMS AND JOHANN STRAUSS, JR.

Mary's record read: Pupils none, last session ten; no chorus class, previous year none; county contest unrepresented by school, year before third place won —and no recommendation for the following year nor even a request for her services.

Alice BEGAN RIGHT and Mary didn't. At whatever cost, begin right—and BEGIN EARLY! Be enthusiastic and those around are bound to catch it. Go in time and be at home with your conditions before you meet your patrons. Offer them something attractive and worth while.

Give yourself and before the year is out you will have become, as St. Paul says, "more than yourself" through the growth of character. Begin right and begin early! That is the thing we are to "seek first" in our teaching, and after we begin right "all these other things," such as satisfaction, profit, "doubling of talents," "shall be added unto us," for unto him that begins right the upward road is delightful. But to him that begins wrong, truly there shall be weep- ing and gnashing of teeth.

IT seems to me that the national spirit of a com- poser's native land must always impregnate his works, even when he lives in a strange land and speaks its language. Look, for instance, at Handel, Gluck and Mozart. But there is a kind of premeditated national- ism now in vogue. It is very interesting, but to my mind it cannot pretend to awaken universal sympathies, and can merely arouse an ethnographical interest. This is proved by the fact that a melody that will bring tears to the eyes of a Finlander will leave a Spaniard cold; and that a dance rhythm that would set a Hungarian dancing would not move an Italian. —RUBINSTEIN.

JOHANNES BRAHMS AND JOHANN STRAUSS, JR.

THE music of Brahms is so remote from popular taste that he is perhaps the least known of all the great masters. He has been surrounded by such a veil of impenetrability that he now seems to us more like some mythical deity of German legend than the genial kindly man he was at heart. It is true that his music is austere, remote, and to the musically uninitiated uninteresting; and had he never transcribed the *Hun- garian Dances* in the way he did it is possible that he would be wholly unknown save to musical enthusiasts. Not a few of Brahms' admirers discount these dances and hint that they were the product of necessity rather than a genuine desire to do justice to Hungarian music. The fact is, however, Brahms was much more of a human being than are many of his admirers. His love for children is well known, and one can well believe the story told by a young American lady, traveling in Europe in 1895, that "We saw Johannes Brahms on the hotel verandah at Domodossola, and what do you think! He was down on all fours, with three children on his back, riding him for a horse."

Under the circumstances, it is equally easy to believe that Brahms was very genuinely interested in music that was foreign from the kind he himself was inspired to write. His long association with the gipsy violinist Remenyi was doubtless responsible for his admiration of Hungarian music. Brahms was himself the soul of sincerity, and admired the product of the sincerity of other artists even though it differed much from the severe lines his own creations usually followed. One of the most striking instances of this is his well known admiration for Johann Strauss, the incomparable com- poser of the sparkling waltzes for which Vienna is famous.

Widmann has recorded the great liking the master had for *Der Fledermaus*, the most famous of the Strauss operettas. Brahms spent a summer with Wid- mann, who tells us that "Brahms was very partial to the summer theatre on the Schänzli, where operas and operettas were frequently given, mostly with piano- forte accompaniment. Above all he would never miss a performance of the *Fledermaus*, which was given sev- eral times that summer; but he would often exclaim, "Could you but see and hear this played and sung in Vienna!"

Dr. George Henschel (now Sir George, by the way) has told us in his *"Recollections of Brahms* that the composer of *The Academic Overture* and the famous *Symphony in D* often declared that he would have given much to have been the composer of Strauss's *Blue Danube* waltz. It is also related that the wife of Johann Strauss once asked Brahms for his autograph to put on her fan. He immediately complied with her request, writing the opening measure of the *Blue Danube* waltz, and putting under it, "not, alas, by Johannes Brahms."

GETTING THE FAMILY INTERESTED.

BY MRS. A. L. OSPORNE.

ONE disadvantage that many musical students have to contend with is a lack of interest on the part of the family. Many mothers never show any concern in their little folks' musical welfare. They reason that if the student is in the hands of a good teacher he ought to be able to progress rapidly. Perhaps such a mother is better than one of the interfering kind, but the best of all mothers is the one who shows a sensible concern for the pupil's welfare.

When the male members of the family are apa- thetic the condition produced is anything but encour- aging. Very few men realize that music will bring more real joy and often a higher degree of culture to the child than almost anything else they might pur- chase. They seem to think that if the pupil hears a little music now and then through some reproducing mechanical apparatus that it is sufficient. That is no more a musical training than looking at interesting pictures is an art training. The mechanical machines will improve the pupil's taste if the pupil is intelli- gent and if the music selected is good. More than this it will not do, except that it may make the pupil want to study. The main thing is to have the music thoughts actually go through the pupil's brain through absorbing them and then reproducing them.

Even if the mother has not been educated in music she can at least give her child all the encouragement and sympathy which a little one demands as its natural possession. After all, is not the mother's in- fluence strongest?

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HEART AND HEAD IN MUSIC.

IN the *Musical Times*, Ernest Newman writes on the subject of heart and head in music. This is not a contrast between classicism and modernism, but an inquiry as to whether inspiration at the time of composition is a matter of emotion or intellect.

It is probable that the actual inspiration, the mental creation of musical material, comes some time before the writing out of a composition. On the first occasion it is probably a matter of heart rather than head. The composer, hearing a beautiful theme mentally, is moved by its attractive nature. He feels as much enthusiasm and emotion over it as if it were something by another composer, played to him for the first time. It strikes him as new and interesting.

The actual composition, as Mr. Newman states, is a matter of head rather than heart. It is a more or less cold-blooded building-up of a large musical structure, to be made out of those fragments that we have at hand. Here is where the opponent of modernism indulges in his little fling, by saying that the modern harmonic experiments have no heart in them anyway, and are wholly a cold-blooded cerebral affair. This is partly true of the work of some composers; but it has nothing to do with the method of composition. That is a mental process dealing with the creation of music and seeing that it is endowed with certain qualities desired by the composer. Thus Beethoven fashioned his works over and over. The opening theme of his fifth-symphony *Andante* is very commonplace in its original note-book form, but very expressive in its final shape. The result, though appealing to the heart, was surely brought about by head-work. Handel, when composing the "Hallelujah" chorus, was so excited by its impressiveness that it seemed to him as if all Heaven lay open before him; but he still followed the mental plan that he had evolved for that great number in his oratorio. With the large orchestras of the modern composers, brain-work is a necessity, and composition becomes in part a mathematical problem of uniting instruments into chords. But apart from this, composition is head-work, no matter how much its results move the heart of composer or hearer.

HOW WOMEN HAVE HELPED THE COMPOSERS.

H. Montagu-Nathan writes on the influence of women on the Russian school. Moussorgsky, one may believe, was influenced by "wine, woman, and song" in about the order named. Seroff was married to a talented wife, who composed several operas herself. Tschaikowsky was set on his feet financially by Mme. von Meck, who gave him an annual pension, and let him write to her about his work, but would not permit him to meet her. This last is such an excellent example that one wishes it had happened to some earlier composers. Beethoven could have used an annual stipend with much comfort. Bach, with his family of twenty children, must have longed for some early Roosevelt to give him financial aid and an anti-race-suicide reputation. Schubert was helped somewhat by a friend who shared his rooms as an excuse for paying most of his expenses; but other help would not have come amiss to the composer who could get only little more than the equivalent of $100 for seventy songs, including "The Wanderer." In later times, Hugo Wolf lived in great poverty.

The influence of women on composers has often been very marked. Beethoven is perhaps the most striking example, for he was almost always under the spell of some attractive female. The list of them runs from Eleonora von Breuning to Amalia Seebald, with the "immortal beloved," Giulietta Guicciardi, about in the middle of it. We are told that Amalia Sebald's influence was of a cheering nature, and is reflected in the brightness of the seventh and eighth symphonies.

Haydn was a sentimentalist. His pupil Caroline Gerhardi once asked him, "Why do you dedicate nothing to me?" He answered at once "All that I ever did is dedicated to you." Sophie had a musical friend, Luigia Dorothea Sophie Haller, for whom he wrote [illegible] Like Beethoven, admired more than one woman. There are still some romancers who pretend that "Warum" was written as an inquiry why Clara Wieck's father should have opposed her marriage to Schumann; but in reality the latter sent the piece to the pianist Anna Robena Laidlaw, and discussed it fully with her. At another time he wrote his Carnival chiefly for Ernestine von Fricken, the letters "Asch," used in the work, being the name of her native village. He was so smitten with her that after he found a new object for his attentions she felt almost in a breach-of-promise mood. The influence of Clara Wieck, afterwards Clara Schumann, is shown in many of the composer's most inspired songs. Mendelssohn had an attractive sister and charming wife, but made music out of his own inner consciousness without having them influence it greatly. Wagner's genius was not a matter of marital influence, though his first wife, Minna Planer, drudged faithfully at household cares in order to leave him free for musical work. Strauss has given us a "Domestic Symphony," but we may hope that his family life is not quite so noisy as that work might imply.

WOMEN COMPOSERS OF THE PAST.

In connection with this subject, one may be pardoned for opposing the belief, sometimes held, that women composers are only of recent date. It is true that Mendelssohn would not let his sister sign her productions, and that Rubinstein thought that the young Cecile Chaminade should not be trained for composition, even though her works were good. Yet there have been famous women composers in many eras since the original feminist movement engineered by Sappho.

While mediaeval music was confined to monasteries, the women had little share in it. But when it became a more popular affair, they began to play their part in creative work as well as in performance. The Troubadours are remembered as men; but such famous women as Eleanor of Acquitaine and the Countess of Champagne were held to belong to their ranks. Ladies would sometimes vie with knights in the poetic dialogue known as the Tenson, or Contention; and the lyrics of the period were often given a musical setting by the poet who made them. The so-called glee-maidens sometimes wandered about from place to place, entertaining town and village audiences with music that was often original. At other times they were definitely attached to courts, and even became great poets like the renowned Marie de France.

In the contrapuntal period there were a number of famous women composers,—Bernada de Lacerda in Portugal, Clementine de Bourges in France, Madelka Bariona in Germany, and Francesca Caccini at Florence. The last-named was the daughter of the opera pioneer, which proves that the early opera did not at once abolish counterpoint. In the classical period we find that Maria Teresa von Paradies, blind from childhood, not only became a great pianist, but wrote many large compositions. Thus we may see that women have almost always had the privilege of working if they wished to do so.

LAST NOVELTIES BEFORE THE WAR.

Two or three operas, perhaps the last stage novelties before the great European war, seem to have met with some success. Paul Graener's three-act *Don Juan's Last Adventure*, based on a play of the same name by Otto Anthes, treats of that individual's sudden awakening to the fact that he has missed real love. The music sometimes has effects of melos that are rather spun-out, but on the whole it is interesting, and shows both skill and feeling.

Alfred Bachelet won a *Prix de Rome* at twenty-four, which gave him the right to have a work given either at the grand opera or the opera comique in Paris. The former has now brought out his *Scemo*, which is a Corsican title meaning "outcast." The hero is the lonely herdsman Lazzaro. Francesca, daughter of a prominent man in the village, and already married, is moved by the lonely shepherd's flute-playing and lyrics. Her father discovers the pair together, and orders Lazzaro to leave the country. In a day or two the father is taken sick and dies; and the mourning women at his funeral, seizing the idea that Lazzaro's magic was responsible, work themselves into a frenzy and tie him to a tree with the view of burning him alive. In despair, he blinds himself rather than witness the people's hatred; whereupon Francesca saves him from the pyre. In the last act, after an Easter scene that does not advance the plot much, she finds the outcast in the cave of robbers who protect him; whereupon he makes a sacrifice for her good, and tells her that he loves her no longer. In the music, the composer has shown himself an excellent painter of moods and atmospheres. The voices are sometimes kept to an excessively high tessitura, but the score is almost always effective especially when depicting the rising fury of the mourners.

A comic opera success is found in Henri Rabaud's *Marouf, Cobbler of Cairo*. Marouf is the individual in the *Arabian Nights* who pretends to be rich, and is made rich in the nick of time by a spirit that he has helped. The first act shows him beaten at the request of a virago, and running away to sea. When saved alone from a shipwreck, he finds an old friend Ali, who leads him to make an impression by pretending to wealth, and using borrowed money for the first needs. The stranger's munificence brings it about that he is ordered to marry the Sultan's daughter. The latter, who grows to love him, flees with him to avoid discovery; the pair help a poor stranger in the desert; the poor stranger turns out to be the spirit who makes the pretended wealth real; and the castigation intended for Marouf is given to the jealous Vizier who had been trying to expose him. The music shows an orientalism that reminds the hearer of Rimsky-Korsakoff.

Among ballets, Stravinsky's *Nightingale* deals with the bird that charmed the Chinese Emperor until supplanted by an automatic bird. The music is only partly discordant, as some of it was written years ago. *Hansli the Dwarf*, with music by J. and N. Gallon, treats of a good hunchback whose hump was magically removed and put on his rival's back. The story is Alsatian, and the music introduces some old Alsatian airs. Other ballets include Richard Drigo's *Magic Flute*, given at Moscow, and *Le Reveil de Flore*, by the same composer.

Orchestral works include a comedy overture by Victor Merz; Karl Ehrenberg's symphonic poem *Youth*; a dance-suite by Paul Juon; three *Poëmes Juifs* by the Swiss composer E. Bloch; Reger's ballet-suite; Conrado del Campo's symphonic poem *Granada*, and Oscar Espla's delicately fresh suite entitled *Poema de Vinos*, the last two being given at Madrid.

STUDENTS AS ACCOMPANISTS.

BY EDNA JOHNSON WARREN.

IN most smaller towns and cities a good accompanist is rare. When an article is rare the value is thereby increased. Conscientious musicians wish to be valuable, so why not try to obtain efficiency as an accompanist? The above is the idea in a nutshell. Music teachers sometimes have numerous calls from vocal and violin teachers for students who could accompany their pupils during the lessons. It is a known fact that few piano students can do this kind of work well, no matter how brightly they may shine as soloists. The difficulty is usually due to inaccuracy in reading, and lack of sympathy on the part of young pianists. A few suggestions may help the one who cares to be benefited musically (as well as financially) by doing this kind of work.

First take simple song accompaniments and try to analyze the chords before playing them. Too many guess at a chord, heedless of whether it is a triad or a chord of the seventh, and in the majority of cases the guess is wrong. When the piece can be played at proper tempo (this should be slow at first) seek a vocalist who will try it with you and note each and every error made. If practiced alone carefully, there should be few. Set aside part of each practice period for the same painstaking work that is put upon scales.

When a fair amount of accuracy has been obtained it should not be hard work to secure another student in voice, stringed or wind instruments who would arrange for one or two (and possibly more) rehearsal hours during the week. If this is persisted in, it would become a mutual benefit and the accompanist would begin to be the one sought for, instead of the one seeking.

While the above instructions are being carried out, read all you can in good musical journals and books upon the art of accompanying, hear all the accompanists you can so you may be able to retain the good and reject the bad points. Much of this can be done by listening attentively to the criticisms of the audiences, particularly the unbiased musical people. Last, but by no means least, try and put yourself in sympathy with the one you are accompanying, and half the battle is won.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

THE PAUSE IN MUSIC.

"I have been taught throughout my music study that I should keep time with the metronomic regularity of a clock; hence, am much troubled by Mr. Orth's lesson on the Mozart *Fantasie* in the May number of THE ETUDE. In this he frequently recommends to pay no attention to the time, to make pauses where there are none indicated, and even to count six on one half note. There are many pieces I could make sound beautifully if allowed to play in this manner, but my teachers would never permit it. Are Mr. Orth's directions applicable to this piece only, or may they be applied elsewhere?"—B. H.

YOUR letter is too long to print in this column, although it was better to write in full, in order to give a complete idea of your dilemma, which is a very universal one. Someone has remarked that there is the making of much music in a rest. The rest is certainly one of the most important factors in musical effect. The pause is akin to it, and even more effective. In this connection I would say that a pause often may be effectively introduced where no rest is indicated.

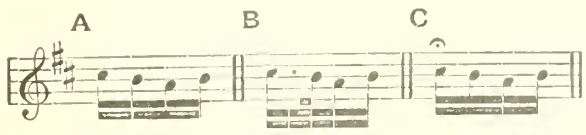
A novitiate once found himself confronted with the fact that he must preach before the Bishop on the following Sunday. Desiring to make a good impression he committed his sermon to memory. In the pulpit he forgot his words a few times, and in embarrassed fear wiped the streaming perspiration from his brow while he recovered himself. In chagrin at his lapses of memory, he approached the Bishop at the close of services. The latter, however, complimented him on his effort, saying:—"Cultivate the pause, young man; the secret of the great impression produced by your sermon this morning lay in the pauses, which were very impressive. Cultivate the pause."

The same is true in music. Music is an address to the ear, and the pause is one of its chief rhetorical effects. Such an one is the measure in which Mr. Orth recommends six beats. It used to be a rule that a hold should prolong its note by one half, a very good rule for a player to follow until he develops sufficient judgment to determine the amount of pause a given passage may require. If you have an opportunity to listen to any of the great pianists, and bear this fact in mind, you will be surprised to note with what power they will command the attention of their audiences by means of these rhetorical pauses. A telling effect in music must have time to create its impression. If you rush headlong over such passages, your effect will be lost, and your interpretations will be adjudged meaningless, no matter how good your technique. The numbing monotony of the mechanical player, whether human or metal, is largely due to this. Also the absolutely painful monotony of the players of popular trash.

The prelude in the Mozart *Fantasie* under consideration is intended to establish a mood in the mind of the listener. It has, therefore, a distinct emotional function to fulfill in contradistinction to preludes which lead quickly into a melody, and are only intended to attract the attention so it may be ready to hear the first notes of the song. The function of the Mozart Prelude, however, is vastly more important, and hence the detailed analysis given it by Mr. Orth. Played in an ordinary humdrum manner it would be meaningless and would prepare no mood for the significant song that is to follow. Interpreted, however, with the pauses and contrasts indicated in the analysis, it at once becomes highly significant. Sufficient pause must be made in the final measure for the impression intended to become complete, in order that the mind may be fully prepared for the song that follows. Do not forget that both the Prelude and Song are rhapsodical in character, making the seeming liberties with time and tempo wholly legitimate. If you were playing a march or dance movement, strict time would be mainly necessary, but rhythmical variation is inherent in the term Fantasie. In a fantasie the imagination may have free play, within reasonable bounds, but should never degenerate into license. The pauses between the measures, for example, should be almost infinitesimal, similar to an easy and momentary retard. Not like a plate with so many slices of bread on it, but more like the loaf that is so cut that the bottom crust is not severed, thus forming a coherent whole.

In regard to the strict regime of clocklike time keeping to which you have been obliged to submit I cannot express a very definite opinion, as you do not state whether you are one of those musically inclined individuals whose sense of rhythm is very deficient, or whether your teachers have belonged to that class who believe that the metronome is the reigning god of music. In either case it would be impossible for you flexibly to interpret a fantasie composition in the manner so ably described by Mr. Orth, unless you could first play with absolute strictness of time. No one can break a rule of art unless he can first obey it. No one can play rubato who cannot keep strict time. A lame sense of rhythm is one of the greatest drawbacks to musicianship. A person unable to play in time who tries to interpret in the manner we have been considering produces an effect similar to that which one experiences in walking through a field of sharp stones. I remember years ago in Boston, when my studio was on the same corridor with that of Mr. Orth, that he remarked to me one day:—"One of the most serious difficulties with which a teacher may be confronted, is to be expected to make a musician out of a student who is deficient in the sense of rhythm." This may apply not only to the narrower meaning of the term which is referred to measural recurrence of accents, but to its larger significance as the rhythm of phrases, in which all pauses must be managed with a due sense of proportion. These things cannot be explained to you, but must be a part of the development of experienced musicianship. By your taste and judgment along this line will your success as a player be measured.

The lingering on expressive notes, as indicated by Mr. Orth, and which also gives you trouble, cannot easily be taught except by practical example. Some catch it quickly by instinct; others never show any feeling for it, except perhaps as a mechanical problem, and this at once betrays itself to the sensitive listener. In the same number of THE ETUDE as Mr. Orth's lesson is an article on these agogic accents. I cannot agree with the writer, however, in his manner of indicating the effect to the eye. The group of notes is



written as at A. The effect of an agogic accent is not as at B, however, for the proportional value of the last three notes should not be disturbed. The second note should not be shortened to a thirty-second in value. As near as is possible, the effect may be represented as at C. It has no emotional value unless the entire current of the musical flow is infinitesimally halted. If the composer had desired the effect as at B, he could easily have written it so. Even C would be liable to exaggeration. As a matter of fact it is impossible correctly to represent it to the eye, for its correct interpretation is entirely due to the sensitive musical feeling. Another similar effect is the slight hesitation or halting of the time before a note is struck. It must be so infinitesimal as not to disconcert the man who insists on beating time with his foot on the floor. It may be introduced in such passages as measure 23.

You are troubled because of Mr. Orth's warning against scrambling in the flourishes, saying that you had supposed that such passages should always be played with "lightning like rapidity." You are confusing terms here. Scrambling means to play a passage with an attempt at greater speed than one's technique is capable, making of it a confused mess. Every note must be clear and distinct, or else it might as well have been omitted. Always aim to make every note clear in its right place. Furthermore, an *ad libitum* flourish is not always necessarily played with uniform rapidity throughout. Taste and elegance of interpretation find many opportunities in these.

Mr. Orth's lesson applies specifically to the Mozart Fantasie. As principles, however, his directions are many of them equally applicable to other compositions of a similar character. As to whether your generalizing faculty is sufficiently developed to enable you correctly to apply them in other cases it would be impossible to say without personal knowledge of your work. As a matter of experience, however, I would say that such a faculty is usually the outcome of many years of study. The ordinary run of players never seem to acquire it. When attempting a new piece without the advice of a teacher, they rarely are able to tell "how it goes." It is for this reason that every student should work for musicianship. There is no sadder reflection upon the profession than the lack of musicianship among musicians. I say musicians, although the term should have no legitimate use in this connection. But it will be a long time before average humanity can be taught to attribute the title musician only to those who deserve it.

Apropos of the pause in music, an amusing story is told of a drummer who begged to display his ability to Rossini, in order to secure a reference. The celebrated composer listened with patience while the drummer beat the drum part from a famous composition. "Here," said he, "occur 73 measures of rest which I will omit." "Nay," said Rossini, "count them all; they will be very impressive."

A TEACHER'S GUIDE.

1. "Will you kindly tell me if *The Musician* by Ridley Prentice may be used as a guide through all grades?
2. How may it best be used?"—L. M.

The work by Ridley Prentice may be used as a basis of instruction, and contains many valuable hints. It can hardly be considered a complete manual of instruction as there are many modern ideas that it does not touch upon. It is an excellent manual, however, for every teacher to have in his library for reference. The up-to-date teacher will be constantly on the lookout for information in every possible direction. Any guide you may select needs to be supplemented in many directions, if you are to become an authority in your line. The more experienced you become, if you have original ideas, the more your lessons will diverge from any printed compendium of information, no matter how valuable it may be. It is for this reason that you will find THE ETUDE itself the most complete and comprehensive manual of teaching. It is so because it is constantly its own supplement. There is no point in instruction that does not sooner or later find exploitation and discussion in its pages. If you thoroughly study and digest it every month you cannot fail to become a well-informed teacher. Especially if you keep a record of all new hints in a note book. The fact that you find the pros and cons of every subject considered in its pages makes it especially valuable for you.

2. Simply as a handy book of reference.

Study Notes on Etude Music

By PRESTON WARE OREM

HENRI WEIL.



Mr. Weil was born in New York, 1870, of French and German parents. He began the study of the piano at the age of seven. He went abroad at the age of sixteen and studied pianoforte with Professor Isidor Seiss, harmony with Heuser, and counterpoint and composition with Mendelssohn and Jensen. He has written a number of orchestra works, in addition to a number of piano pieces and songs which have been successful. He was a winner in a previous Etude prize contest, which took place in 1911. Mr. Weil's *Nocturne in D flat* was awarded the second prize in Class 2 of the recent contest. It is an excellent drawing-room piece of the quiet yet ornate type. The nocturne form as devised by John Field and idealized and perfected by Chopin has served as a model for countless composers. Mr. Weil's *Nocturne* is a good contemporary example. Grade V.

NICOLO S. CALAMARA.



Mr. Calamara was born in Messina, Italy, November 6, 1883. He began the study of piano, violin and composition at an early age. At the age of thirteen he played the violin in the orchestra of the Vittorio Emmanuele Opera House, where his father was a singer. Two years later he came to Boston, Mass., where he studied harmony and composition with G. W. Chadwick and F. S. Converse, and piano with Carl Baerman and H. Gebhard. He was organist at the Church of the Sacred Heart for ten years, and is now actively engaged in teaching. Mr. Calamara's *Neapolitan Fete* was awarded the third prize in Class 3 of the recent contest. There were four prizes in this class, which comprised the pieces in the various dance forms. Mr. Calamara's tarantella is a very good example of this form, lying well under the hand and rather more original from the melodic standpoint than most pieces of this particular type. Grade III.

JAMES H. ROGERS.



Mr. Rogers was born at Fair Haven, Conn., 1857. He studied in America and then for five years in Paris and Berlin under such teachers as Loeschhorn for piano, Haupt and Guilmant for organ, Rohde and Widor for composition. On returning to America he went to Cleveland, Ohio, where he has taken a leading part, and has earned a reputation as a composer which has spread beyond even the confines of the United States. Mr. Rogers is too well known to our readers to need further introduction, both as a composer and writer. Mr. Rogers' *Valse Petrova* was awarded the first prize in Class 3 of the recent contest. Mr. Rogers is one of our best American writers, and nothing comes from his pen is worth of serious consideration. *A Valse Petrova* is a waltz of the [illegible] Mr. Rogers' treatment is highly idealized. The [illegible] all capable [illegible] accurate and artistic [illegible] according to beauty of tone [illegible]

ALBUM LEAF—TH. KIRCHNER.

Theodor Kirchner (1824-1903) was a friend of Mendelssohn and Schumann; in particular he was known as a close disciple of Schumann. He wrote numerous pianoforte pieces, also songs and chamber music, but he did not receive the recognition in his lifetime that his works seem to have merited. *Album Leaf in F* is one of his best-known piano pieces, and this number is really worthy of serious study. It must be played with extreme accuracy, and considerable attention should be given to bringing out clearly the inner voices. It will be noted in several passages that the fingering for certain arpeggios will require the thumb to be passed under upon a black key. This must be done deftly and with precision. Grade IV.

RONDO BURLESQUE—FR. KUHLAU.

On page 712 of this issue will be found some very interesting biographical data regarding Frederick Kuhlau. The *Rondo Burlesque* is taken from his *Sonatina in A Minor*. It is a very finished and clever little number, displaying the composer in a genial vein. It is an excellent example of the simple rondo form. Pieces of this type require a crisp and clean finger touch. Grade III.

DANSE ARAGONAISE—C. W. KERN.

The characteristic rhythms of the various Spanish folk dances have proven great favorites with composers for purposes of idealization; practically all the well-known modern composers have employed them in one form or another. Mr. Kern's new composition follows the model of the famous *Aragonaise* by Massenet, although in subject matter it is quite different. This composition should be played with a strongly marked rhythm and with contrasted color. Grade IV.

LOVE AND SILENCE—G. S. SCHULER.

Love and Silence is an expressive drawing-room piece which rises to a fine climax. In addition to its attractive melodic qualities this piece may be used as a study in expression and in the singing style of delivery. The final descending arpeggio in grace notes is not intended to be played in strict time. The idea is to sustain the chord in whole notes by means of the damper pedal, and hold it out throughout the arpeggio. Grade IV.

ELEPHANT DANCE—W. E. HAESCHE.

Mr. William E. Haesche has not been represented previously in The Etude music pages. He is a well-known composer and educator whom it is a pleasure to introduce to our readers. His *Elephant Dance* is a characteristic number taken from a set of teaching pieces entitled *The Passing Show*. It is a rollicking composition with a very taking rhythmic swing, and we feel sure that it will be appreciated. Grade III.

J. LAURENCE ERB.



Mr. Erb was born in Pennsylvania, 1877, and after graduating at High School he took up music study in earnest. Preliminary work had been accomplished under A. W. Weiser, of Pottstown, Pa. In New York his teachers included Dudley Buck, Harry Rowe Shelley, R. H. Woodman, H. W. Greene and H. R. Palmer. Mr. Erb has held many important organist appointments, was Professor of Music at the University of Wooster, Ohio, 1905-13, and has now been appointed to a similar post at the University of Illinois. He has composed much excellent music, written a life of Brahms, and been a frequent contributor to this and other journals. Mr. Erb's *The Call to Battle* is one of the numbers in his suite which was awarded the fourth prize in Class 4 of the recent contest. This particular class comprised teaching pieces in various styles. *The Call to Battle* is a very characteristic number, which is exceedingly telling and picturesque for a piece of so easy a grade. It will require a forceful manner of interpretation with large tone. Grade II.

DANSE CARACTERISTIQUE—A. PAULSEN.

Danse Caracteristique is a jolly and rather eccentri number which will prove instructive as well as enter taining. In order to gain the best effect it should b played with considerable rapidity and with brisk finge action. Grade III.

DENGOZO—E. NAZARETH.

The various dances which are so popular at th present time, having almost displaced the more con ventional society dances, such as the waltz, etc., require a style of music peculiar to themselves. The *Maxixe*, which is one of the most recent, is very frequently danced to the *Dengozo* by Nazareth, and we have included this composition in our music pages as an interesting novelty. The rhythm of the accompaniment may seem a little tricky at first, but as it is not played in rapid time, one soon becomes accustomed to it. Grade III.

YEOMAN'S SONG—H. W. WAREING.

This interesting number is taken from a set of three characteristic pieces by Mr. Wareing, entitled *The Old Castle*. *Yeoman's Song* is in the good old English style; bluff and wholesome; a diatonic melody with bold harmonies. Grade III.

TWILIGHT SCENE—M. LOEB-EVANS.

Twilight Scene is an easy drawing-room piece, very graceful and melodious. When well played this composition should sound more difficult and pretentious than it really is. This is a good quality in a teaching piece. Grade III.

YOUTHFUL AMBITION—E. F. CHRISTIANI.

This is a jolly little teaching piece. Nearly every musical small boy at some time or other dreams of being a drum major when he grows up. Young students cannot fail to enjoy this piece. Grade II.

BEETHOVEN—G. L. SPAULDING.

This is another one of Mr. Spaulding's *Souvenirs* which have become so very popular. In this number the well-known theme from the slow movement of the *Sonate Pathetique* is introduced. Grade II.

THE FOUR-HAND NUMBERS.

La Bella Gondolicra, by A. Sartorio, is an original duet number, very graceful and characteristic. There are but few good pieces of the *barcarolle* type written for four hands. Grade III.

R. S. Morrison's *Alumni Reunion March* has proven very popular as a piano solo. As arranged for four hands it gains an additional sonority. The introduction of the melody *Auld Lang Syne* will prove a popular feature.

LÉGENDE (VIOLIN AND PIANO). H. WIENIAWSKI.

After the exhaustive lesson upon this composition by Maud Powell, to be found on another page, little further needs to be said. The *Légende* by Wieniawski is one of the standard violin solos, really in a class by itself.

AT EVENING (PIPE ORGAN)—R. KINDER.

This is a very pretty slow movement by a popular American organist and composer. Mr. Kinder regards this as one of his best pieces, and we are inclined to agree with him. Follow out very carefully the registration as indicated by the composer.

THE VOCAL NUMBERS.

Mr. Frank H. Brackett's fine setting of the beautiful English hymn, *Savior Breathe an Evening Blessing*, will appeal to all choir singers. This is one of Mr. Brackett's best songs.

Mr. Geo. B. Nevin's new song, *When the Kye Come Hame*, has all the charms for which the songs of bonnie Scotland are so well known and so much beloved. The quaint old poem, so rich in color, has been set by one who knows vocal music to a degree surpassed by few. This song will appeal alike to vocal teachers and to recital singers.

From Prize Composition Etude Contest

THE CALL TO BATTLE

J. LAWRENCE ERB

Allegro con spirito M.M. ♩=108 or less

f *ff* *mf* *cresc.* *f*

mf *cresc.* *con espressione* *mf*

con espress. *agitato*

p *ff* *f* *fff*

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DANSE CARACTÉRISTIQUE

ALFRED PAULSE

Allegro moderato M.M. ♩= 108

Vivo M.M. ♩= 120

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DENGOZO

MAXIXE

ERNESTO NAZARETH

rranged and Edited by W. P. MERO

Moderato Grazioso M.M. ♩ = 69

mf p mf p

1 2 sfz sfz mf p f

8va 1 8va 2 f mf

ff Fine 1st time p 2d time f

sf sf

1 8va 2 8va sf sf mf D.S.

LA BELLA GONDOLIERA

BARCAROLLE

Moderato con moto M.M. ♩.= 63 SECONDO ARNOLDO SARTORIO, Op. 1068



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* From here go back to 𝄋 and play to Fine; then play Trio.
** From here go back to Trio and play to Fine of Trio; then go to the beginning & play to Fine.

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LA BELLA GONDOLIERA

BARCAROLLE

ARNOLDO SARTORIO, Op. 1068

PRIMO

Moderato con moto M.M. ♩. = 63

p *cresc.* *f* *dim.*

Più mosso M.M. ♩.

p *poco rit. e dim.* *Fine* *mf* *f* *poco rit. e dim.* *D.S.*

TRIO *a tempo*

p *cresc.* *mf* *f* *poco rit. e dim.* *Fine of Trio* *(D.C.)*

a tempo *poco rit.* *D.S. Trio*

※ From here go back to 𝄋 and play to Fine; then play Trio.

※※ From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

ALUMNI REUNION

MARCH

SECONDO

Vivace M.M. ♩.= 120

R. S. MORRISON

TRIO

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ALUMNI REUNION

MARCH

PRIMO

R.S.MORRISON

Vivace M M ♩.=120

TRIO

RONDO BURLESQUE

Allegro M.M. ♩ = 120

FR.KUHLA

fp *fp* *p* *f*

p *cresc.* *f* *cresc.* *ff* *p* *p*

cresc. *fp* *cresc.*

f *f*

CODA

ff *sff*

last time to Coda

dim. *p* *p*

f *p* *cresc.*

f *mf leggiero* *cresc.* *più cresc.*

f *f* *ff* *f* *dim.* D.C.

DANSE ARAGONAISE

CARL WILHELM KERN, Op.311

Allegro M.M. ♩.= 72

p *p* *cresc.* *molto* *f* *f*

8 *lunga*

dim. *rit.* *p a tempo* *sfz* *p*

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mf

f

dim. e rit.

Fine

a tempo

mf

f

mf

f

ten.

meno mosso

mf

una cord

p

dim.

D.S.

LOVE AND SILENCE

ROMANCE

Moderato M. M. ♩=84

GEORGE S. SCHULER

p

mf

m

p

mf

m

mf

f

rit.

a tempo

mf

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m

m

f

p

mf

m

mf

f

ff

rit.

a tempo

f

ff

CODA

ff

r.h.

brillante l.h.

mf

m

last time to Coda

p

rit.

mf

mf

con spirito

rit.

a tempo

f

ff

D.C.

TWILIGHT SCENE

REVERIE

MATILEE LOEB-EVANS

Andante M. M. ♩. = 69

p quieto

rit. *a tempo*

sf

con anima

Fine

mf *f* *p*

rall. *D. S.*

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YOUTHFUL AMBITION

EMILE FOSS CHRISTIAN

Tempo di Marcia M. M. ♩ = 120

f

When I get big I want to be the Ma-jor of the drum,

p

Drum-me-lum,Drum-m

-lum Drum-me-lum

I'll swing the bat - on o'er my head and make the bug-les hum.

Ta-ta - ra, Ta - ta - ra Ta - ta -

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Prize Composition Etude Contest

NOCTURNE IN D FLAT

HENRI WEIL

Moderato con affettuoso M. M. ♩=72

mf *sempre Ped.*

f *dim.* *mf poco meno mosso*

mene messe *a tempo* *f* *meno mosso* *a tempo* *dim.* *rall.*

a tempo *accel.* *cresc.* *fz* *ritenuto* *decresc.*

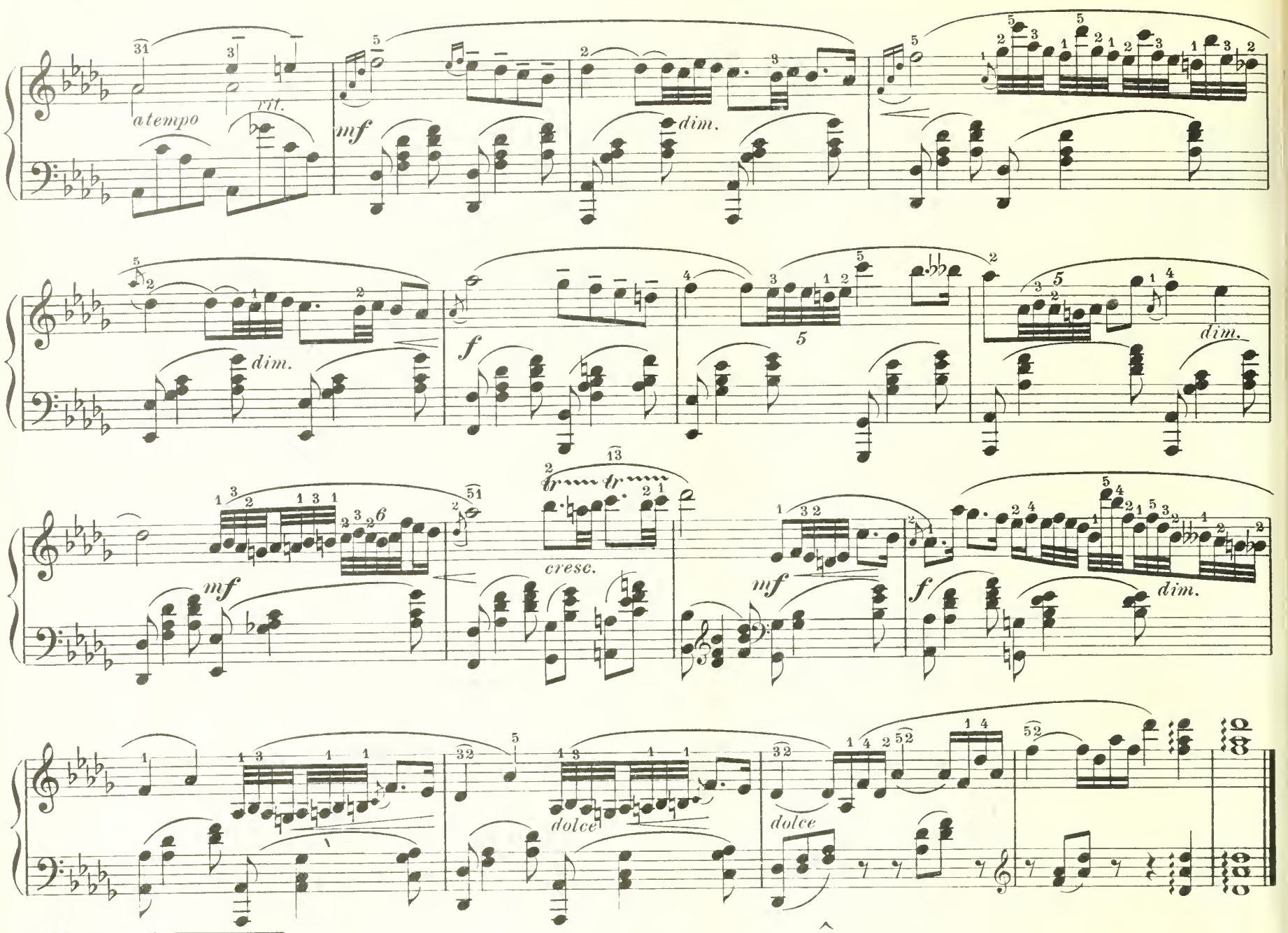
a tempo *mf* *dim.*

f

8

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Prize Composition Etude Contest

NEAPOLITAN FÊTE

TARANTELLA

NICOLO S. CALAMARA



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mf

p

Fine

p

mf

f

p

f

D.C.

ALBUM LEAF

Lively, not too fast M M ♩ = 80 - 100

TR. KIRCHNER, Op. 7, No. 2

mf

p

f

p

f

p

pp

pp

Prize Composition Etude Contest

VALSE REVEUSE

JAMES H. ROGERS

Moderato M.M. ♩=144

p dolce *a tempo* *poco rit.* *ten.*

cresc. *più cresc.* *molto dim.* *mf brillante*

mf cantando *mf*

p

poco rit. *ten.* *a tempo* *cresc.* *più cresc.* *molto dim.* *p*

marcato *mp* *mf* *dim.*

mp *rit* *a tempo* *mf con anima*

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mf f mf p rit.

a tempo pp slentando cresc. sempre dolce e molto tranquillo

mf mp

mp p rall. pp ppp

AT EVENING

Registration: { Sw. Vox Celeste
Ch. 8′ and 4′ Flutes
Ped. 16 coupled to Sw.

RALPH KINDER

Andante grazioso M.M. ♩. = 50

MANUAL

PEDAL

a tempo rit. 1

rit. rit. 2

MANUAL

p cresc. mf

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dim. rit. p cresc. mf

dim. rit. atempo

1 2 rit. MANUAL M.M. ♩=60 Sw. Vox Humana

p

rit.

Sw. Vox Celeste Ch. Soft 4′ Flute 1

2 rit. Slower Sw. calando ppp

SAVIOUR, BREATHE AN EVENING BLESSING

JAMES EDMISTON

SACRED SONG

FRANK H. BRACKETT

Andante

p

Sav - iour, breathe an eve - ning bless-ing Ere re-pose our spir - its seal,

cresc.

Sin and want we come con-fess - ing; Thou canst save, and Thou canst heal. Though the night be

mf

p

dark and drea - ry, Dark - ness can - not hide from Thee;

Thou art He who nev - - - er wea - ry, Watch - est where Thy

rall.

peo - ple be Though de-struc - tion walk a-round us, Though the ar - row past us fly,

mf a tempo

rall.

mf

cresc.

An - gel guards from Thee sur-round us; We are safe if Thou art nigh,

f

rall.

p a tempo

Should swift death this night o'er take us

cresc.

f

rall. *dim.*

a tempo

p

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dim. pp molto cresc.

And our couch be-come our tomb, May the morn in heav'n a-wake us, Clad in light and death - less bloom.

dim. pp molto cresc.

marcato large. ff

May the morn in heav'n a-wake us, Clad in light and death - less bloom.

ff a tempo dim.

BEETHOVEN

(B-1770, D-1827)

JESSICA MOORE

Souvenir No. 23

GEO. L. SPAULDING

Adagio M.M. ♩ = 92

mp

Qui - et is the eve - ning,

Still - ness ev - 'ry where, Comes the sound of mu - sic, Float - ing on the

air; Hark, it's most en - tranc - ing, Al - most like a dream, Some-one's some-where

ADAGIO FROM SONATE "PATHETIQUE"

play - ing a rare Bee-tho - ven Theme.

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WHEN THE KYE COME HAME

"When a youthful, loving, modest pair,
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents the evening gale."
BURNS

GEORGE B. NEVIN

Con spirito e rubato

1. Come all ye jol - ly shep - herds, that whis tle down the glen! — I'll tell ye o' a se - cret that court-iers din - na ken. What is the great - est bliss — that the tongue o' man can name? 'Tis to woo a bon-nie las-sie When the kye come hame. 'Tis not be-neath the bur - go-net, nor yet be-neath the crown, 'Tis not on couch o' vel-vet nor — yet in bed o' down, 'Tis 'neath the spread-ing birk, in the glen with-out a name Wi' a bon - nie, bon - nie las-sie, When the kye come hame. kye come hame.

2. See, yon-der paw - ky shep - herd that lin - gers on the hill, — His yowes are in the fauld and his lambs are ly - ing still, Yet he dow - na gang to bed — for his heart is in a flame, To — meet his bon-nie las-sie When the kye come hame, Then since all na-ture joins in this love with-out al - loy, O who wad prove a trai-tor to — na-ture's dear-est joy? Or wha wad choose a crown wi' its per - ils and its fame, And — miss a bon - nie las-sie When the

rit. *a tempo* *rit.* *a tempo* *rit.* *a tempo*

1 2

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The Music of the Warring Nations

By FREDERICK H. MARTENS

GERMANY AND AUSTRIA.

EVERY nation engaged in the present appalling European struggle can boast of noble battle songs, hallowed by tradition and associated with the great and heroic deeds of her past history. In the case of Germany, for instance, we have, first and foremost, *Die Wacht am Rhein.* It is above all others the war hymn of Imperial Germany, of that united German nation born of the Franco-Prussian war of 1870-71. Though the present issue is in reality a race war, still the fact that France is once more arrayed against her ancient antagonist, as well as its own glorious associations will not allow this stirring melody to be forgotten by the German soldiers of to-day. In addition to this great battle-song, the individual states of the Germanic confederacy have each their own war hymn: The Prussian infantry-man will sing, *Ich bin ein Preusse* (I am a Prussian), a battle hymn, which like the *Song of the Sword* of the German cavalry is a legacy of Germany's struggle for freedom against Napoleon I in 1813. The composer of *I am a Prussian,* August Neithardt, could hardly fail to give his song the right martial ring, for he served in the field as an oboist in the band of a batallion of sharpshooters of the Prussian guard. Prussia also shares with Saxony that well-nigh universal national hymn, *God save the King* (*America*). The Prussian version, *Heil dir um Siegerkranz* (Hail thee, with laurel crowned) was first printed in 1790, the Saxon version, *Gott segne Sachsenland* (God bless the Saxon land) appearing later. Bavaria, Wurtemberg and the various smaller principalities which make up the empire, also have individual battle hymns of their own.

Haydn's *Gott erhalte Franz den Kaiser* (God save the Emperor Francis), the beautiful national hymn of Germany's ally, Austria, is too well known to call for description. It is quite possible, however, when we consider the isolated positions of these Teuton nations as opposed to the remaining great European powers, that the old Austrian text will be forgotten. The stirring verses written to the melody of Hoffmann von Fallersleben, in 1841, *Deutschland, Deutschland uber alles* (Germany, Germany, above all), make a broader appeal to all men of German blood.

In connection with Austria, the famous Hungarian national hymn, the *Rakoczy March,* should not be forgotten, nor the fact that the Hungarians are excellent soldiers, and especially susceptible to the appeal of their inspiring national hymn.

Turning to Germany's antagonists, we find that France, England and Russia have each their battle hymn *par excellence.*

FRANCE AND BELGIUM.

It is a question whether *La Marseillaise* has ever been surpassed as a war song. Born of the throes of the French Revolution, it is associated with the victories of the ragged soldiers of the first republic against the trained and disciplined armies of the united kings of Europe. It has survived all dynastic and political changes, and as a direct incentive to heroism on the battlefield is only to be compared with some of the great songs of our Civil War. It has been the inspirer of many a brave deed. A tale of the Franco-Prussian war recalls a stirring instance of its power. It was during the battles around Sedan. An outlying village, Bazeilles, had been heroically defended by French soldiers for many hours against the onslaught of a numerically far superior Bavarian corps. The defenders, giving up hope of reinforcement, and decimated by artillery, at length abandoned the smoking ruins of Bazeilles, and began a disorderly retreat. A staff officer riding to meet them and announce the speedy arrival of supports, was almost carried away by the torrent of fugitives. A regimental band was drawn up at the side of the road, the musicians dejectedly watching the flight of their brothers-in-arms. An inspiration seizes the officer. "*La Marseillaise,*" he cries to the leader, "quick, play it!" The strains of the glorious martial hymn rise on the air, the fleeing soldiers begin to stop and join in the song, and such is its power that those who were most eager in their flight now head the reformed column, which once more advances upon the contested village and takes it in spite of all resistance.

The Belgian national hymn, *La Brabançonne* (*Who'd have believed*), calls for mention, for Belgium in practice is now the ally of France, not in theory. It is a genuine war song, a true child of liberty, for it commemorates the breaking away of Belgium from the yoke of the Dutch in 1830. And as it is the violation of Belgian neutrality which has supplied the ostensible motive of England's entering the arena; and as there is a possibility that an English army of invasion may debark at Antwerp, the capital of Belgium, the Belgian and English battle hymns may still be heard side by side.

ENGLAND.

God save the King is beyond question the supreme war hymn of Great Britain, as is *La Marseillaise* of France. But both the British Navy and the British Army have their distinctive battle songs. For the navy there is Dr. Arne's famous *Rule Britannia* (1740)—which may yet wake the echoes of the cliffs of Helgoland on the victorious eve of some hard contested naval battle—while the army rejoices in that stirring march known as *The British Grenadiers.* Grenadiers were companies of men bearing hand-grenades with which they ran forward and cast at the foe. Such troops are a thing of the past in all armies. At present the name grenadier alone remains, but in the days of good Queen Anne, when the song was written, British grenadiers fought all over Belgium and Holland against the French, their allies of to-day. We need not say to whom the three songs: *Scots wha hae, The Wearing of the Green* and *Men of Harlech* appeal to especially. The first and last are distinctly war songs.

SLAV.

Like the other warring nations, the Russians have marching songs old and new, which horse and foot are accustomed to sing in order to beguile the tedium of the long road. But their magnificent war hymn—for it is magnificent in spite of the fact that it was written to order by Lwoff at the command of the autocrat Nicholas I—is the battle song of militant Panslavism. Together with the Servian national air, *Arise, ye Servians* (which sprang up while Servia was at war with Hungary in 1848), it may yet be heard by the citizens of besieged cities in Austria and Germany. The Servian national hymn, however, is a military march song which musically falls far short of its Russian companion, *God save the Czar.*

Musical beauty aside, it is to be hoped in the general interests of civilization, that Lwoff's hymn may never be intoned by the thousand voiced chorus of a victorious Russian army, to mingle with the Te Deums pealed forth by conquered bells in Leipzig or Berlin.



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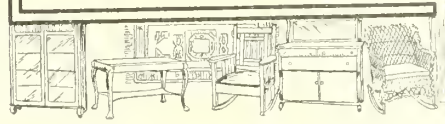
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THE IMPORTANCE OF COLORATURA.

By the Well Known American Prima Donna,
YVONNE DE TRÉVILLE.

Did you ever look up the definition of coloratura in, say, Grove's *Dictionary?* Here is what you will find:

"Coloratur—Vocal music colored, that is, ornamented by runs and rapid passages or divisions, where each syllable of the word has two or more notes to it. It is what the old school called *figurato*, figured. Coloratur may be employed in slow or fast airs, plaintiff or passionate—almost all the great airs contain examples of it. The air 'Rejoice Greatly' from *The Messiah* contains both plain and coloratur passages."

In the time of Mozart and up to the early period of Verdi's composition, every singer was expected to have a long range, good execution, a trill, etc., and both German and Italian schools of singing had, then, as they should have now, the same basis.

Nowadays, however, with rare exceptions, only coloratura sopranos can sing Mozart, Bellini and Donizetti arias, though it is just as natural to study coloratura as dramatic or declamatory song and should be just as general.

That we shall revert to the old tradition of vocal training is undoubtedly true, but in the meantime the American pupil is in far too great a hurry to spend eight years in preparatory study, and two or three years is generally all they can be induced to devote to the art of song. The division of that time is therefore most important.

First and foremost should come breath control, the basis of proper voice placement.

I advocate the practice of breathing exercises before arising in the morning. Inhale quickly and exhale slowly, counting aloud on the breath, and lying flat on the back. Repeat this exercise ten times every morning and you will soon see the beneficial effect.

When beginning the "Vocalizes" it is also well to breathe deeply two or three times between each exercise.

Purity and evenness of tone and perfect time are indispensable to the study of the "vocalizes"—Lightness, flexibility and extension of the range will follow, with two hours, divided into quarter-hours, of conscientious practice every day, especially when most of the practicing is done "piano."

Every singer should have in their range at least one tone higher and one tone lower than used in songs, arias, or operas, but these tones should be acquired very slowly.

It sometimes happens, as in my own case, that the range is naturally very long and one has no need to acquire these extra tones. The work is then reduced to making the voice even throughout, and after the first eighteen months of vocal work each coloratura soprano or his teacher should be able to compile a short series of exercises which would keep the voice pliable and in condition for the study of Mozart, Gluck, Haydn, etc.

Some people labor under the delusion that the modern composers write nothing for the coloratura soprano, and pupils sometimes give that as an excuse for not practicing their scales, trills, etc. One of the most complicated and difficult pieces of coloratura written has been done by the modern of moderns—Richard Strauss. Taking the voice for granted, I would say that an artistic singer, and especially a coloratura soprano singer, is akin to genius for she must have "an infinite capacity for taking pains."



YVONNE DE TRÉVILLE.

BREATHING, ITS THEORY AND PRACTICE IN SINGING.

BY DR. HERBERT SANDERS.

The study of breathing in its relation to singing is treated at length in every vocal text-book. There are points of importance, however, which text-books seem to evade by entirely or partly ignoring. Then again there are so many conflicting theories on the subject that the student is often nonplussed as to which theory to adapt. Other writers are so exhaustive that they exhaust the reader and leave him in the dark as to how to proceed practically. I believe the subject can be treated briefly and thoroughly, that singers agree in the fundamentals of the art, and that conflicting theories can be harmonized or proved to be wrong. The subject can be clearly divided by asking the usual questions:

(1) Where to breathe: Nasal versus Mouth Breathing.
(2) How to breathe: Method.
(3) When to breathe: in Song.

NASAL BREATHING.

(1) Here at the start we meet with a confliction of opinion as to whether, for the purpose of singing, it is correct to inhale through the mouth or nose. I will quote a writer who favors the latter: "While practicing these exercises (and usually in singing) breath should enter the lungs through the nose. When inhaled in this way the air passes over the vocal chords and into the lungs both *filtered*, *moistened* and *warmed*. The small hairs of the nose filter the air, the mucus which covers the mucous membrane moistens it, and the numerous blood-vessels just below the surface of the membrane warm the air as it passes into the pharynx, and further on into the lungs. These three conditions of the air are necessary to preserve a healthy state of the vocal organs and lungs."

This can be regarded as a representative opinion of the advocates of nasal breathing. As a statement of the case in favor of nasal breathing as the usual or ordinary method it is incontrovertible. Its weakness lies in the fact that it does not take into consideration mouth-breathing at all and since it is possible and easy to breathe through the mouth it seems reasonable that at some time we should do so. Further, it ignores the question of nasal-breathing, its relation to, and its effect on tone. This the writer of the following does:

MOUTH BREATHING.

"We would again urge that in every instance of phonation in either singer or speaker, the breath be taken through the open mouth. Only in this way can enough breath be inhaled in the mere moment available for this purpose. Often the singer or actor must take breath with absolutely the greatest rapidity possible, and the narrow passages of the nose do not suffice to admit enough air within the time for action.

"But even more important, perhaps, is the fact that when breath is taken through the nostrils the singer may find that on opening his mouth to sing, the tongue and soft palate are in an unfavorable position for good tone-production, his sounds may be muffled, throaty; but if breath be inhaled through the open mouth, and not through the nose at all, the tongue tends to lie flat, and this organ and other parts assume the correct position for good intonation.

"Mouth-breathing, for the purposes of tone-production, is the only method which has physiological justification."

A glance at these two statements will readily convince the student that for singing the weight of argument is decidedly in favor of mouth-breathing, and when he knows that the great singers have always adopted mouth-breathing—Albani, Lind, Santley, Lloyd, Reeves, etc.—he is sure of following the best examples.

The ability to control the breath means the ability to control the voice. It is easy to take a big breath but not so easy to control it when inhaled. It is on the mastery of the expiration that vocal control largely rests. Apart from singing we make no attempt to control the inhalation or expiration of breath: both are involuntary processes. But this breathing is not adequate for singing, hence the direction to "breathe naturally" is unscientific. The average lung capacity of a man in sleep is about a quart of air; the capacity with the intention of singing is about four quarts. The average capacity of a woman in sleep is about a pint and a half and about three quarts with the intention of singing. From this it will be seen that "ordinary" breathing and breathing for singing ("extraordinary" breathing) are very different in capacity and activity if not in method.

As in pianoforte and violin playing it is essential to preserve a supple condition of hand and arm in the cultivation of the highest technique: for the vocal student it is equally, if not *more*, necessary to acquire and maintain supple conditions of the vocal muscles in pursuit of vocal technique. The art of "extraordinary" breathing is inclined, if the student be careless, to interfere with these supple muscular conditions. To avoid unnece-

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sary muscular tension and to preserve the open throat it must not be forgotten that the breath is controlled by the organs of respiration, and not by the throat. Crescenti affirmed that "the art of singing is looseness of the neck and the voice above the breath," *i. e.*, throat, tongue and jaw should be free from any rigidity and unconscious in their action, that the breath should be controlled by the muscles inside the body under the voice, so that the tone can be felt, as it were, to rest upon it. This freedom of muscular action and its accompanying absence of sensation was expressed by the old singers in their saying, "The Italian has no throat."

The proper method of breathing is simply and clearly illustrated by the old-fashioned pair of blow-bellows in operation. To fill the bellows with air the handles are pulled away from each other; to retain the air they are kept apart; to expel the air they are brought together, or if placed on a table they will collapse by their own weight and elasticity. Similarly in singing we inhale by expanding the ribs; we retain the inhaled air by keeping the ribs expanded; we exhale by allowing the ribs to come together again. All action is confined to the breathing muscles and the only effort required is enough to expand the ribs upward and outward, to hold them in their expanded position and finally to *allow* them to return to their former contracted position in harmony with the musical phrase, according as it is long or short, soft or loud.

As the lungs are wider at the bottom than at the top and the ribs to which they are attached are more flexible than the higher ribs, it follows that for long musical phrases the lower part of the chest must be utilized. The upper chest must be kept expanded and immovable during the time of singing. This will help to steady the lower ribs and give control over the breathing apparatus. The shoulders should not be raised: they are too heavy and add little to the breathing capacity.

It must not be forgotten that in all singing a certain amount of air must be retained. The fag end of a breath is uncontrollable, and therefore of no use. The student cannot pay too much attention to the finishing of his phrases. They must give not the least suspicion of want of breath. Lamperti says: "On the art of finishing the phrase with the breath still under control depends the calmness of the singing, and largely also the career of the singer."

The old singers, when vocalism as an art was at its zenith, were noted for their remarkable control of their respiratory organs. They rightly regarded this control as of primary importance, hence their saying, "The art of singing is the school of respiration." (It is said of Faustina that she had such extraordinary powers of respiration that she could sing both inspiring and expiring). They practiced toneless breathing exercises daily, in fact, it is said that the Farinelli practiced the inspiration and expiration for two hours every day.

Breathing must be assiduously practiced until it is *deep*, *noiseless* and *imperceptible*, with and without tone. The first singing exercises should be devoted to long sustained notes, both *p* and *f*; then crescendo and diminuendo, and finally commencing with a diminuendo to *pp* then a crescendo back to *f* or *ff* all one breath.

WHEN TO BREATHE.

[illegible] as it is to know HOW to [illegible] it is still more important to know [illegible] to breathe. Many singers know [illegible] to breathe by instinct: *when* to breathe can be only decided by the use of brains. Breathing places are arranged according to

a. The words.
b. The rhythm in phrasing.

a. I believe the best breathing places are decided not by singing a song, but by reciting it. Wagner made some wise remarks, but rarely a wiser than: "A singer who is not able to recite his part according to the intention of the poet cannot possibly sing it according to the intention of the composer." And Wagner's theory is true of all classic music, for singing is sustained speech, and both are governed by the same methods of inflexion, punctuation and accent. When reciting make a slight stop at the intentional breathing places, and if any such stop interferes with the meaning, it is wrong. *The wrong place to breathe in speaking is the wrong place to breathe in singing.*

In teaching, in addition to deciding where to fix the breathing places (which must be done by the pupil), a few rules are also desirable. They have been stated as follows:

1. In the middle part of a word. Do not sing:
   Wel-come as the dawn of day.
2. In the middle of short sentences forming a whole. Do not sing:
   See the Tall palm that—lifts its head.
3. Between an adjective and noun. Do not sing:
   Its tow'ring—branches curling spread.
4. Between the article and the noun. Do not sing:
   Vain are the—transient beauties of the—place.
5. Do not part the auxiliary from the principal verb. Do not sing:
   Yet they have—spoken falsely against him.
6. Between a conjunction or a preposition and the following word. Do not sing:
   Will to—the Lord ascend and—move His pity

b. One of the commonest of errors in singing is that of interfering with the rhythmic flow of the music by taking breath in a slovenly manner. This fault is so common that it has been remarked that the English-speaking people are mostly without a sense of rhythm. While I do not believe this, it is not uncommon to hear singers add an extra beat (sometimes two) to give them time to take breath. To breathe in the wrong place shows want of intelligence: to interfere with the rhythm shows want of feeling. The ideal singer must possess and use both. Perhaps the chief mistake in this direction is due to holding too long on the last note of a phrase and not allowing sufficient time for breathing before the beginning of the phrase following. This retards the new phrase and robs it of its rhythmic effect. It must be continually impressed on young singers that where breath must be taken and there is no rest in the music the time for breathing must be deducted from the note preceding the breath and *not* the note following.

Where the words and music do not synchronize in their phrases (a sign of poor music), and it is a matter of deciding whether to sing according to the words or according to the music, the words are of the greater importance, and the music must be subservient. This only happens with third rate songs or with indifferent translations of foreign words, and perhaps the presence of such a difficulty is a sign that either should be shelved in favor of something better.

If I were asked for the best advice for a young or old singer that I could give in a few words I would say: "Listen to your singing with all your critical powers and be your own severest critic." When a singer can do this there will be few errors in method, interpretation or style, the singing-master's temper will be more equable and the singer himself will be surprised at his numerous defects, but afterwards astonished at his more distinguished and mature style.

SOME PHYSICAL ASPECTS OF VOICE CULTURE.

BY EDWARD B. WARMAN.

"Art is an act by which life lives again in that which in itself has no life."—DELSARTE.

MODULATING THE VOICE.

MODULATING the voice is an essential element to be considered. Everyone has a certain pitch of voice which is most easy to himself and most agreeable to others. This is the pitch in which we converse and this must be the basis of every improvement we acquire from art or exercise; for such is the force of exercise upon the organs of speech, as well as upon every other organ of the human body, that constant practice will strengthen the voice in any key in which we use it, although this may not be the most natural and easy at first. As constant vocal exercises is of such importance to strengthen the voice, care should be taken that it should be in a manner that will give the greatest variety and power.

The situation of the public speaker is one of art; he not only wishes to be heard but to be heard with energy and ease. For this purpose, his voice should be powerful in that key which is easiest to him, in that into which he will most naturally fall and the one which he will have the most frequent occasion to use. It is absolutely necessary to avoid a very common mistake which may lead to an incurable error, the confounding of high and low with loud and soft.

Every part in nature subserves two or more purposes. The nasal cavity serves as an air and voice passage; the mouth cavity, as a food and voice passage (not for breathing;) the soft palate acts as a valve, the primary function of which is to prevent the food, during mastication, slipping into the air passage; the secondary function is to control the passage of air in the emission of sound; the vocal chords serve two purposes—first, they protect the lungs from food or other foreign particles which may accidentally slip by the epiglottis—second, they are set in motion during the production of sound.

The nasal passage is about the same size as the mouth passage but the apertures leading thereto being so much smaller are apt to mislead one. The primary function of the nostrils is for breathing and nature has so lined the nasal passages with little sieves to protect the throat and lungs from particles of impurity. Poisons inhaled through the lips, unconsciously, could not be detected unless strong enough to taste when touching the soft palate, but nature provides an alarm in the sense of smell—when one breathes correctly—and the particles thus inhaled are ejected by sneezing.

PROTECT THE THROAT AND LUNGS.

After using the voice for any extended effort, the throat, bronchial tubes and lungs are warm and sensitive to atmospheric changes and when cold air reaches them directly through the mouth, serious results may follow, therefore, the breathing should be wholly through the nostrils, in which case the temperature of the air

will be such as to pass to the lungs without injury.

Many persons protect the outside of the throat with the greatest eare but neglect the inside by laughing, talking and otherwise breathing through the mouth when the throat is sensitive and then they wonder how they caught such a cold or sore throat when they were so eareful. The outside of the throat needs no more protection in winter than in summer. The back of the neck is the most vulnerable part of the whole body and there is no harm in using necessary caution as to draughts of cold air when one is warm from exercising either physically or voeally. Do not get into the habit of muffling up the throat. While nature does not need the protection she will resent the removal of it after having become accustomed to it. Also remember that the nose is the normal air route for all ordinary occasions in breathing.

THE TONGUE.

Voeally speaking, the tongue is used principally in artieulation and enuneiation. It is an unruly member and as sueh, must be plaeed under perfect control before being able to produce the best vocal results. At least 75 per cent. of all defects in speech arise from the incorrect or insufficient use of the point of the tongue. While the point should be trained for accuraey, the back of the tongue should be under such control that it may be lowered at will. This ean be done only by proper vocal gymnastics.

THE HARD PALATE.

The name is significant, as it is hard and inflexible as the name implies. By running the finger back in the roof of the mouth from the upper teeth to where it touches the beginning of the soft palate, you will ascertain its extent. It is against the hard palate, just back of the teeth, that all tone should be directed. It is here where the current of air should strike when desiring to focalize, or place the tone.

THE SOFT PALATE.

Beginning where the hard palate ends is the soft palate, very flexible, which acts as a valve between the mouth and the pharyngeal cavity. It is of the utmost importance in voiee production. One should be able to lift it at will and, as a practiee, to sueh an extent as to contract the uvula (the pendent) entirely out of sight. Hold a hand mirror in such a way as to throw the light into the back of the mouth and you will observe that the soft palate is supported by two anterior and two posterior pillars. While looking into the throat you can, by will power, raise the soft palate and in this way strengthen the pillars that support it.

THE UVULA

This is sometimes, erroneously, called the palate and the elongated uvula as "the dropping of the soft palate." When the pillars supporting the palate become weak, the uvula becomes elongated and swollen and rests to such an extent on the back of the tongue as to cause coughing and hacking and clearing (?) the throat (if the throat is dry) or tendency to swallow (if too much saliva is present.) Never resort to surgery for an elongated uvula. Any vocal teacher who understands his business can reduce it, by proper exercise, to its normally healthful eondition.

THE TONSILS.

Between the anterior and the posterior pillars of the soft palate lie the tonsils—a source of great annoyance to vocalists when they become so enlarged as to prevent the free passage of air through what should be the full, open throat. As a rule the surgeon's knife is resorted to for their removal. This should never be done inasmuch as the swelling can be reduced, the inflammation removed, and the tonsils restored to their normally healthful condition by proper vocal gymnasties. The eutting out of the tonsils or the burning of them with eaustic does not remove the cause, and the same cause will produee a like effect.

For generations the medical world has been practically unanimous in holding that the tonsils were one of the wise provisions of nature to proteet the respiratory and digestive organs; and it is perfectly safe to say that they would not have been placed in the human body by nature and would not have a tendency to enlarge rather than diminsh in size without having some important function to perform.

DRYNESS OF THE THROAT.

Many speakers and singers resort to liquids to remove the dryness of the throat and mouth. This should not be done, not even eold water. The cause should be removed in order to remove the effect. This dryness arises from one of two eauses: (1.) from nervousness (whieh causes the ducts of the salivary glands to close,) (2.) from taking the breath through the lips. To remove the first you must get your self-possession; to remove the second, breathe through the nostrils. In singing this eannot always be done, in which case the breath should be sipped—not sucked—through the lips.

With some persons the nervousness eauses an excessive amount of saliva to flow; in which ease the same rule holds good—self-possession.

All undesirable qualities—gutteral and metallic tones, huskiness, straining of the voiee, etc., should be entirely removed by fully understanding the little instrument upon which you are playing. Some things are benefited by straining, but the voice isn't one of them.

NASALITY.

What are eommonly ealled "nasal tones" are, in reality, "catarrhal tones." A person with a severe eold does not talk "through his nose," but without it; that is, the nostrils are so obstructed that the nasal elements (m. n. ng.) which should go through the nostrils do not.

Clear tones inelude nasal elements; catarrhal tones exelude them. The nasality is caused by the dropping of the soft palate in eonsequence of the weakness of the pillars of the soft palate. This difficulty can be removed in one lesson by any good vocal teaeher who understands the anatomy and physiology of the vocal organs.

DIET AFFECTS THE VOICE.

When the delicate, sensitive lining of the pharynx is affected, the voice will suffer in consequence. This is especially true in the use of cheese, cold milk or acids of any kind. Cheese and milk have a tendency to thicken the mucous membrane of the pharynx, and all acids act as an astringent. Many singers and speakers resort to the juice of a lemon to cut the phlegm but it will eause more disturbance than it removes. Caution should also be observed in regard to eating a hearty meal just previous to any prolonged use of the voice. So great is the sympathy between stomach and throat that whatever affects the one affects the other; besides, a full stomach, even of the most wholesome food, interferes with the management of the breath. The diaphragm cannot fully contract when the stomaeh is distended with food. Besides, the attention of the nervous system is taken up with the active process of digestion and it cannot have so much energy to spare to work properly the vocal and respiratory apparatus. If food is taken just previous to putting the diaphragm to work, it should be an easily absorbable and digestible liquid.

MODERN ART AND CLASSICAL VOCAL IDEALS.

Art is never at rest. This does not neeessarily mean that it always moves in a forward direetion. Quite the contrary. History teaehes us that, like an undulating line, it rises and falls, to rise again. And it is yet an open question, to be decided by future generations, whether our ultra-modern musie means progress or retrogression. It is heard on all sides, and only with few exceptions, that with the introduetion of the music-drama and the abandonment of the florid style of singing a new era has dawned, no longer requiring that 'schooling for the voice, which the old Italian masters found so necessary and which consisted in training it in the "legato," "staecato," "stentato," "martellato" and "portamento."

For the very reason that the modern composers, beginning with Richard Wagner, demand so much of the voice, even though in an entirely different direction from the old style, for that very reason the voice needs the most thorough and the most complete training, whieh is the one insisted upon by the old Italian masters, starting with Caccini (1558-1640). Richard Wagner himself insisted that the Old Italian Method be adhered to.

The apparent new demand of the modern composer and eritic that the words associated to music be clearly pronounced and not uttered in a garbled fashion, understood by none, was already insisted upon by the oldest Italian teachers and it was only the advent of the purely bravura singing, a produet of the eighteenth century, the main object of whieh was the sole display of vocal beauty and ability, which caused the singers of those days to neglect the distinct enunciation and expression of their text. No wonder that Tosi (1723) bitterly denounced the decadence of the Art of Singing. Perfect art does not admit any flaws whatsoever.

Caccini, Marco di Gagliano, Zarlino and others laid the greatest possible stress on the correct formation of the consonants, the vowels and their quality, and altogether insisted on the most careful treatment of the language. Our modern demand in this direction shows that that branch of the Art of Singing is again in the ascendancy and it is pure folly, based either on want of intelligence, or reluctance to seriously study, or impatience to appear before a "long-suffering public," to neglcet the others, fully as important ones. This age of noise reflects itself in the singer's endeavor to that extent that he, or she, too, finds his, or her, ideal in producing as much of it as possible.

The Egyptian tambourine was either round, like that which is at the present time in use in Europe as well as in the East, and which, as we have seen, was also known to the Assyrians; or it was of an oblong square shape, slightly incurved on the four sides, and entirely different from our own tambourine. Sometimes the square tambourine had a bar across the middle, which divided the parchment into two equal parts, so that it was in fact a double tambourine. Women appear to have played the tambourine more usually than men.—Carl Engel.

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Editor for October

MR. J. WARREN ANDREWS

[As a former president of the New York State Music Teachers' Association, and as warden of the American Guild of Organists, Mr. J. Warren Andrews has had unusual opportunities for studying the needs of American organists. He is organist at the Church of the Divine Paternity in New York, and has well earned his place as a representative American organist.—EDITOR OF THE ETUDE.]

THE PAID MIXED CHOIR.

Paper Read at the National Convention of Organists, at Ocean Grove, N. J.

As I sit here in the grove during my vacation time, far from the complexities of city life, with all nature aglow in splendor, with the birds singing spontaneous praise to their Creator; and where the Rural Free Delivery brings the only reminder from the outside busy world, the thought of a paid mixed choir comes over one as a sort of incongruity. However, as this is the subject assigned to me, I will do my best to relate some of the things that experience has taught me.

The paid choir is undoubtedly the outgrowth of the failure of the volunteer organization in city churches. While the volunteer choir may be organized and maintained in the country church with more or less success, its existence in a city church is certainly precarious, giving no positive assurance of its reliability even on the most critical occasions. In the city, where there are so many attractions to draw the attention of choir members away from their duties, it is next to impossible to command attention at rehearsals, without which no good work can be accomplished. Unfortunately, the sense of duty is not strong enough in most people to lead them to practice serious self-denial without some pecuniary, or other compensation, beyond the consciousness of duty well performed. It is to be feared, also, that religious devotion is less strong in the city than in the country. Possibly there are more tares among the wheat. At all events, in most of the large cities, where churches are large and influential, choirs are paid and maintained. In some instances a quartet of "stars" is made the nucleus of the organization. While from a musical point of view it is possible with such a choir to produce music of artistic worth in an artistic way, there is still something often lacking from a religious standpoint. Where singers are employed simply because they possess good voices and are paid for using them, the motive actuating such use may not approach the highest ideal. The fact of a singer's being paid for services does not detract from the religious worth of the labor more than it would that of the minister, only, in nine cases out of ten, the motive of the singer is unquestioned by the churches. Many singers make the choir a stepping stone to the opera, or as a means of supplying "pin money," or, it may be, of improving their reading or musicianship. Indeed, I have known rank atheists and the most irreverent people to be engaged in church choirs; those who are quick to ridicule, and even [illegible] the most sacred words of [illegible] or anthem when it suited their [illegible] to do so. Such flippant and blasphemous behavior is altogether out of place and should not be tolerated in any worker in the church. Given consecrated men and women in this service, the paid mixed chorus and quartet would be, I believe, ideal. The object for which it is formed would be accomplished. Can we have such choirs in the cities? If we cannot I am convinced that no choir at all is preferable. People cannot sing with conviction that which they *do not believe*. Our mission is not to "please" the people or to give a concert each Sunday. The purpose of our work is to incite and excite religious fervor and emotion; to try and lead the mind and heart Heavenward and to nobler aims and higher purposes. How can we do this if our hearts and minds are not attuned to these lofty endeavors?

I once knew a contralto who sang Handel's *He Was Despised* in such a manner that half the congregation were in tears and who, after singing it, was so overcome with emotion that she was unfit to continue the service. The soprano in surprise turned to her saying that she could not understand such a state of feeling. The latter could please, but the former carried conviction.

I have never reached the point where I can say I'd rather hear an artist, true and cold, sing the service, rather than one less skilled who can sing from the heart. Technic is by no means to be disparaged, but preferably it should be added to a nature true to God and man. A sincere heart first, then a talent consecrated to the highest ideals. We need reverent and consecrated singers in our choirs if the true Spirit of the Gospel is to be wafted to the hearts of our hearers. Cold, formal work is not only foreign to the purpose and spirit of the church, but it is repellent.

FORMING A CHOIR.

Before the choir is formed we should have a clearly defined idea of its purposes. We should then consider our own duties in connection therewith, never forgetting that our first duty is to the church we serve and not to the singers employed. In my own church, it falls to my lot to engage and discharge the singers, and everything is done through my agency, so that I alone am held responsible for the efficiency and behavior of the choir. This is as it should be, because, with one in control, results are far more easily obtained than where several are in authority, and less confusion results. In selecting the quartet I hear candidates (unless I have in mind those I want and can secure) until two or three are discovered who possess sufficient skill and proper voice to meet the requirements. These are brought before the committee to hear and make choice, for while my judgment is usually relied upon, it is preferable to have the committee make the final choice of the soloists.

With the chorus I am obliged to make my own selection, making it a rule, however, never to select any voice which has the least objectionable twang to it, for experience has taught me that this is a vital point. It is easier to keep a singer out than to get rid of one when once engaged. A director should never allow personalities to influence his choice. The one thing to keep ever in mind is his duty to the church employing him. He must remember that he is in his place because he has been put there to exercise his skill and judgment to the best of his ability. If he does not do this he is unfaithful to his trust.

The choir organized, it may be essential to establish a system of fines to insure attendance and promptness at rehearsals, for one *must* have discipline. No good work can be done without it, and we are responsible, remember. In all contracts singers should agree "to attend as many rehearsals as the director may deem necessary for the proper rendition of the music."

A librarian should be appointed to keep a record of attendance, to arrange and care for the library, keeping it well cataloged by card files, or other systems, so that any selection may be forthcoming at a moment's notice. The catalog should be arranged by titles, composers, and for the various church seasons. This entails considerable work at first, but it saves much loss of time and confusion. Many choir lofts look as though a cyclone had struck them, and they are seldom cleared. The choir gallery should be placed in order for every service and after the last service of the day the music should be carefully put in its proper place. Confusion resulting from lost music and books is disturbing to minister and all who have any part in conducting the service of worship. It is also evident to the congregation and a cause of distraction. Let everything be done decently and in order.

In order to foster zeal and interest it is necessary continually to place before the singers new and interesting music. Without this the services will be lifeless and dispirited. This will entail considerable added expense to the music account, but it pays.

REHEARSALS.

The rehearsals should always be conducted with a grand or square piano, as it is impossible to see the choir while using an upright. Much of the rehearsing should be done *a cappella*, as this gives the choir more self-reliance, which is valuable in case of accident to the organ on Sunday. Indeed, it is most effective to often sing the service without the use of the organ, which may nevertheless be used enough to convince the congregation that it is in repair.

The director should never go into the choir room for rehearsal unprepared. The music should all be selected, laid out carefully, and the work carried on quick, short and decisive, though it is not time lost to talk for a few moments about some composition in order to infuse its spirit into the singers. They often interpret a work better for this, and try to impart its emotional characteristics with more thought and understanding, thereby more readily obtaining the results you are striving for. Now and then a well timed anecdote or story will relieve the strain of hard practice and help to make the practice hour interesting, but care must be taken not to relax the discipline. Do not, however, treat adults as though they were children. Consideration and patience is always best. Time is lost by bursts of hasty temper. If we cannot command

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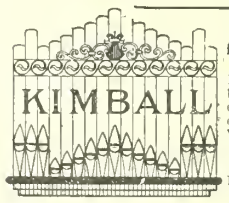
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ourselves we cannot expect to command others. Treat the choir as friends and they will do what you require. Be courteous and never lose your dignity and, while you will have your share of discouragements, success will come in time.

Plan your work so as not to have too many big services come consecutively, otherwise you will find yourself placed where you have not time to prepare some of it properly. Never take work before the congregation when you feel in any doubt as to its effective performance. Better hold it over until it is in shape to render.

I need not expatiate upon the necessity of tact in the government of song birds. No one requires more of this important grace than does the choir director. With so many emotional natures to deal with he must exercise all his ingenuity to cope with them, and woe to him who possesses it not. The higher the salaries paid the greater the tact necessary to control singers.

THE MATTER OF SALARIES.

The salaries of the chorus should be uniform for obvious reasons. If one receives more than another jealousies will result, and hard feeling, and no good work can be accomplished without harmony of feeling as well as of voice.

The salaries of the quartet should also be nearly uniform, or the one star in the firmament will dominate and cause troubles innumerable. The wealthy member of the congregation who puts his hand in his pocket to secure some favorite singer in the choir generally brings to it an element of discord which will effectively destroy all the other work of the director, oftentimes making his duty most arduous. The advice of the director should always be sought as to how the stipulated salaries shall be divided among the choir, as, from his position, he is familiar with the different dispositions with which he has to deal.

ROBING THE CHOIR.

For the sake of appearances the choir should be robed. Not only does this do away with the variegated headgear in front of the congregation, but it gives the poorest clad choir member a chance to appear side by side with the more financially fortunate, or better dressed, neighbor without the feeling of inferiority engendered thereby.

There are many sides of this subject that might have been touched upon, but I have only brought to notice a few of such things as I deem important. I would like to impress upon organist and choir alike the overwhelming need to be fully consecrated to their chosen work, to give to God their best and noblest endeavors, and not to prostitute their office to mere worldly vanity and gain. Their vocation is not to concertize, or to please their hearers, but to put forth their best endeavors and to the best of their ability.

The softness of sounds generally produces impressions of calmness, repose, tranquil pleasure, and of every gradation of these different states of mind. Loud, boisterous and piercing sounds, on the contrary, excite strong emotions, and are proper for the expression of courage, anger, jealousy and other violent passions; but if sounds were constantly soft, they would soon become wearisome by their uniformity; and if they were always loud, they would fatigue both the mind and the ear. Besides, music is not designed merely to describe the states of the soul; its object is frequently vague and indeterminate, and its result rather to please the senses than to address the mind. This is particularly to be remarked in instrumental music.—Fetis.

ADVANCE IN MECHANICAL RESOURCES OF THE ORGAN.

BY HENRY S. FRY.

In an article prepared and read before the American Organ Players' Club, Philadelphia, by the president, Dr. J. M'E. Ward, the following table was included, showing the increase in mechanical resources of the organ in proportion to the number of speaking stops:

Location	Date	Speaking Stops	Mechan	Per Ct.
Boston Music Hall	1867	89	24	about 27
Centennial (Phila.)	1876	39	23	about 59
Breslau	1913	200	100	50
Thomas Orchestra Hall, Chicago...	1900	50	31	62
Hamburg, Germany	1912	163	104	64
St. Louis Exposition	1904	140	99	72
Portland, Me., City Hall	1912	86	72	83

In an organ soon to be installed in a Philadelphia church, with about 55 speaking stops, there will be 95 mechanical accessories, or almost 173 per cent.

While, no doubt, differences of opinion exist as to the wisdom of this development in some directions, there can be no vital objection to mechanical appliances that make possible the organist's securing necessary changes in registration with the smallest amount of effort possible. Of course, there will be the temptation on the part of some players to overwork the accessories at their disposal, and become "restless players" through too frequent change of registration.

A marked illustration of what may be left undone in the arrangement of an organ appears in an instrument installed in this country only a few years ago, designed by an eminent English concert organist.

In this instance, although the instrument is a four manual one of about 39 stops, there is no oboe stop included, nor any other 8-foot stop satisfactorily to take its place. No string-toned stop appears on the great organ, and no open diapason or Geigen Principal in the choir organ. The string tones appear in one manual (the swell), and the vox humana in another (the echo), with no coupler between the two manuals, so that the only means of combining these tones is by coupling both swell and echo manuals to one of the other manuals after eliminating such stops that are already drawn on the manual to which they are to be coupled.

There is no sforzando pedal, nor a crescendo pedal (which could be used as a full organ pedal), and no way to secure full organ except to use pistons (pistons or pedals in connection with the swell organ) on each manual, add manual stops individually in addition, secure full pedal by a composition pedal and add what couplers are required. The return to a former registration from full organ necessitates almost as much manipulation. There is no way to change registration on great, choir or echo by combination pedals, nor to change pedal stops by pistons. The pedal stops and combination pedals affecting them are placed on the right-hand side of the console.

This instrument is a good example of "omission" which is interesting at this time in view of the fact that the same eminent English organist has been authorized to arrange the console of a very large organ to be installed at an exposition in this country next year.

The system of scales and modes, and all the network of harmony founded thereon, do not seem to rest on any immutable laws of nature. They are due to æsthetic principles which are constantly subject to change, according to the progressive development of knowledge and taste.—Helmholtz.

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WHERE SHALL THE ORGANIST LOCATE?

Two courses are open to the young organist who has aspirations to fame and position. He should, early in his career, decide in his mind in which city he will locate; go there and stay through "thick and thin," winning his way through pluck, hard work and perseverance, or he should take the first favorable opportunity of securing a fair position in some place where opportunity presents itself, not relinquishing it until securing a better one, gradually working himself up from post to post, rising higher and higher as his ability will warrant. If his ability is really exceptional the "big" positions will seek him. A man can usually accomplish what he determines to do *if his determination is strong enough*. We must be ready when the call comes. To start on one's career half prepared is oftentimes a vital mistake. The student days should not be shortened except for urgent and necessary reasons, though, if one possesses the elements of success, he will succeed anywhere, and, if he cannot acquire knowledge in one way, he will in another.

It is a mistake to try and climb the ladder and reach a certain height, with every promise of a brilliant future, gaining a good name for skill and ability, then to "break loose" suddenly and go to Europe for several years for further study. I have seen many such come back and never again reach the round of the ladder they left. If we cannot get in our European study in the early student days, better take numerous trips during the summer seasons rather than relinquish what we have gained in a "business" way.

Many are the letters the writer is continually receiving from organists holding good positions in the smaller cities seeking positions in New York, often stating the amount of their good incomes and prospects in their present localities. A man who is the "big toad in the puddle" of a smaller city is more than foolish to venture to New York *unless he can step into a position "ready made"* which will assure him prominence and prestige. A small position to the musicians of New York means nothing, however it may seem to those residing outside of New York. Even men who come to New York under other conditions, those of National reputation, sometimes fail to secure an adequate foothold. An organist who is holding a desirable position in any good city where he is fairly happy would better stay there until he is called, or has a sure prospect in the larger city.

To the young organist who feels that he has the qualifications to succeed, and is "turned down" on every hand, I would say: Look about and see if you have not some personal trait which may be hindering you; one which, by a little care, you might overcome. Is it a too evident conceit; a desire to show the committee how *you* could run the music if you had unlimited control; a contempt for the cheap music certain congregations are using? Do you antagonize pet schemes and ideas possessed by some of the brethren and *sisters* of the church? If you have these radical ideas and constructive tendencies, just hold them silently till you are older; then, as you deem it wise, put them into operation one at a time. You will find that conservatism is as necessary as radicalism, and that a man, though he has never studied the organ, may have a modicum of common sense. Perhaps you may have a contempt for the musical director. Well, he is there, and you are not. Get there by being as "wise as a serpent" and holding your ideas of development with patience. We all feel the desire to "do" things. Be patient, watch and bide your time.

I have said nothing of the "classical" student who bemoans the ignorance of committees who will not listen to his "Bach." In time, you may discover that perhaps you are not as qualified to present Mr. Bach to him as you will be with maturer years. I have often wondered what my early recitals were like. You may, too, in later years. Strive to learn all you can about everything that is good; cultivate good business methods; keep yourself pure morally; be earnest and diligent and you will succeed anywhere.

INTERLUDES.

The use of interludes between the verses of the hymns is nearly obsolete. There are many, however, who had to struggle with them in the days gone by. It was said that "it took a genius to make a good interlude." Whether it did or not, there were some points in the playing of them that, if they had been properly explained, would have lightened the understanding of them considerably. First, there was the attempt to approximate the melody. This is the vital flaw in the endeavor to play a good interlude. The melody should, generally, be "thrown to the winds" and forgotten. It is the *rhythm* that is the essential feature. Varied harmony regardless of the melody is the principal point to be considered. Of course a radical departure in the style of melody would be out of keeping with a good interlude. We have to exercise our common sense, but, if the melody is too strongly adhered to, we are greatly hampered in the results of our endeavors. Keep the style and rhythm and the matter of playing a skillful interlude is easily acquired. Practice and a little careful thought will enable the average organist to do this acceptably. There are many places in the service where the ability of the organist to improvise a short musical period may be used to advantage, like, for instance, between the prelude and the Doxology. These qualifications will greatly enhance his efficiency.

THE ONLY REAL SHORT CUT.

BY M. O. HONK.

If anything is done many times in exactly the same manner, it soon becomes habit. Habit leads to skill. At the same time accuracy should be the first and constant consideration; and if a pupil will play a passage enough times it will soon go as fast with ease as the piece demands. To get the best results in the shortest time and with the least labor, each phase should be played many times, but slowly enough to secure absolute accuracy. After thus playing the passage carefully from ten to twenty times or more, try it at a faster rate, until the desired speed is attained. Try the next passage in the same manner. Serious practice means thinking; remembering just what and how to do and a determination to overcome difficulties.

A difficulty should never be passed over, but conquered when first met, as directed above.

Nearly every piece of music is much like many other pieces, but sometimes a piece will have passages that are peculiar; hence the wisdom and necessity of thoroughly and at once learning all the difficult parts of a piece. It is often best to take a difficult passage with one hand at a time; then, when it goes easily, try it with both hands together, *but slowly* at first, eventually attaining the desired speed.

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Department for Violinists

Edited by ROBERT BRAINE

AMERICAN OR FOREIGN EDUCATION.

[There have been many discussions lately as to the desirability for American students to go abroad for a musical education. But whatever arguments for or against the idea may have been advanced have been swept aside by the terrific outbreak of war which has caused the civilization of Europe to totter from its very foundations. The following dispassionate view of the situation was written by Mr. Braine long before the European conflict had answered the question of European study in a summary manner. One inevitable result of the war so far as America is concerned will be to force the public to a better appreciation of American independence not only in political matters but in artistic matters also. Nobody can read Mr. Braine's article without acknowledging that America is fully equipped to give a sound, complete musical education.—EDITOR OF THE ETUDE.]

A YOUNG lady living in Southern California writes to the Violin Department: "I am fourteen years old, and have studied the violin since I was seven. My recent work has been under —— ——, and —— ——. During the next two years required to complete my high school course I expect to continue with these teachers, who seem to be the best in Southern California. My problem is what to do then. Would it be better to go to some teacher in America or to go abroad immediately?"

Without knowing our correspondent intimately, the extent of her talent, her financial resources, her future aims and ambitions as a violinist, and many other things, it would be impossible to advise her intelligently as to the advisability of a period of European study. This is a question on which tons of paper and gallons of printer's ink are consumed every year, for I cannot remember a time when the controversy, "America versus Europe for Music Study," was not being threshed out in at least one of the leading American or European music journals. After all, these discussions lead nowhere, for even if the matter could be definitely decided, the decision could not possibly fit every individual case, since what would be wise for one student would be the height of folly for another. To try and lay down a hard and fast rule that an advanced violin pupil either should or should not go to Europe for at least a part of his education, is nonsense pure and simple, since so many things enter into the equation.

Many advanced violin students write to THE ETUDE for advice on this subject, and disclaiming any attempt to come to a decision which will fit all individual cases, we will consider some of the elements which enter into the problem, setting down as fairly as possible the advantages of domestic and foreign study.

Much depends on the future plans of the student. If he wishes to play for his own amusement in an amateur way, to teach or play in orchestra professionally, it certainly would not be necessary for him to go to some great teacher in Europe. If, however, he intends to become a concert violin soloist it might be wise. Much also depends on the financial side of the question. If a student's funds are limited, he should not starve himself to go to Europe. In this country he might be able to make something towards paying his expenses as he went along, but not in Europe where the ranks of the profession are extremely crowded. Family matters are often to be considered. If it means the breaking up of the family for the student to go abroad accompanied by one or more members of the family, the rest being left behind, it should only be thought of in cases of the most extraordinary talent. I could recount scores of cases where families have been divided in this way, never again to be reunited.

GOOD TEACHERS PLENTIFUL IN AMERICA.

Europe, of course, contains many times the number of eminent solo violinists that live in America. These great violinists, whose incomes depend largely on concert tours extending all over the world, find it more expedient to live in Europe, since other countries (America included) are more ready to give profitable engagements to European artists, than if they were located in some other country. Most impresarios make it a point to engage only violinists who possess the hall mark of European fame. Still America possesses a large number of eminent violinists and teachers, for Europe sends us some of her best. Many of our largest American cities have resident violin teachers who can take the pupil to the highest pinnacle of the violin art.

It is claimed by many advocates of European study that art is too much commercialized in this country, and that even eminent teachers who have sought our shores do not teach for the love of their art as they did in their own country; that they have imbibed the love for the "Almighty Dollar;" that they "watch the clock" when they give lessons, and only give so many minutes for so many dollars, etc., whereas in their own country they were accustomed to forget the passage of time when they had an interesting pupil, and gave him unlimited "overtime." However this may be, every pupil who has spent much time in Europe is well aware that the teachers there, with exceptions (as there are in this country), are quite alive to the charms of the franc, the mark, and the thaler, and except in the case of extremely talented pupils, whose success serves as an advertisement for the teacher, do not give the average pupil two or three times the time he pays for, any more than they do in this country. If it is only a case of securing a competent teacher, the American student need not leave his own shores, for the standard of violin teaching in the larger cities of the United States is very high and constantly rising.

"MUSICAL ATMOSPHERE."

It is claimed that one of the chief advantages of European study is the "musical atmosphere" which one meets with in the cities of Europe. If by "musical atmosphere" is meant the opportunity of hearing the masterpieces of music well performed by eminent artists, he can get quite enough in his own country, for in our larger cities the student during a season can hear no end of symphony, grand opera, oratorio, and instrumental and vocal work by world-renowned solo artists. While no American city has so many concerts in a season, say, as Berlin, where there is often a choice of half a dozen or more important concerts on the same evening, still there is enough for all practical educational purposes. There are very few evenings in a city like New York or Boston, but what there are one or more important concerts or performances of grand opera.

If by "musical atmosphere" is meant the popularity and veneration for music among the masses, and the subtle quickening which comes to the pupil from associating with a people, where the interest in music amounts almost to a religion, then no doubt Europe has the advantage, although if the American student chooses his associates wisely from people who possess a genuine and deep love for music, he can get much of this kind of atmosphere at home.

BUSINESS REASONS.

It is probable that nine out of ten of American students studying for the profession go to Europe for a greater or less period of "finishing study" for business reasons pure and simple. How often do we hear the American student say, "I am going to learn all I can here, and I am then 'going abroad' for a year or two." Many such students go to Europe for only six months or a year, take a few lessons from some famous teacher who is well known in the United States from having been here on a concert tour, and then come back and boldly proclaim themselves the pupils of the noted European teacher, saying never a word about the faithful American teacher who has given them practically their entire education.

In the present state of music in the United States it is undeniably a business advantage to the student to have received his education in Europe, since, other things being equal, he will find it easier to obtain employment when he enters the profession, and easier to obtain pupils. The American public at present, although there has been some improvement in this respect in late years, gives the first preference to European musicians and teachers, and after this to the American pupil who has studied in Europe. The purely American-taught student, with a few significant exceptions, comes last. As America grows in musical importance this will no doubt be changed, but the day is not yet in sight. The staffs of teachers of our most important American conservatories and colleges consist, for the most part, of European musicians, the American teachers filling the posts of assistants. This being the case, is it any wonder that our American students flock to Europe?

LEARNING THE LANGUAGE.

Many American students who go to Europe for short periods are seriously handicapped by the fact that they do not understand the language of the country to which they go. If they go to a French or German violin teacher they cannot understand his explanations and thus lose much valuable instruction. It is still worse in the case of a foreign harmony and composition teacher. The result is that many such students fall back on English or American teachers who are established in the foreign country to which they go, and who are often not to be compared in skill with the American teacher they left at home. The American student preparing to go to Europe should study beforehand the language of the country to which he intends to go.

THE MATTER OF EXPENSE.

The American pupil who expects to get an education with leading teachers in the great cities of Europe for a fraction of what similar instruction would cost him at home is doomed to disappointment. Really great teachers in Europe charge very high fees. The very greatest charge from $5 to $10 an hour for instruction, although of course fairly good lessons can be obtained for $1.50 to $2 upwards, just

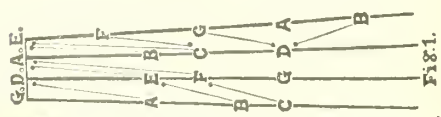


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as they can in the United States. In the smaller cities of Germany a very cheap education in violin playing can be obtained either at a conservatory or by taking private lessons, but as the American student wishes to study in a large European city, that all the folks back home have heard of, and from a teacher with a world-wide reputation, he will usually have none of these small towns, with obscure conservatories and obscure teachers. The cost of living in the large European cities has also advanced very much of late years. Many of the German hotels have doubled their rates in the past ten years, owing to the high cost of living. The American student will find the living expenses very nearly as great in Berlin, Vienna and Paris as in New York or Boston. Taken all in all, the American student will not be able to save much, if anything, in getting his musical education in Europe.

A CHAPERON NECESSARY.

In the case of a young lady going to Europe to study music it is absolutely essential that she be attended by a reliable chaperon if she has no friends or relatives in the European city where she intends to reside. The morals of the great European capitals are very free, and it would be absolutely dangerous for a young American girl to go about unattended in these cities. A leading American musical journal has been running a series of articles on this very subject recently, and some of the stories of the difficulties encountered by American girls in the large European cities are heart-rending.

It is also rather dangerous for a young male student to be turned loose in a large European city without any one to look after him. Drinking is an almost universal custom in Europe, and there are countless other forms of dissipation open to the young man without an older hand to restrain him. The young of either sex had better never see Europe than to be exposed to the temptations of one of these great capitals with no one to look after them.

ARTISTIC ADVANTAGES ABROAD.

The musical student who knows the language of the country where he is to study, who has abundant financial resources to take full advantage of a course of two or three years of European study, will derive great profit if he only uses his opportunities wisely. Other arts, such as painting, sculpture, architecture, the drama, etc., are at a very high point of development in Europe, and there are wonderful galleries of art works, which should be an inspiration to the mind of the music student. The historical glamour of the great European capitals, the form of government, with opportunity of seeing kings, emperors, princes and nobles, the pomp of the army, great pageants, etc., naturally have an effect on the mind of a sensitive music student, and to that extent improve his powers of expression and develop his emotional nature.

I have often thought that the greatest advantage to be derived from a period of European study was in obtaining an intimate knowledge at first hand of the characteristics of the leading musical nations of Europe. When one lives among the German people, for instance, and gets to know them intimately, their characteristics, their likes, dislikes, their folk-lore, their customs, etc., he finds that the works of Beethoven, Schubert and the other great German masters will take on a new significance. The music appeals to him in a different way and he is able to interpret it in a much more intelligent and expressive manner.

In the same way the musician who has lived in France has learned the language and characteristics of the French people, and has associated with French musicians and composers, naturally plays French music more in accordance with French ideas than one who has not. A residence in Italy will give a musician a new insight into Italian music, and a year in Norway and Sweden will make the music of Grieg intelligible to the musical student as it never was before. The music of every country is intimately associated with its language, legends, poetry and folk-lore, and the musician who has studied these and lived in the country will naturally be able to interpret its music with more fidelity to the ideas of the composer.

A GOOD EDUCATION POSSIBLE IN AMERICA.

To sum up, while there are many advantages to be obtained by a period of study in Europe, the student should not make too many sacrifices to obtain it. Our large American cities offer a splendid field in which the talented music student may develop. In them he may find eminent teachers, and hear the great works of music in every branch adequately performed. He has opportunities of playing in students' orchestras, singing in choral societies, and studying theory, harmony and composition under eminent teachers. In short, he can obtain an excellent musical education in any one of a half dozen American cities.

CARE OF THE BRIDGE.

A BRIDGE bent by age or humidity must be replaced by a new one. This can only be done by the instrument maker, for it is of no use for a player to buy a bridge and imagine that all he has to do is to put it on, as it is a difficult matter to fit a bridge properly, owing to the rounding of the belly to which the feet of the bridge must be made to fit exactly; also the exact proportion of its thickness and height has to be considered. The degree of hardness in the wood of the bridge is again a matter of importance as the tone is much affected by it. If the natural tone is too soft, a hard bridge will tend to counterbalance this by imparting some brightness to it. If, on the other hand, the tone is hard and loud, a soft bridge will often modify it.

The bridge should stand in the middle of the belly in a line connecting the V cuts of the *f* holes. This is its proper place, and should be found to answer, if the instrument has been made to proper proportions, and the neck and fingerboard properly adjusted. In many cases, however, this rule cannot be strictly adhered to owing to some slightly defective proportions, and here again the help of the instrument maker must be sought.

The player should often look at the bridge to see that it stands straight, especially at the top. Owing to the continual tuning up of the strings the top part of the bridge is liable to be pulled over in the direction of the fingerboard, instead of standing perpendicularly, as it should; the bridge is then in danger of tipping over altogether.—*Strad* (London).

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NOTHING would be better calculated to develop the art of violin playing and of music generally in the United States than the formation of amateur orchestras. In this the cities of England and Germany set a notable example. Even the smaller cities in England have their permanent amateur orchestras, some of which do surprisingly good work. One of the largest amateur orchestras in England is the Central London Choral and Orchestral Society. Really important standard works are studied, and the subscription is only $2.50 for the season. This society just announces its twelfth season.

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Some Violin Questions Answered

S. C. S.—Beginners on string instruments are often subject to cramps and pains in the muscles in either right or left hand or arm. The motions involved in violin playing bring into play muscles which would not otherwise be used in the same way, and they are subject to cramps until they get accustomed to their work. Possibly your pupil grips the neck of the violin too tightly with the left hand. This is a very great fault, as the hand should grasp the neck lightly, and have free play up and down the neck in shifting. If the position of the hand is correct, your idea of discontinuing the practice when the cramp appears and then resuming in a few minutes is a good one. Massage of the hand would no doubt assist, or an osteopath might help your pupil. If after following the above course the cramp persists, it would be best to consult a good physician or surgeon.

MRS. J. L. McF.—I could not give even a guess at the value of your violin without seeing it. According to the data you sent, your violin was not made by a famous violin maker, and consequently it would have no historical value apart from its value for its tone qualities. There are hundreds of thousands of violins in the world made by more or less obscure violin makers of the past and present. Some of these violins have admirable tone qualities and possess considerable value as musical instruments. If you have a violin expert or reliable violin dealer near your home, he could no doubt give you an idea of the value of your violin.

S. U.—If at the age of sixteen, and having played the violin for four years, you are able to play Kreutzer, Fiorillo and Rode even passably well, you have made remarkable progress. If you have really good talent you are not at all too old to continue, with the idea of making violin playing your profession. It all depends on your talent. However, it is a great misfortune to choose a profession for which one has not the requisite talent. You had best go to a really first rate violinist, one with a reputation in the musical world, and pay him a fee to examine you as to talent, and to advise you. Such an examination might save you years of misapplied labor in a profession for which you are not fitted.

G. S. G.—The chromatic scale (glissando), from the cadenza in the arrangement of Drdla's *Serenade* which you send, commencing on E, two octaves above the open E string, should be executed with a single finger, in this case preferably the third. The finger proceeds down the string with a series of quick, even little jerks, until the first position is reached, when the ordinary chromatic scale fingering is resumed.

It is very difficult indeed to play the chromatic scale in this manner, in perfect tune, since as the finger proceeds down the string the distance traversed by the finger between the half tones, becomes slightly greater in progressive ratio, owing to the lengthening of the vibrating portion of the string. Such passages are often attempted by violinists without sufficient practice, and are simply "faked," the true intervals of the chromatic scale not being produced at all.

S. N. R.—If you have only been studying the violin for three years, and play third or fourth grade music, you are wasting your time in trying to play double harmonics. Double stops in artificial harmonics are extremely difficult, and are only successfully played by great virtuoso violinists. They involve extraordinary accuracy in placing the fingers, and some of them involve great powers of stretching. Such difficult feats come at the very end of the education of a violinist, after he has thoroughly mastered ordinary violin technic in all its forms. Double harmonics are only effective when the tones are brought out with great clearness and penetration. When played with a sickly, feeble tone, and with many of them "missing fire" altogether, they are of no effect, and had best not be attempted.

C. R.—You can buy a quilted blanket to cover your violin in the case from any large music house, or you can make one yourself. Cut two pieces of silk into a long tapering oval shape of the proper size to fit over the top of your violin, put cotton between them, and run lines of stitching at regular intervals as you would in making a quilt. Such a covering forms an excellent preventive against dampness, violent atmospheric changes, and also protects the violin from injury while in the case, from the bow striking it, or other cause.

J. A. G.—As far as I can judge from the description you send of the position of your arm in playing the staccato bowing I am inclined to think that the advice given you by the pupil of Sevcik was correct, but in matters of this kind it is simply impossible to judge from a written description, since the position of the arm and hand is constantly changing as the bow advances and recedes in bowing, and the elbow rises and falls conforming to which string is being played, or when two strings are played at once. I would have to see you play to judge whether you are doing this bowing correctly or not. If you could go to a first class teacher for even a single lesson he could no doubt straighten out the matter for you.

FABULOUS VIOLIN PRICES.

MANY persons who are not familiar with the old violin trade are often disposed to question the accounts they read of where fabulous prices are paid for the works of the Cremona violin makers. While of course the prices paid are often exaggerated, it is true that there is at all times a steady cash market for instruments of the first class, especially those of Stradivarius and Guarnerius. While the prices of such violins are naturally higher in this country, on account of having to be imported, they also command very high prices in Europe. In a letter to the editor of this department, Mr. Archibald Ormiston, the Scotch violin authority, writes from Edinburgh: "For many years I saw the instruments of nearly every great violinist and cellist who visited Edinburgh. I have seen between 30 and 40 "Strads," also a large number of "Josephs" (Joseph Guarnerius), etc., and have the measurements and details of a large number of them. I have had a considerable number of other Cremonese instruments through my hands, and once in the same day I sold both a "Strad" and an Amati to pupils. It was through my instrumentality that the famous Leduc "Joseph" (1745) came into the hands of its present owner, Mr. R. D. Waddell, Glasgow. The price was $9,250 which was then by over $1,000 the greatest amount ever paid for a "Joseph," but since then as you are no doubt aware the sum has been exceeded several times. Kreisler told me that he paid almost $10,000 for his "Joseph." A few weeks ago Mr. Henri Verbeugghen, the leader of the Scottish orchestra, showed me a "Joseph" (1733) for which he paid $10,000; so, for perfect specimens of this maker, $10.000 is likely soon to become a minimum price.

In the United States it is said that the highest price ever paid for a Joseph Guarnerius was that of $12,000, paid for the "King Joseph" from the Hawley collection, by the late Henry C. Havemeyer, president of the Sugar Trust.

The violins of Stradivarius command even higher prices, and the leading violin dealers of the world are constantly on the outlook for good specimens, for which they have standing orders, for wealthy patrons, collectors, amateurs, and violinists. Paying a "fortune for a fiddle" may seem preposterous to people who have not learned to love the violin as a work of art, but surely if a painting by Raphael is worth the $700,000 recently paid for it, by P. A. B. Widener, of Philadelphia, a masterpiece by Stradivarius, the world's greatest violin maker, should command the modest sum of $10,000, since it not only possesses matchless beauty as a work of art—a feast for the eye—but it possesses utility as well, in its splendid tone as a musical instrument, with the power to charm and delight millions, when played by a great artist.

TOURTE BOWS.

THOUSANDS of violin players have bows stamped, "Tourte", and many of them are under the impression that they have genuine bows made by that greatest of all makers. The very fact that they are stamped, however, proves, as a rule, that they are not genuine, since genuine Tourtes were never stamped by him. Just as in the case of violins, many of which are of the cheapest description, but which bear Stradivarius labels, so thousands of bows, and often of the commonest make, bear his name. It takes an experienced expert to pass on the genuineness of a Tourte bow. Genuine Tourtes are occasionally found stamped with his name, but the stamping was done by another hand.

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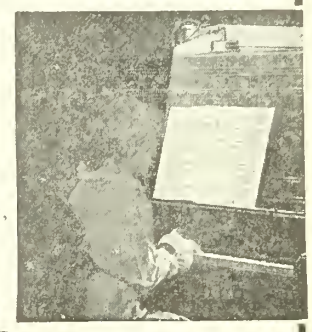
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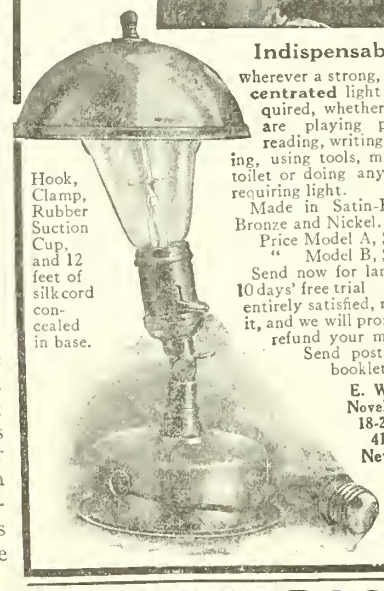
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Department for Children

Edited by Miss Jo-Shipley Watson

A MUSICAL GAME FOR CHILDREN.

BY GOLDIE ROBERTSON FUNK.

Some games which I "invented" afforded my two children, six and eight, interesting occupation and incidentally some splendid drill. We began to make the games the first week of the summer vacation. We went to a printer's shop and for ten cents he cut us two hundred white cardboard cards about the size of a calling card. We stopped at a dry goods store and asked for some empty spool boxes to keep our cards in. At school the children had learned that a musical staff has five lines and four spaces. They also learned how to make the treble and the bass clefs.

Game No. 1.

From eleven till twelve two different mornings we spent at a table outdoors, the children drawing free hand the lines of the staff on the cards until they had made twenty-seven. The next two days, at the same hour, they drew in the treble clef. Both times my part was to keep score with a red and blue pencil. For each perfect staff each child received a red 0, and for each imperfect one a blue cross. The score for the clefs was kept the same way. The fifth day brought a little reward for faithful work in the shape of a tea party outdoors with two little guests.

The next two days the children put in the notes. The little girl counted out fifteen cards, the boy twelve. On each of three staffs she made the whole note "E" on the first line. That finished a "book" of those cards. On each of three others she made "G" on the second line; "B" on the third line; "D" on the fourth line and "F" on the fifth line. On each of three of his the boy made "F" in the first space; "A" in the second space; "C" in the third space and "E" in the fourth space. Then every day we three played our "treble notes" like authors till they knew them instantly.

Game No. 2.

They made twenty-seven more staffs on cards and put in the bass clef. Daughter took fifteen again and son twelve; she wrote in the whole notes on the lines, G, B, D, F and A as in the first game, and boy filled spaces with A, C, E, G. As before three cards of one note each to a book. For several days we played "bass notes," then we alternated with "treble notes."

Game No. 3.

Then we made more staffs with treble sign and made three lines above. The boy wrote the notes on the three lines above and the girl the notes in the four spaces.

Game No. 4.

More staffs with treble sign and three lines below. Home-made Indian suits rewarded these two little stunts.

Game No. 5.

More staffs with bass sign and three lines above.

Game No. 6.

More staffs with bass sign and three lines below.

Game No. 7.

Three cards each with whole, half, quarter, eighth, sixteenth, thirty-second notes.

Game No. 8.

Three cards each with half, quarter, eighth, sixteenth and thirty-second rests.

Game No. 9.

I cribbed from page 5 in a little book, by M. S. Morris, "Writing Primer for Music Students."

The children made more treble staffs and wrote in one of those words on each three cards, "Add," "Fed," "Bee," "Cab," etc. It took an all-day picnic to pay for this.

Game No. 10.

Same words in bass. A trolley party came next with lunch on the lawn.

We made three in a "book" because I always played with them. We often played twice in the daytime for twenty minutes and once in the evening. A rubber band about each set of cards and a prompt return to its own labeled box kept them ready for instant use. Often a little neighbor, who had been taking lessons for a year, played with them. I was particular never to let a game drag. Often I remembered to say, "Let's play three music games and then let's go and get some ice cream, or meet daddy, or I'll live in a fort and be besieged by wild Indians." Often we fixed up a lunch and went two blocks away where there is deep woods and a spring and rocks and mud with which to build a dam. First we sat down there and played several games, the talking water a wonderful incentive to "play up."

In September the children were ready for a teacher. We have had hours and hours of exciting fun out of these games and we have saved dollars and dollars on their music lessons, besides the drudgery it would have been for them alone at the piano and for me to keep them at it.

I think the secret of our success has been that these were always *games*. I never referred to them as a saving of piano drudgery or money, or forgot to be enthusiastic about "seeing who would beat." My own first piano lessons years ago were about as distasteful as so many doses of castor oil, so I've felt as justified in cloaking the children's piano drudgery in fun as I do in hiding their castor oil in buttermilk.

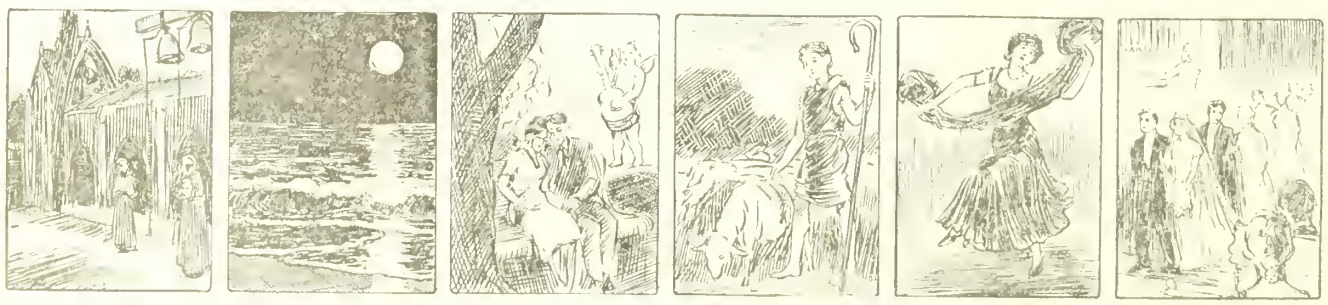
HOW RICHARD STRAUSS GETS HIS INSPIRATION.

People who never compose have an idea that the great masters of music probably went around frothing at the mouth like maniacs when they felt the heavenly afflatus coming on. As a matter of fact, the process is very different indeed, as the following remarks by Richard Strauss, reprinted from a German paper, will show:

"I write at a work table which looks exactly like any other table, either in a black coat or a suit of English cheviot. I am never in a state of feverish excitement, and I wear my hair cut short. I love the summer, the country and the mountains. I am an incurable climber. Inspiration often comes to me when I am high up on a mountain top. I spend the summer in Garmisch, in Bavaria. There is much green and much peace. The house is full of the scent of limes. Here the desire to create comes to me oftener than anywhere else. In the winter, from November to April, I work very coolly, without any haste, even without emotion. One must have complete command of oneself if one wishes to keep order in that ever-changing, constantly moving, constantly fluid chess-board which is called the orchestra. The head which created *Tristan* had to be cold as marble. I work slowly. . . . The greatest art in invention is the art of waiting. I wrote the *Legend of Joseph* last year, like my other works, as the result of an inner impulse, without looking for a style. I only tried to get the style which best suited the inner life of the work.

"It is my conviction that each work must be written in a different language, or, to put it differently, must wear its own clothes specially made for it. . . . In painting and in sculpture I love the most audacious innovators as much as the classics."

Puzzle:—Famous Pieces in Thumbnail Pictures



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(Children's Department continued to page 767)

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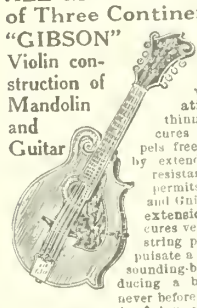
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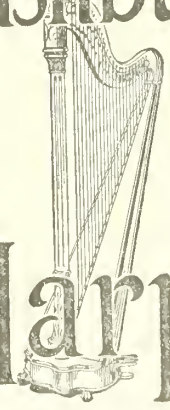
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We have now in preparation, to be added to the Presser Collection, Vol. II of Kuhlau's Sonatinas. The use of the Kuhlau Sonatinas is almost universal among pianoforte teachers. They serve as an admirable preparation for the Sonatas of Haydn, Mozart, Beethoven, and they aid in developing taste, style and all around musicianship. Many teachers are content with using Vol. I of these Sonatinas, but Vol. II is also very popular and deservedly so, in fact, in our opinion, the Sonatinas in Vol. II are really more interesting, especially from the melodic standpoint. There is but little difference in grade between the two volumes, Vol. II being slightly more advanced.

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Mr. Tapper's work is now in the hands of the binders and will be out in a very short time. It has been abundantly described in previous notices and those who wish to secure a copy of this most recent treatment of the things which teachers should know at the outstart, in order to progress intelligently and successfully, at the very low introductory rate of 60 cents must order at once.

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The work which, on special offer has been called "Easy Parlor Album," has had its permanent title given to it. It is entitled "The Young Players Album for the Piano," 50 cents retail, and contains over seventy compositions.

Our edition of "The Holy City," by Gaul, has appeared during the past month.

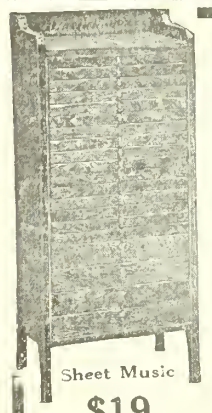


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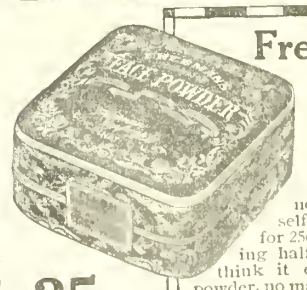
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At Home

A MUSIC colony is to be held at Ruskin, Fla., during January and February under the direction of Ray G. Edwards.

MRS. J. IRVING WOOD of New York has accepted the position of head of the piano department at the Kingston Conservatory of Music, Kingston, N. Y.

ONE of the greatest musical influences in greater New York is the Brooklyn Institute, thanks majuly to the efforts of Professor Franklin W. Hooper. His recent death will prove a great loss to music.

THE Oratorio Society of New York announces that three choral concerts will be given during the coming season, under the direction of Louis Koemmenich. The works to be given are *The Dream of Gerontius,* by Edward Elgar, *The Messiah,* and Eurico Bossi's *Joan of Arc.* The last-named is a novelty in this country.

THE Boston Music School Settlement is inaugurating a series of concerts at popular prices to be given on Sunday afternoons at which a number of the leading artists of the day will take part including Maud Powell, Arrigo Serato, Tina Lerner and Gerville-Reache. The prices range from fifteen to seventy-five cents.

THE St. Paul Symphony Orchestra is now disbanded. This is not due to the war, but to lack of support. The present guarantors have supported the orchestra for eight years, and they are willing to continue to the amount of $40,000, but $60,000 are needed and there are no additional guarantors coming forward. The news is said to have caused something like consternation among music lovers in St. Paul.

MME. LILLIAN NORDICA'S will has been made public. She is estimated to have left between one and a half and two millions. The sum of $30,000 is bequeathed to E. Romayne Simmons, who has been her accompanist for sixteen years, and was with her when she died in Java. Her husband, George W. Young, gets nothing, as the will declares that he received $400,000 during Nordica's lifetime. This has been disputed by Mr. Young's lawyer.

How to brighten Brighton! The municipality of Brighton, England, recently voted the sum of $125,000 to build a new concert hall and to re-model the terrace for outdoor concerts. As Brighton is dangerously near to the continent, we doubt if the new building will be raised while there is menace from wandering Zeppelins. We cannot imagine anything more likely to take one's mind off the music at an open air concert than the possibility of a bomb dropping on one's head!

WHILE doubt and difficulty beclouds the program of the operatic forces dependent mainly on foreign artists, the "opera in English" forces are planning a vigorous campaign. The Century Opera Company announces that it will make an early start. Most of its principal singers are either here or on the way. The Dippel Opera Comique Company has announced also that it will begin its season as outlined late in October.

THE papers are full of the difficulties American and other musicians have experienced in getting over from Europe. Leopold Stokowski, conductor of the Philadelphia Orchestra, is a British subject, and was in Munich when the war broke out. He had the greatest difficulty in getting out of Germany, but both he and his wife, Olga Samaroff, the well known pianist, have arrived in Philadelphia. Many members of the orchestra have been detained abroad for military service. Josef Stransky, conductor of the New York Philharmonic, has not been heard from. After the opera, the symphony orchestras seem to have been hardest hit.

THE Seventh Annual Convention of the National Association of Organists was held this August at Ocean Grove and Asbury Park, N. J. Among the officers appointed for the coming year are President, Arthur Scott Brook; secretary, Walter N. Walters; treasurer, George Henry Day; chairman of the executive committee, Frederick Schlieder. Among the principal speakers and soloists were Henry Harding, Roscoe Huff, William D. Armstrong, Arthur Scott Brook, Frederick Schlieder, C. B. Hawley, Mrs. Bruce S. Keator and Miss Ethel Crane. "Philadelphia Day" proved to be very popular, the speakers being Mr. J. Henry Francis, who spoke on "A true Missionary Adjunct;" Dr. John McE. Ward, President of the American Organ Players' Club, who spoke on Organists' Clubs as a Factor in the National Association; and Mr. James Francis Cooke, Editor of THE ETUDE, who spoke on The Material Welfare of organists of our Country. The soloist for the Philadelphia day was Mr. Henry S. Fry. Mr. Cooke's address will be published in the November ETUDE.

A SCHOOL of Music with Mr. Frederick A. Franklin as director has been opened in Fredericksburg, Va. Mr. Franklin, who is well known as a composer, has been Music Director at Fredericksburg College for the past thirteen years.

A PRIZE contest has been inaugurated by the Illinois Music Teachers' Association in which the sum of $500 is offered for the best orchestral composition in large form—Symphony, Fantasie, or Suite—by an American composer, native-born or naturalized. The winning work is to be performed at the Panama Exhibition. Further particulars may be obtained from Mr. Glenn Dillard Gunn, Fine Arts Bldg., Chicago, or from Mr. E. R. Lederman, Centralia, Ill.

THE Treasury Department at Washington has issued instructions to internal revenue collectors telling them how to collect taxes on the incomes of non-resident aliens derived from trades or professions in the United States. This will hit some of the foreign musicians who come here to make money and later return to their homes abroad. They will now have to pay the tax the same as American citizens.

THE "war situation" in musical America seems to be just this: Opera badly disorganized, except as regards the "opera in English" forces, such as the Century Opera Co.; Symphonic concerts somewhat hampered by the withdrawal of the regular men, but ably mostly to employ substitutes; Concert field disorganized to some extent, but not so much so that the concert managers cannot cope with it. Against this, the teaching season promises to be normal, if indeed it is not unusually good. The war has interrupted business in America in many quarters, but this will be offset, according to economic authorities, by the development of new business brought about by war conditions. This should keep the number of people engaged in music study about normal. On the other hand, many students who contemplated going abroad this winter will find out that they can get all the musical training they need right at home and this will unquestionably give many American teachers a busier season than they might otherwise get.

THE fifth annual festival of the MacDowell Memorial Association at Peterboro has again demonstrated its usefulness in encouraging American composers. The principal novelties produced were Deems Taylor's cantata *The Highwayman* for baritone solo, female chorus and orchestra; Edward Ballantine's *Prelude to Delectable Forest,* Henry Gilbert's *Riders to the Sea.* In addition were works by William H. Humiston, Edward Burlinghame Hill and others. The soloists included Arthur Hackett, Reinald Werrenrath, Olive Kline and Josephine Knight, Marguerite Dunlap, and others. The Boston Festival Orchestra was engaged and was conducted by Eusebius Godfrey Hood, W. H. Humiston, Henry F. Gilbert and Chalmers Clifton. Mr. and Mrs. Rossetter G. Cole delighted every body with a reading of Longfellow's *King Robert of Sicily,* in which Mr. Cole read the famous poem while his gifted wife played the music he has composed for it. Limitations of space forbid us to give more than the barest idea of the Festival, but the importance of the work that is being done cannot be over-estimated. No more adequate "Memorial" to MacDowell could possibly be raised than to associate his name with a movement which is undoubtedly destined to have a marked influence on American musical development.

SOME conception of what the American season is going to be like is at last becoming possible now that the effects of the war are beginning to make themselves felt. At the present, the most obvious effect is to be the curtailing and disruption of the opera plans for the year. The Chicago-Philadelphia Opera has flatly announced that there will be no season held in those cities owing to the fact that most of the leading singers are marooned abroad. The Metropolitan season seems assured, only there will in all probability be a curtailing of the German season. If the war involves Italy, as seems probable at the time of writing, Gatti-Cassazza, the Metropolitan Director, who is a naval engineer, will unquestionably be called out for service: Carnso, Amato, Scotti, Toscanini and Polacco are also liable to be called upon. Among the Germans and Austrians who may be involved are Rudolf Berger, Otto Goritz, Carl Braun, Richard Hagemann and Hans Morgenstern. Others not connected with the opera are Carl Burrian, Heinrich Hensel and Leo Slezak. Of the French artists Dinh Gilly, Léon Rothier, Paolo Ananian, Karl Jörn and Adamo Didur may have to go to the front. Other notable French and Russian artists who may be needed for the war are Muratore, Marcoux, Dalmorés and Challapine. The Boston Opera Company announces that there will be no opera season in Boston unless the war comes to an early close.

Abroad

SAINT-SAENS has dedicated his book of memoirs to his dog. She hated music and always howled when the piano was played in her hearing.

FRITZ KREISLER, who is a captain in the Austrian Army, has joined his regiment which is said to be stationed at Graz, on the Servian border. His wife is undertaking the duties of a Red Cross nurse.

MR. CHARLES WIDOR has been appointed Perpetual Secretary of the French Académie des Beaux Arts. By this appointment there is a vacancy in the musical section of the Académie in connection with which the name of Claude Debussy has been mentioned.

DURING the 1913-14 season, 418 concerts have been given at Munich, a decrease of twelve as compared with the previous season. At Berlin there have been 1,262 concerts, at Vienna 603, at Hamburg 351, at Dresden 209, at Leipsic 295, and at Frankfurt 212.

JEAN SIBELIUS has written the music to a pantomime to be known as *Scaramouche*. Hitherto Sibelius has expressed himself in works of a sombre though beautiful character; it will be interesting to hear him in lighter vein.

THE New York *Evening Post* reports that "the astonishing number of one hundred and twenty performances of *Parsifal* were given at the Berlin Royal Opera House and the suburban Charlottenburg theatre from the first of January to the close of the opera season. In Vienna Wagner's last music-drama was also heard in two theatres, the total number of performances being 62."

LEOPOLD GODOWSKI, the famous pianist, is an officer in the Austrian army. He is said to have been stranded in Belgium and the story goes that he telegraphed to Ysaye for a small loan, but the great Belgian violinist was obliged to reply that he himself is penniless. Arthur Nikisch is also said to be stranded in Belgium without funds.

A GENUINE "song-bird" has been discovered in New York. The new rival of Mary Garden, Geraldine Farrar, Melba and Tetrazzini, is no less than a canary which imitates all other birds and also sings in imitation of its young owner, Master Paul, when he plays on his violin. The canary is billed as "The Mystic Bird" and is appearing at the Palace Theater.

MOUSSORGSKI'S opera *Boris Godounov* has attracted so much attention that it is natural a way should be found for the production of other works by this strange genius. His *Fair of Sorotshink* has recently been produced in Moscow, thirty-three years after the composer's death. Like *Boris Godounov*, the work has been retouched by composers with a better technical equipment in the art of musical composition than the original composer. Liadov completed the orchestration for this work as Rimsky-Korsakov did for the better known one. The opera was very favorably received.

IT is no wonder, says a writer in the New York *Evening Post*, that Wagner's heirs fought so hard to secure a change in the copyright laws of Germany, for their royalties last year on the performances of his operas amounted to 375,946 marks, equivalent to $90,227. It is probable that within a few years that sum would have been increased to $100,000 a year, for the royalties grew steadily, being in 1913 four times what they were in the year of Wagner's death. These figures of course represent only the royalties on the operas published on a royalty basis. Wagner sold some of his earlier works outright. There was also a profit on the sale of scores and from the Bayreuth festivals which cannot have been under $25,000, and may have been $50,000.

A "PERFORMING RIGHT SOCIETY" has been formed in England for the purpose of collecting fees for the public performance of composers' works. This does not include church or charity performances, but is designed to gain the composer his share of the profits enjoyed by the exploiters of his brains in restaurants, theaters, and moving picture halls, and all such places where music is employed for profit. It is pointed out that many an artist builds up his entire reputation, or at least a considerable part of it, on his skill in rendering some work that is not suitable for performance by the general public. In such cases, the performer of course makes use of a "professional copy," the publisher makes little or nothing, while the artist not only gets a reputation, but a fortune as well.

THE late George II, Duke of Saxe-Meiningen, who died recently at the age of 88, was a keen musical enthusiast and accomplished much for the art in Germany. He took the greatest interest in the famous Meiningen company of actors. A story is told by the actor Ludwig Barnay, which illustrates at once the Duke's great interest, and his human kindness. The performance of *Hamlet*, in which Barnay played the star role, had been frequently interrupted by His Royal Highness, who criticised with great out-spokenness whatever displeased him. When the players' scene was reached, and Barnay was reciting the actor's part, with "Aeneas' to Dido," he spoke the lines haltingly. "M. Barnay," interposed the Duke, "why did you deliver those lines so badly?" "Because *Hamlet* is not an actor, sire, but only an amateur." "But *Polonius* praises his acting." "Ah, your Highness," answered Barnay, "but then *Polonius* was a courtier, and courtiers find everything that princes do marvellous." The Duke laughed heartily and interrupted no more that day.

ONE of Schumann's daughters has presented to the Museum at Zwickau, devoted to souvenirs of her father, six volumes of newspaper articles collected by the composer, and spread over the years 1834 to 1851.

TWO hundred and forty-nine towns have complied with the request made in June of last year to collect the local tunes in German towns from the records of their old town-bands, and to send them to the Royal Library in Berlin.

A NEW concert hall was opened a short time ago in the city of Hanover. The large hall will accommodate an audience of over 3,500, besides a choir of six hundred and an orchestra of one hundred and twenty. A smaller hall for chamber music will seat six hundred. The total cost has been nearly $1,000,000.

THE Paris Opéra is closed, many of its officials having been called for military service. The Opera Comique has announced that it will open, but whether it will actually do so doubtless depends on circumstances. It is proposed to use it as a hospital with a bed in each *loge*.

AT a sale of manuscripts and various curiosities in Germany, a number of interesting autographs of Liszt, including the ballad of *Loreley*, sold for $500. On the other hand, a Wagner autograph of the *Death of Isolde* went for $100, a low price, explained by the poor state of the manuscript and the lack of publicity. The end of a cigar, the last smoked by Liszt, went for twelve cents!

THE musical situation in Europe is terrible to contemplate, as war automatically cuts of the subsidies which alone enable many operas and conservatories to thrive. France, Germany, Russia, Belgium, Austria-Hungary are thus virtually cut off from any music but the harsh blare of the bugles of war. Music in Italy will continue to some extent, and possibly the south of France may maintain some musical efforts. England seems to be planning to go ahead as usual so far as circumstances permit.

THE death of Pol Plançon will be greatly deplored by all who heard this great artist sing in the great days when the de Reszkes, Nordica, Calvé, Eames and Melba were to be heard at the Metropolitan, New York. Plançon was born at Fumay, France, 1854, and died in Paris this August. He first came into notice at the Paris Grand Opera in 1883, when he appeared as *Mephistopheles* in *Faust*. Success in London followed, and then the eminent basso came to New York. He retired from his profession in 1906, having amassed sufficient fortune to live in comfort.

SIR EDWARD ELGAR is among those who have offered their services as special policemen in England. Many of the regular police are reservists and have been called for service, hence the formation of a body of police from among the general public. There will probably be enough of the regular police retained to do the routine police work, and it is unlikely that Sir Edward will be employed to run in the "drunk and disorderly." Nevertheless, as the London *Musical News* points out, he is sufficiently familiar with the uses of the staff.

A NEW company has been founded in Milan by Signor Renzo Sonzogno, the well-known Italian editor and publisher of music, for the purpose of popularizing good music in connection with moving pictures. It is said that many eminent musicians are interested in the venture including Leoncavallo, Bossi, Franchetti and Mascagni. Renzo Sonzogno believes that good music used in this way can be the means of educating the public to a higher standard of musical appreciation. He also thinks that there is a bright future for composers who can write operettas which will lend themselves to film production.

THE death of Sir Francis Campbell, an American by birth, in his eighty-second year, is much regretted in England. Sir Francis was born in Tennessee and lost his eyesight when only four years of age. Though refused a musical education he persuaded a schoolfellow to give him piano lessons. After his first marriage he became music director of a girls' school in the South, but the outbreak of the Civil War put an end to this, and for a while he was in dire straits. He next went to Boston as head of the musical department of the Perkins Institute. A tour of all the blind institutions in Europe followed, and a meeting with Dr. Armitage, founder of the National Institute for the Blind, resulted in the foundation of the Royal Normal College and Academy of Music for the Blind in England. In this he was so successful that in 1909 he received the honor of knighthood from King Edward VII, besides receiving academic degrees from various famous bodies of learning. It is good to know that the good work Sir Francis Campbell inaugurated is being carried on by his son. Lady Campbell, his second wife, survives him.

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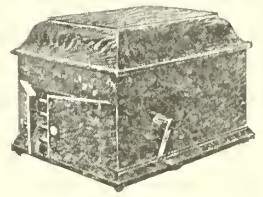
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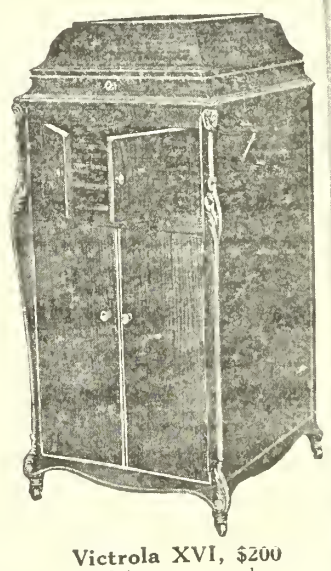
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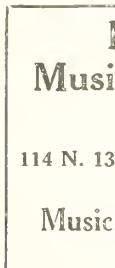
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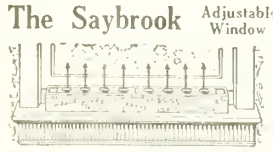
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Q. Is the tremolo considered good in singing, that is, is it taught by eminent teachers, or is it a passing fancy? What is its effect upon the voice?

A. The tremolo is a vocal vice. There are two great faults which amateur singers are apt to fall into, one is the exaggerated portamento, and the other is the too frequent tremolo. They might be called the wail and the wobble. Yet a certain vibration ("vibrato") of the voice is permissible in moments of intensity. In France and Italy this vibration is greatly prized and even a tremolo is not disliked. As a consequence some favorite Parisian singers flicker like a poor electric light. The effect upon the voice is to lead to a poor and faulty intonation. The tremolo is not taught by any eminent teachers in America, but many of them seek to correct it. Sometimes it arises involuntarily from a lack of control of the diaphragm.

Q. Is the trend of contemporary composers toward the treatment of realistic stories in the opera or the music drama? Can "Louise" and the "Jewels of the Madonna" be taken to indicate the direction in which our century is to look for its operatic inspiration?

A. There has been a tendency towards this realism recently, particularly in Italy, where the school is called "Verismo." It began in that country with Mascagni's *Cavalleria Rusticana*. But that was soon followed by Leoncavallo's *Pagliacci*. Massenet, in France, entered the school with his *Navarraise* and Franchetti, Giordano and other French and Italian composers followed. For a long time Wolf-Ferrari abstained from this blood and-thunder vein, but he finally entered into it with *The Jewels of the Madonna*. It is impossible to predict whether this school is merely temporary or whether it is to be a permanent thing. My own belief is that music is at present going through a transition stage.

Q. If a sharp is placed before a note and the note is already a permanent sharp made so by the signature is it played as though it were a double sharp, providing the note has not been canceled? L. O. L.

A. Never! The simple rule for an accidental is to judge of the note as if it stood quite by itself, apart from the rest of the composition. If a note is marked sharp we must read it so without reference to anything that has gone before, or comes after, and without any reference to the signature.

Only after a double-sharp or a double-flat, if we desire to make the note a plain sharp or flat we write a natural first and then the sharp or flat. But even here I maintain that a sharp or flat, without a preceding natural, would be the better notation because simpler and equally intelligible. In the extremes of ultra modern music it is even possible to have a triple sharp or a triple flat, which is not explained in any book so far as I know. Thus if some Schoenberg of the future should desire to write in the key of F flat (which a sensible man would write as E and sign it four sharps) he would be in the key of eight flats. If he then wanted to lower the fourth note (B double-flat) he might write three flats before it. But I hope that you will be spared any such modern musical troubles.

Q. What is the exact difference between staccato passages marked with a wedge and with a dot? Also please explain to me how the portamento touch is executed and passages marked thus [illegible]

A. The wedge-shaped mark is a "staccatissimo," and is to be played as short as possible. In past times the dot was to be played less staccato and was called the "demi staccato." But in practical teaching it must be remembered that the meaning of these has changed. The wedge has almost entirely disappeared and we use the dot to-day for all kinds of staccato. I think the change is a poor one, but it must be recognized nevertheless that the dot now stands for every kind of staccato. The portamento, dots with slurs over them, is really a misnomer, since "portare" in Italian means to "carry over," and we are forbidden to carry these over. The violinist and the singer give an altogether different meaning (and the correct one) to "Portamento." I have suggested applying the word "demi marcato" to these notes. They are given with an individual pressure to each one and a little separation as well. Prof. Baermann once told a pupil "Play them as if you were trying to give a legato with one finger"—which I think an excellent definition. The last example inquired about—the dots with lines above them, are called "marcato," and are to be given a more pressing accent and separated a little more than the portamento notes.

Q. Will you kindly give me a rule for playing three or four grace notes before a chord (as in Mendelssohn's Spring Song) when the time should be taken from the preceding note, when from the chord or note following. The answer I have received from one authority is that it all depends upon the character of the composition seems very indefinite to me.—A. M.

A. Spite of the haziness of the answer given above I fear that it must stand. There is no fixed rule for groups of grace-notes preceding a note. That teachers might come to some unanimous conclusion as to the treatment of such grace-notes is "a consummation devoutly to be wished," but they have not yet done so.

Q. What is the tension represented in pounds on the strings of the 'cello, and how does this compare with the tension on the strings of the piano?—K. M. D.

A. I have no data to give the exact tension of the strings of the violoncello, but I believe it to be under 300 pounds. The violin when tuned has a tension of not far from 100 pounds. The grand piano goes above 40,000 pounds in America, a little less in England.

Q. What is the difference between a Clavichord, a Harpsichord, a Spinet and a Virginal? When was each invented and by whom and in the lifetime of which celebrated composer? Also when was the first grand piano invented and by whom; and when the first cottage (Upright) *and by whom?*—A READER IN INDIA.

A. I would like to oblige a reader from so far away, but the full answer would take up many pages of THE ETUDE. Nevertheless I will try to condense the main facts. In the dark ages there existed a primitive instrument called the Monochord. It had one string (wire was not yet invented) which was made of different vibrating lengths by a movable bridge. From this there developed the clavichord, the earliest of the piano family. Here the string was given a push by a sharp tangent, like the end of a chisel, this tangent forming a bridge and determining the length of the vibrating string and therefore its pitch. The Clavichord could shade and play very expressively, but its loudest tone was only a whisper compared with the piano. Bach loved the Clavichord and did not care for the piano. The Clavichord existed in the XV century.

The Virginals, Harpsichord and Spinet were all members of the same family, just as a square, upright and grand are all of the piano family. The principle on which they were played was that of plucking the string. To do this a "Jack" was made to pass beside the strings. From the side of this Jack there protruded a bit of goose-quill which plucked the string in its passage. When the Jack fell back the quill (which worked upon a hinge) folded into the wood and did not again sound the string. The Virginals and spinet could not shade but gave a continual staccato. So did the single Harpsichord, but in a double Harpsichord there were two sets of quills, one hard and the other soft, so that one could play loud or soft upon two different keyboards. The Old English composers wrote much for spinet and virginals. Scarlatti used the spinet freely, many of Mozart's "piano" works were intended for the Spinet, and Handel wrote much for the Harpsichord. The inventors are unknown.

The piano was invented by Cristofori about 1710, probably in Florence, Italy. In that country the instruments described above all received the general name of "Clavicembalo." When Cristofori invented his new mechanism of hammers instead of quills or tangents, he had created an instrument which could shade at will, and he therefore called it "Clavicembalo con piano e forte," which name gradually shortened into "pianoforte" and finally into "piano." Some purists object to the last name, but the word "pianist" justifies the word "piano." Bach did not care for the new instrument and told Frederick the Great that "it was only fit to play rondos on." It was Beethoven who turned the tide towards the new instrument.

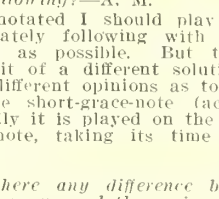
It is a curious fact that a similar invention took place almost simultaneously with that of Cristofori, in France and in Germany. Marins, in France, Schroeter, in Germany, without having heard of the Florentine invention, brought forth something very similar, but as their pianos came a little later and were not as perfect as the Italian ones, the credit of the invention has never been seriously disputed.

I have played upon one of Cristofori's earliest pianos and its tone was good and its action not clumsy.

I am inclined to give the credit of the invention of Cottage pianos, or Uprights, to America. There were several made in and near Boston in the earliest years of the XIX century. In 1800 Isaac Hawkins, in Philadelphia, patented an upright.

The moment that the grand piano appeared it had an influence upon music, for Beethoven at once wrote his largest sonata, Op. 106, in B flat for "Hammerklavier," which meant the grand piano.

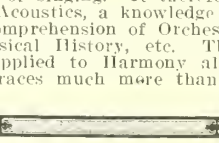
Q. In the following



are the two E's struck together or is the acciaccatura played alone or quickly by the third.—A. M.

A. If there were a slur attached to the grace-notes it might serve as a guide in the matter. Since there is none I should play the grace-note by itself, going on to the chord as quickly as possible.

Q. In playing the following



would D be struck with the upper E, the lower E following?—A. M.

A. As notated I should play the grace-note separately following with the octave as quickly as possible. But the context might admit of a different solution. There are often different opinions as to the execution of the short-grace-note (acciaccatura) but generally it is played on the beat of its principal note, taking its time from that note.

Q. Is there any difference between the study of harmony and theory in music and if so what is the difference? I see the terms frequently used.—AMATEUR.

A. Theory includes everything in music except a technical knowledge of playing an instrument or singing. It therefore includes Harmony, Acoustics, a knowledge of Musical Form, a comprehension of Orchestral instruments, Musical History, etc. The word is often misapplied to Harmony alone, but it really embraces much more than this.

New Books Reviewed

The Story of the Flute. By H. Macaulay FitzGibbon, M.A. Published by Charles Scribner's Sons, New York. Numerous illustrations. 292 pages.

At first blush it would seem that a work bearing the title "The Story of the Flute" could be of no particular interest to anybody but flute players, but as a matter of fact Mr. FitzGibbon has brought such a wealth of information together in such an interesting way that the book has matter in it to attract a far wider audience than the flute players alone. Here are some interesting chapter headings: Woman and the Flute, Flute in America and Australia, Flute in English Literature (including references in Cowper, Chaucer, Longfellow, Sidney Lanier, Dickens, etc.), Flute in the Orchestra. The last-named chapter is exceedingly interesting, showing as it does how the great masters have treated the flute in their scores. Richard Strauss is accorded an entertaining paragraph, but unfortunately Debussy and the modern French writers are omitted. This is surprising, because Debussy—especially in *Pelléas et Mélisande*—uses the flute very extensively—even more extensively than his first violins—and employs some novel effects that are very beautiful.

Latin Songs, Ancient, Medieval and Modern. Edited by Calvin S. Brown. Published by G. P. Putnam's Sons, New York. Price, $2, net.

There is in this world a small but select group of people who like Latin for its own sake. With them the tongue of Virgil is anything but a dead language, and for such as these the work under review will prove a Godsend. The music, for the most part, is excellently selected from both modern and ancient composers. The Latin songs include some ancient lyrics from Catullus and Horace, medieval church hymns, such as *Dies Irae; Stabat Mater; Veni, Creator Spiritus;* convivial songs such as *Gaudeamus Igitur;* Latin songs of Harrow, Eton, Rugby, and other English schools; also Latin translations of popular English and German songs, such as *Rock of Ages, Die Lorelei*, etc. Clubs and colleges where Latin is still respected will do well to add this admirable collection to their shelves.

The Mandolin Orchestra. By Herbert Forrest Odell. Published by H. F. Odell & Co., Boston. 89 pages. Price, 50 cents.

A helpful little book for directors, teachers, managers and players concerned with the mandolin; should find many purchasers.

Children's Department

Continued from page 760

A BRAHMS OUTLINE.

Johannes Brahms was born in Hamburg eighty years ago. His father was a double-bass player in the theater and a well-schooled musician. At fourteen, Johannes played in concert pieces by Bach and Beethoven, also some original variations on a folk theme. Brahms seems to have loved the variation form as he used it in many of his latter compositions. When he was twenty he went on a concert tour with Remenyi, the Gipsy violinist. They met Liszt and played for him. Remenyi also introduced Brahms to Joachim, the celebrated violinist of Berlin. Brahms surprised Joachim by transposing the *Kreutzer Sonata* at sight. He never took notes with him on a concert tour, he had a prodigious memory.

Joachim introduced Brahms to the Schumanns. Robert Schumann said, "And he has come, a youth at whose cradle graces and heroes kept watch. Sitting at the piano he began to unveil wonderful regions. We were drawn into more and more magical circles by his playing, full of genius, which made of the piano an orchestra of lamenting and jubilant voices."

When he was twenty-nine he selected Vienna as his permanent residence. He lived in an apartment in the Karlgasse. He never married. In his youth he was tall and slim, in maturer years he grew stout and muscular, his face was covered by a heavy beard.

His first great success was the German *Requiem,* written after his mother's death. He was over forty years old before he wrote his first symphony. A Brahms symphony is more like a Schumann symphony than a Beethoven symphony. One critic said, "We receive the impression that he feels with his head and thinks with his heart."

Hans von Bulow was an enthusiastic follower of Brahms.

Brahms continued all his life to write a contrapuntal exercise each day.

He was at work upon his first symphony over ten years.

His standard was the highest, "Whether it is beautiful also," he said, "is an entirely different matter; but perfect it must be."

Brahms had his sarcastic moods, and there were times when he joked feebly. Once he said: "The impression is sometimes created that I am merry, because I laugh and am jovial in company; but I need not tell you that inwardly I never laugh."

One hundred and twenty-two compositions by Brahms have been published.

He died at Vienna, April 3, 1897, and was buried in the same cemetery as Beethoven, Mozart and Schubert.

WHO IS THIS COMPOSER?

He was born in Hamburg, his father was a double bass player in the theatre. He was destined from the first to be a musician, and when twenty years old he went upon a concert tour with the violinist Remenyi. Joachim was his lifelong friend. He never took notes with him on a concert tour, his memory was prodigious; at Joachim's suggestion he went to see Schumann. His dearest memory was Schumann's enthusiastic introduction of his work to the musical world. He selected Vienna as his permanent home. He did not write his first symphony until he was over forty years old. He never married. One hundred and twenty-two compositions have been published. He died in 1897 and was buried in the same cemetery as Beethoven and Schubert and not far from them. (Johannes Brahms).

A MUSICAL LOVE STORY.

A girl whose name was.....(*Annie Laurie*) is the heroine of our story. She was born.....(*'Way Down Upon The Suwanee River*). She first met our hero.....(*Comin' thro' the Rye*). His name was.....(*Robin Adair*) and he was born.....(*Down in Dixie*). He proposed.....(*In the Gloaming*) and she answered.....(*Sweet and Low*). They were married.....(*In Old Kentucky*) and the wedding march was played by.....(*My Darling Nellie Gray*); there was a wedding breakfast prepared by.....(*Old Black Joe*); the bridal couple went to live in.....(*Maryland, My Maryland*); they always remained in.....(*America*), and their motto was .....(*Home, Sweet Home*). This romance happened.....(*Long, Long Ago*).

WIRELESS.

Miss Dicky had a great many pupils, more pupils than any one in town. She knew every one and every one knew her, which made it embarrassing and difficult at times. Miss Dicky was acquainted with all the girls' peculiar ways, and from last Tuesday's conversation, which Milly Brandon overheard through a crack of the studio door, Miss Dicky knew the girls' rings, bangles, bracelets and nails as well as their faces.

Milly couldn't help hearing for she was trying to put on a pair of rubbers a size too small and she just had to stay.

"There's Ethel," said Miss Dicky in a tired voice, "She has that horrible coral ring as large as a cameo breast pin. The idea of wearing it at her lessons—it's on her little finger and slap, slap, bang, bang it goes up and down the keyboard, knocking on every key."

"Why don't you ask her to take it off," said a decided voice.

"You know I really can't do that, the girl dotes on it; it came from her godfather, from China or Africa. Why, the girl is simply crazy about that ring, she would think I was a monster to ask her to take it off."

"I should ask her," said the voice more decidedly.

"Then there is Lucy, with long pointed finger nails—dear me the child has claws like a bird and she tries to play that way—think of it!"

"Certainly you are to blame, Miss Dicky; you should say, 'Don't come here again until you have removed your nails,'" said the voice.

"You know I can't do that, Lucy and her people would not understand, the girl is just 'coming out' this season, and truly the family would care more for her nails than her music—I know it, for Lucy spends more time at the manicures than at her practice."

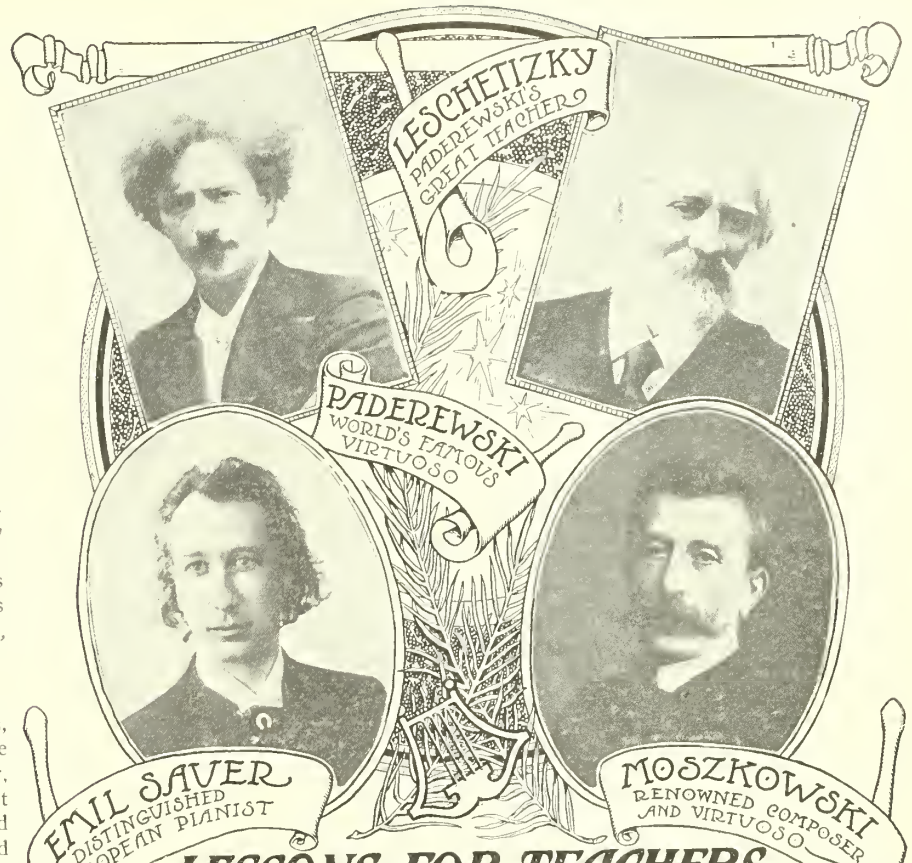
"I should dismiss such pupils," said the decided voice once more.

"I have Ethel Major's bracelets to contend with in just the same manner. She has one from Florence, one from Arizona, one from Florida, and the way they jangle through the lesson!"

"You are foolish not to remedy these things," said the voice.

"But how can I when my bread and butter depends upon their good will, how can I offend them? They would think that I had turned fussy."

Then Milly turned champion. "I'll see that those bangles and nails come off," she said resolutely. And they did; for the next week not a ring nor a bracelet was seen and all the nails were short. And to this day Miss Dicky believes that it was wireless.



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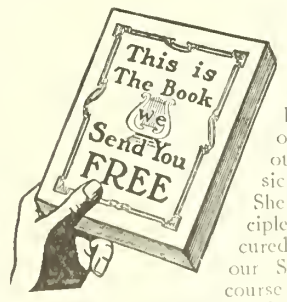
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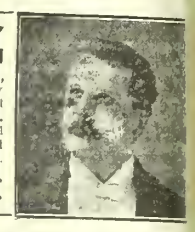
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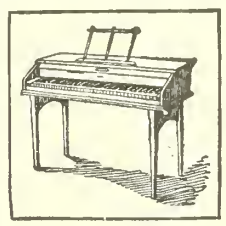
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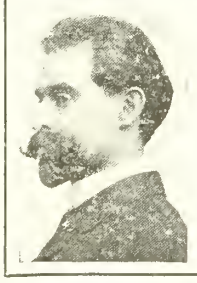
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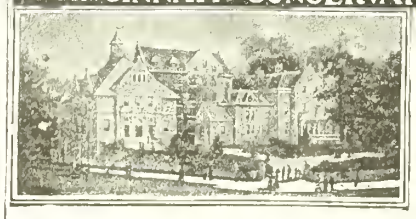
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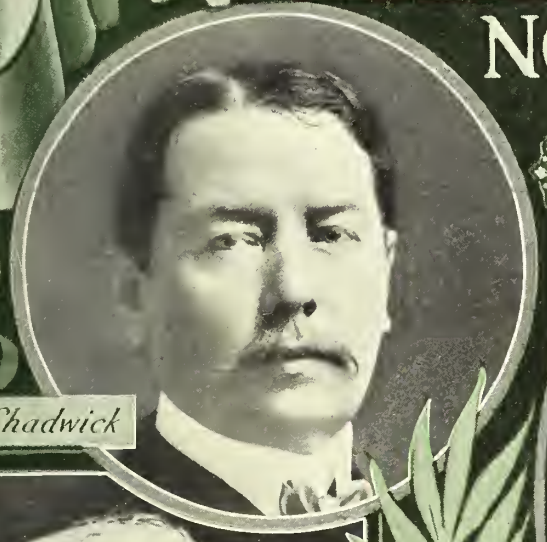
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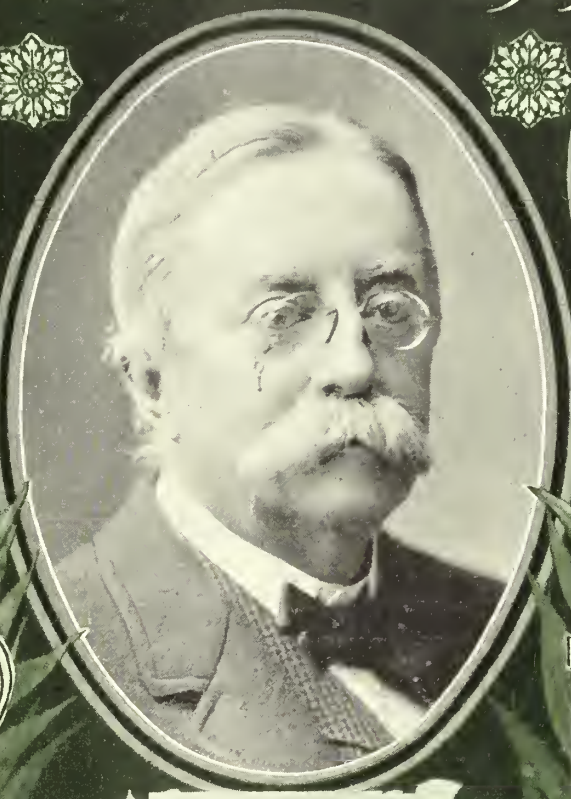
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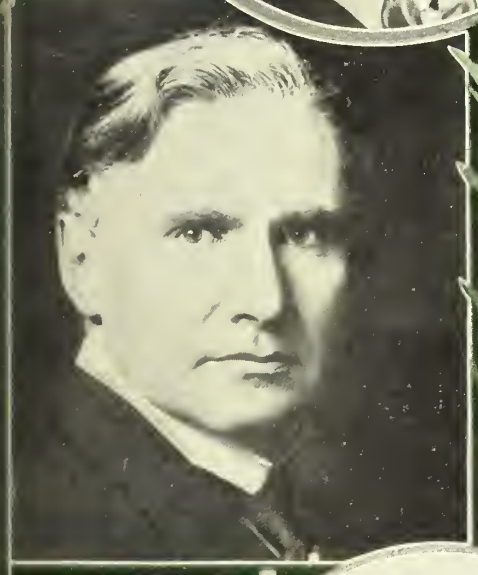
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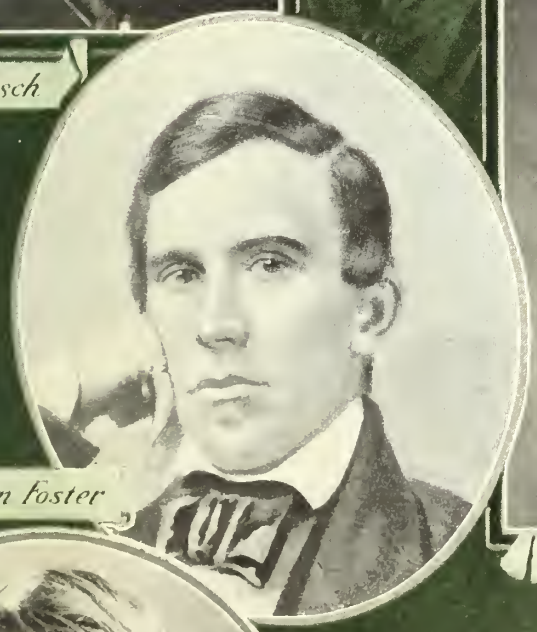
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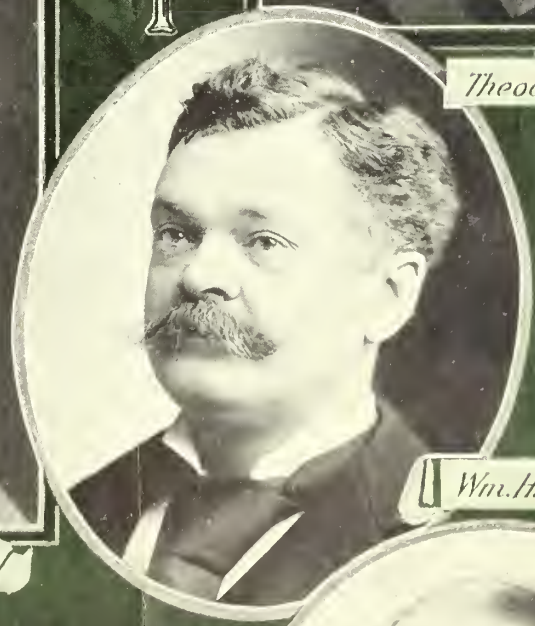




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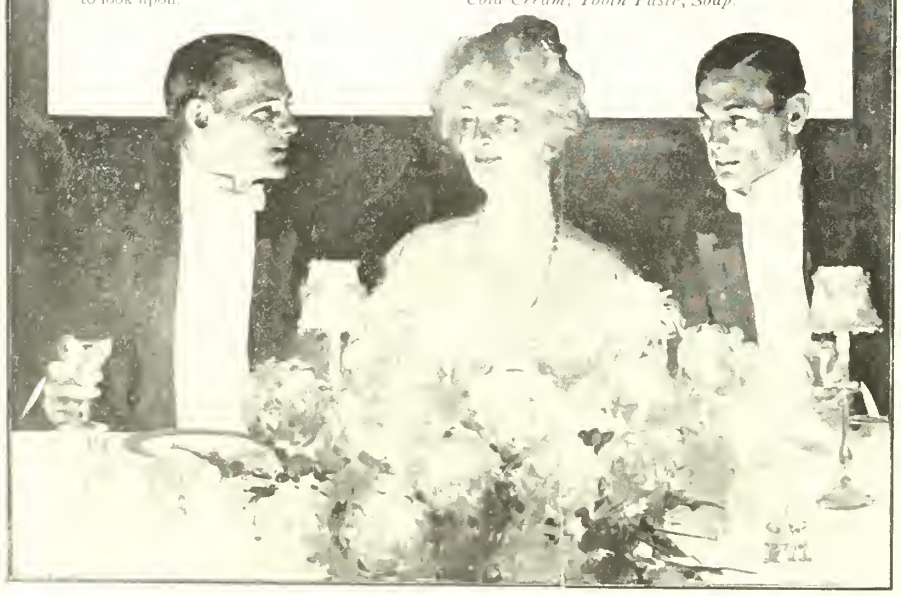
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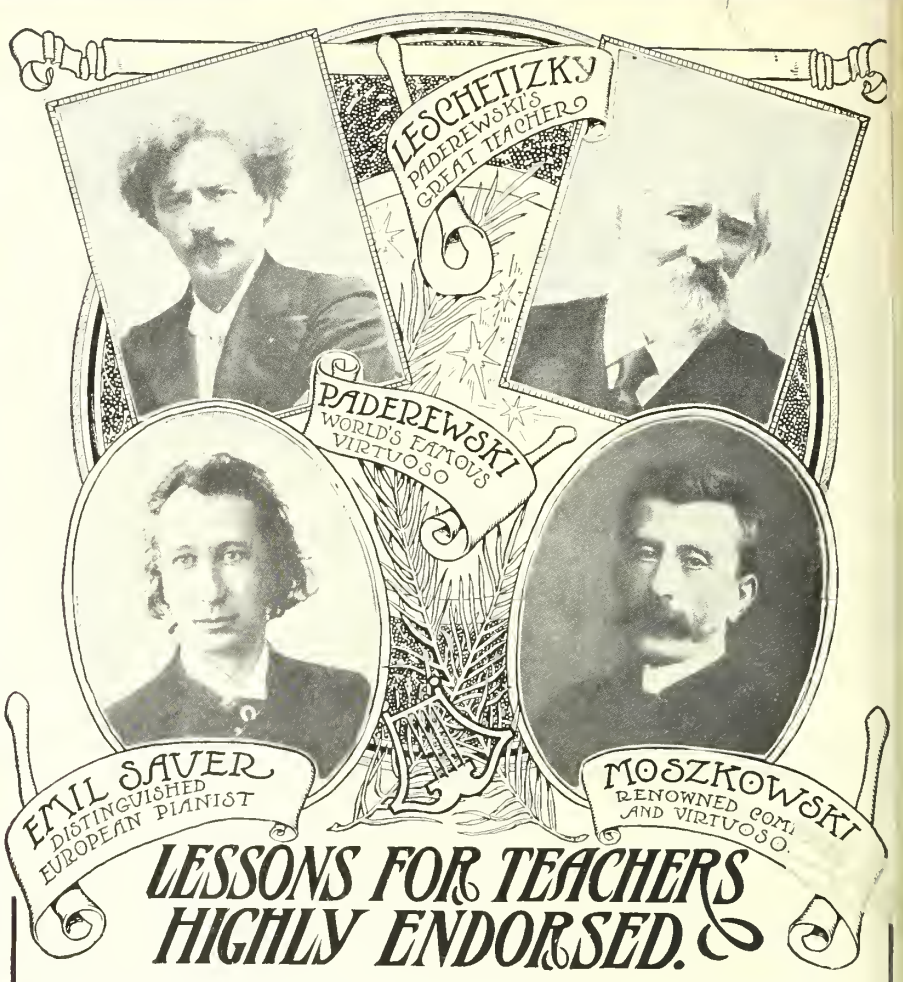
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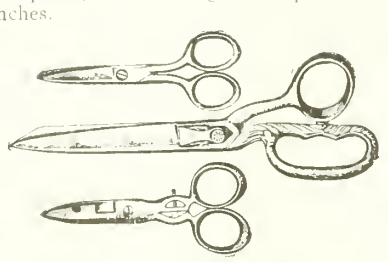
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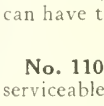
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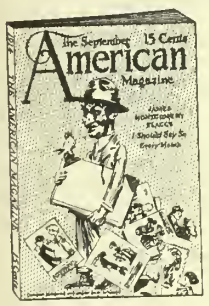
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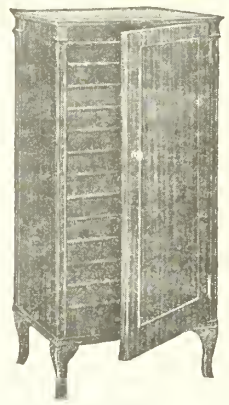
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THE ETUDE

NOVEMBER, 1914 VOL. XXXII. No. 11.

THE "ALL AMERICAN" ETUDE

NEVER have we commenced an editorial with more joy than this. The "All-American" ETUDE has been in our hearts for nearly two years. We hesitated about issuing it solely because no one issue could contain more than a very small part of what we wanted to see in an American number. As a matter of fact every issue of THE ETUDE is in a sense an American number. We have been proud of the valued assistance of famous musicians in Europe who have written for THE ETUDE occasionally. Music is the universal art. To nationalize it is to stultify it. Yet we felt that we must have an All-American number, an intimate issue in which we could record some of the steps in American musical progress, with appropriate dignity and spirit. We wanted to "get together" with our fellow Americans through an ETUDE that would avoid "provincialism" and "jingoism" and yet represent with pride our national advance in the tone art. We are not foolish enough to imagine that we have accomplished our whole purpose in this one ETUDE. That points to another American number at some time in the future.

First it was necessary for us to define, for our own satisfaction at least, what an American issue should be. Immediately the word "freedom" arose. America glories in the phrase "the land of the free." We owe allegiance to none but ourselves. We desire the welfare of all. No matter how much the imported anarchist may sputter about our evils in the so-called money power, our corrupt politicians, etc., these very evils exist largely because we have not exercised our freedom to the fullest extent. If THE ETUDE were not a musical journal we would like to take up this whole page with a plea for a higher appreciation of our supreme birthright, FREEDOM.

Has this freedom shown itself in our music art? Is there something bold, uplifting and wholly new in our musical productions? Unfortunately only a very few of our composers have shown any suggestion of the vigorous originality of Grieg, the native emotionalism of Dvorak, the fire of Liszt, or the iconoclasm of Richard Wagner. Yet we insist that the American people have it within them now to produce composers of epic importance, men and women who will grasp the powerful spirit of the hour here in this glorious land of giant achievement.

Where shall our composer of to-morrow get his greatest inspiration? From the life of the people who surround him every day. A merchant builds up a great fortune from five and ten-cent pieces, and nothing will satisfy him but that he shall express this by erecting a magnificent office structure in New York, an edifice which not only approaches the Eiffel Tower in height, but which is infinitely more beautiful than the great French spire. This spirit of prodigious aspiration is innate in every American. We crave big things, and it is only of late that we have learned that greatness can be achieved within small limits. With this has come a keener appreciation of the intense genius of Whitman and Poe, long acclaimed as immortal masters by the great thinkers of Europe.

Indeed, proud as we may be of our musical progress to-day, the boundless promise of to-morrow in American musical art should enkindle a feeling of uncontrollable emotion in the minds and souls of all who are working unselfishly to contribute to the art treasures of the musical world. May this issue bring new power, new energy, new strength, to all who love the name of America.

EARLY America had scant time for musical culture, and we devoted very little space to historical reviews. The histories of Mathews, Elson, Hughes, Ritter and others will afford the reader ample opportunity for research. Moreover, we have not attempted to make a "Who's Who," a kind of "four hundred," which can only lead to enemy-making omissions. In this time of widespread musical effort a just "Who's Who in Musical America" would result in a book as big as the London directory.

THE musician of foreign birth who has cast his lot with us has not been neglected in this issue. These men and women are in many cases Americans of the highest type. They have given up their native lands to work out their ideals in a new world. They have made sacrifices of home and country which in many cases have in no means been animated by a desire for money profit. Away with the Jingoism which refuses to recognize anything as American except the original cargo of Puritans which the *Mayflower* brought to Plymouth Rock. With all due respect to our courageous ancestors who were passengers upon that memorable voyage, it is amusing to think just where the musical art of our country would be if the Puritan regard for music prevailed to-day.

Ernestine Schumann-Heink, idolized in Germany, comes to America and decides to make this country her home. She becomes a naturalized American citizen and names one of her boys George Washington. Surely we could not expect more patriotism than that. Theodore Thomas, Leopold Damrosch, Giuseppe Campanari, Emil Liebling and other men of the highest intellectual type have become Americans infinitely more valuable to the nation than those who have willingly joined the ranks of the expatriated snobs who scoff at every star in "Old Glory."

WE have said at least three times that this is not a "Who's Who in Music," nor is it a "Roll of Honor" or a "Blue Book" in which only the elect are mentioned. In the "ALL AMERICAN ETUDE" there are upwards of eighty portrait illustrations and mention of some six hundred music workers. As we approached the subject we were amazed beyond belief at the vast number of musicians in all branches of the profession who have been working in the cause of American music for years. Many of these have been trained entirely in America. Others have studied with all of the famous musicians of Europe. Yet in the list given on page 788 we have only skimmed the surface as the reader will note when he finds omitted names of such important publishers as the late Gustave Schirmer, the late Oliver Ditson, the late John Church, the late Col. Pond.

THE ETUDE is proud of its contributors this month. If the limits of our paper had been adequate we should have been glad to have welcomed many more. Our readers will realize at once that this issue contains many articles that deserve permanent preservation in their musical libraries. It is not often that we have opportunities like this issue, and it is gratifying to hear from readers who have carefully saved their ETUDES for years and keep them on file for constant use.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

For over two months now the chief European topic has been the war. The suddenness with which the conflict began is shown by the musical journals as well as others. Thus the *Menestrel* for August first remarks on the fact that some of the Bayreuth musicians were called home by Austria to fight against Servia. It calls this incident a "curious result of the Austro-Servian war," not realizing that impending events were at that very time leading up to similar "curious results" in nearly every European country.

Ernest Newman, in the *Musical Times*, writes feelingly on the cosmopolitan nature of art, the injury done to it by international disputes, and the needless folly of a war that makes a Kreisler fight against an Ysaye or a Thibaud. Even in peace, according to Newman's view, the nations are too isolated from one another in music. He thinks that Germany could learn from the advanced harmonies of France, while France would be benefited by the depth and earnestness shown in German music. But France has her earnest ones in some of the better pupils of the great Franck, while Germany has her Schoenberg. There are international divisions of taste in art, as well as of a political nature, and the musical Parliament of Man and Federation of the World is still a long way off. Meanwhile opera houses are turned into barracks and hospitals. The only international propaganda at present are the military bands; and if those of France played Satie and Fanelli, while those of Germany gave the works of Schoenberg and Reger, the dove of peace would probably fly farther off than ever.

The International Musical Society arranged to have its next year's gathering and business meeting in Berlin. Perhaps it was too optimistic in estimating the offensive strength of the allies.

COMPOSERS AND ROYALTIES.

The *Musical Standard* devotes some attention to the performing rights and royalties of composers, and cites the fact that these insistent mortals collected over 600,000 marks ($150,000) in Germany during the last year. Lest it be thought that the German composers are rolling in ill-gotten wealth, it may be stated here that there are quite a number of German musicians who have claimed to be composers. Those who follow the work of the industrious press agent may have thought that Richard Strauss was the only composer in Germany today; but there are others, so the *per capita* figure will not be very high, after all.

The composer's business does not make him a plutocrat. One seems to remember that Beethoven lived in poverty; that Schubert sold seventy songs, including *The Wanderer*, for a ridiculously small sum; and that Schumann had to bring a lawsuit to show that he could support a wife. The popular hits of the day may capture the elusive ducats, but for the most part, the higher a composer's ideals are, the lower is his pecuniary reward.

Once the French composer, Paul Henrion, heard one of his own pieces played at a restaurant where he was dining. Inasmuch as the hearers applauded the piece with some fervor, he decided then and there to bring up the subject of composers' returns for public performances. After making himself known, and commenting on the pleasure that the restaurant had given its patrons by using his piece, he asserted that he should have some financial return. More than that, he refused to pay for his dinner until such financial return was forthcoming. Forced by the logic of events, the restaurant people compromised by making his monetary reward equal to the dinner bill that they were unable to collect. The composer thus carried his point—carried it up to a certain amount of cash, that was definite, even if small. History does not state whether the restaurant people called in the French equivalent for the bouncer, or whether they crossed his pieces off the repertoire. The incident, however, has more than a humorous significance. Fair-minded people are beginning to admit that a composer should profit from every public performance of his work that is at all connected with profit-making by others. In certain cases this principle has been brought into practice, but its use should be made much more general.

THE TIME FOR BICENTENARIES.

Now that the centenaries of nearly all the great masters have been celebrated, the musical world has begun to take up the bicentenaries. The two-hundredth birthdays of Bach and Handel got past us in 1885 before we were really in proper training to handle such events. The next one, that of Gluck, is now upon us; and the foreign periodical writers have accepted the subject with avidity.

The way of the reformer, like that of the transgressor, is usually hard. Either his reforms receive no attention or he has to have a powerful patron to help his cause along. The history of opera shows this clearly enough, and seems to indicate, also, that opera is in need of reform about once in so often. Gluck's patron (or patroness) was the ill-fated Marie Antoinette.

Toward the end of the fifteenth century Angelo Poliziano wrote a festival play called *La Favola di Orfeo*. He seems to have been one of the first to use the subject of the mythical Greek musician. In this music-play were many numbers giving evidence of the contrapuntal character of music at that time, but there were also expressive solos, which could have led directly into melodic opera if the later composers had not forced these plays back into the contrapuntal form of madrigal-drama.

In 1600 came another transformation in opera, which may be spoken of as a reform. Peri, Caccini and others, under the patronage of Count Bardi, replaced the rather experimental madrigal-drama with opera based on ideas of Greek drama and music written purposely in the harmonic style to support solo voices. The ideal of these men was correct, but even Peri's early works, which included another *Orfeo*, admitted the seeds of discord in their performances. Thus *Orfeo* was a great success, artistically, but the chief singer, Vittoria Archilei, was permitted to add to the score "long runs and embellishments." Thus the prominence of singing, at the expense of true musical meaning and expression, dates from at least as early as 1600. It was to find its most flagrant expression in the more florid works of Rossini and his school. But there was an earlier era of conventionality in Italian opera, represented by many composers. Handel, for instance, who wrote on Italian models, would have in each of his operas a set number of characters, usually mythological; certain prescribed arias of well-defined sorts for each character; and a conventional number of ensembles, whether the situation demanded them or not. It is no wonder that Handel's operas are obsolete, though many great solos from them still survive.

The conventionality of that period is represented in the earlier works of Gluck himself, when he set the too formal librettos of Metastasio. Later, when Calzabigi gave him better words, he was ready to show that music, too, could add its expressive power to the dramatic situation, and should properly strive to do so in opera. Again, there was an *Orfeo*. The hero's great air, *I have lost my Euridice*, seems a little tame to modern ears, but certain Gluck numbers, such as *Ach, erbarmet Euch mein*, and some instrumental effects, such as the barking of Cerberus, will show the student that Gluck foreshadowed modern realism with true genius. The composer should not become too literal; too many objective "effects" will spoil the broth. He must always strive to paint emotions for the most part. Strauss has made his later operatic scores too realistic; and while this is the opposite error from that of the Rossini school, it is still an error. Perhaps we need a new *Orfeo* to-day, to bring us back to the right path; but the great question is, Who will compose it?

MUSIC IN CANADA.

Most of us are willing to admit that the American Eagle screams a little loudly at times, but it was left to Li Hung Chang, the Chinese diplomat, to point out how many inhabitants of the United States use the word "American" just as if it did not include Canada to the north of us and Mexico to the south, as near neighbors, as well as the entire continent of South America. Perhaps, however, this is not "spread-eagleism" so much as convenience, since such expressions as "United Statesman" or "United Statesian" do not come very readily to the tongue. So far as music is concerned, Canada, as our nearest neighbor, both physically and racially, cannot be ignored by any one interested in "American Music" in its largest and broadest sense.

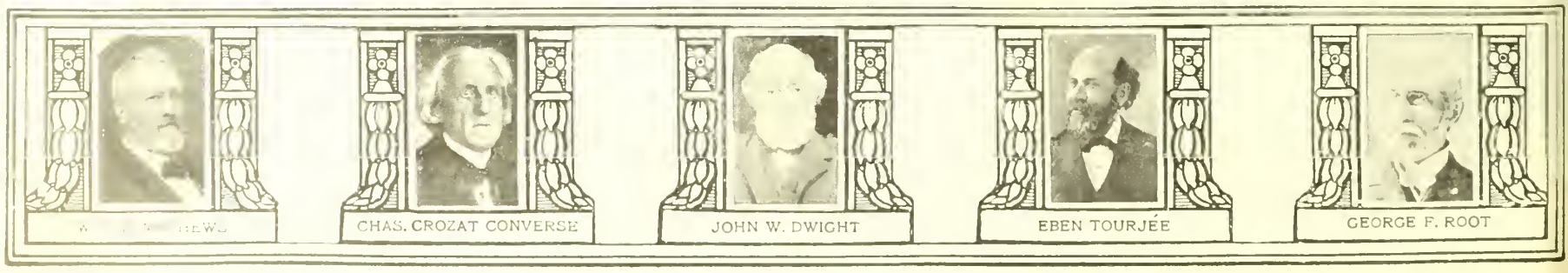
Canada has developed enormously in the last few years as a musical nation, and in doing so has come under unique influences that bid fair to give her a true national note of a highly individual kind. Naturally English influences have been uppermost, and the United States has also exerted a certain influence. Apart from these agencies, however, is a strong French influence from within, also that of a few capable Germans who have migrated from abroad, and a faint but distinct leavening influence from the music of the native Indians.

Anglo-Saxon and German influences are strongly noticeable in the excellent choral societies which abound in Canada, and are composed of volunteer singers under native conductors. One has only to mention the magnificent Mendelssohn Choir of Toronto, which under the able leadership of Dr. A. S. Vogt, has attained a world-wide reputation, to realize the excellent choral work done in the Dominion. The Anglo-Saxon influence is also noticeable in the splendid conservatories and other educational institutions which have sprung up under the leadership of such men as Dr. Edward Fisher, Dr. J. Humphrey Anger, Dr. A. S. Vogt, Dr. F. H. Torrington and others. Organ playing is also at a high standard, thanks to the "five fathers of Canadian Music," F. H. Torrington, Guillaume Couture, Octave Pelletier, Edward Fisher (born in the United States), and Frederick Ernest Gagnon. Other prominent men in the musical life of Canada include such excellent artists as Dr. Charles Harriss, Clarence Lucas, Dr. Herbert Sanders, Luigi von Kunitz and others of equal calibre.

French influence in Canadian music is noticeable in the admirable "chansons," which are quite distinctly Canadian, though they may owe something to French ancestry. As one writer has observed, "The change from civilization and the security of Bretagne and Normandy to the dangerous and precarious existence led in the North American forests had its effect upon the minstrelsy of the French, imparting to the colonial music a sombreness and want of gaiety strangely dissimilar to that of the mother country." Another French influence is noticeable in the keen interest in opera, particularly French opera, which has manifested itself of recent years.

Among the eminent artists born in Canada may be mentioned Mme. Albani, the great opera and oratorio soprano, and Miss Mary Kathleen Parlow, the eminent violinist.

It is strange how names common to many pieces have a way of associating themselves with one piece only. There are many Largos; the slow movement of a symphony or sonata is often so-called simply because the word indicates the tempo at which it should be played. Yet to most people the name can refer only to Handel's piece. There are probably hundreds of *Cavatinas*, though Raff's composition is the one most closely identified with the word. Similarly Dvořák's *Humoreske* seems to have elbowed from the field many pieces of the same name. Schumann has employed the title for his Op. 20 and Op. 88, No. 2, the former a piano solo and the latter for piano, violin and 'cello. Heller and Grieg have also composed *Humoreskes*, and Rubinstein entitles his Don Quixote *Humoreske*, in which the humor is of a boisterous kind.



Edward MacDowell as a Teacher of Pianoforte

By MRS. EDWARD MACDOWELL

How the Most Eminent of American Composers Gave Instruction at the Keyboard

[EDITOR'S NOTE: *Mrs. MacDowell was a pupil of her distinguished husband, in Wiesbaden, Germany, prior to their marriage. Since his death she has worked untiringly in the splendid cause of making the MacDowell home at Peterborough, New Hampshire, a haven where serious students of music may find opportunity to compose, study, etc. She has given unsparingly of her means, time and strength for this purpose, and deserves a debt of real gratitude from all American art lovers.*]

IN the face of the many brilliant articles that have been writen about Edward MacDowell and his teaching, one from me would seem superfluous were it written solely on the strength of my personal relations with him.

Three sketches stand out clearly in my mind: one by Miss Jo-Shipley Watson, telling of her personal experience of Mr. MacDowell's Columbia lectures; one by Prof. Shirley, of Winston-Salem College, of great interest; and another by Mr. T. P. Currier, who described so vividly his piano lessons with Mr. MacDowell, naturally colored by the close friendship which had existed between the two men.

It is to be hoped that more of his students will give just such articles to the world, while their memories are fresh and keen. Considering myself as one of these students I hope also to speak intelligently of Mr. MacDowell as a teacher, for the twenty years of musical companionship spent with him was antedated by three years of serious and hard work under his direction. This was in Frankfort-on-the-Main in Germany, where, isolated from all interruptions, it was possible for me to compress into this time an enormous amount of work. Undoubtedly, with the enthusiasm of youth, Mr. MacDowell tried out many theories on me, some of them never repeated on future students. All this, however, was a preparation for a fairly intelligent understanding of his work as a teacher.

Though I did no teaching myself until within the last eight years, I was in close touch with Mr. MacDowell's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in the teaching of piano. That certain general rules and laws always remain more or less the same, but the fact that every individual possessed a hand curiously different from the rest of the world, seemed to demand a different so-called method for each person.

PRACTICE MATERIAL IN STUDY-PIECES.

In traveling over the United States I meet so many of Mr. MacDowell's students who are now teaching. Some of them still hold on to the electric training they had had, others, however, treat all hands alike and speaking of using the MacDowell method; thus passing on some peculiar way of hand training which Mr. MacDowell may have found necessary in an individual case. I imagine this is the fate of every great teacher. It is astonishing how much splendid work is being done by his former students. The one reproach occasionally made is, that they did not always get the hard technical training which every one must go through in order adequately to play the piano. This, I think, arose from the fact that with added years of experience Mr. MacDowell was appalled by the amount of time devoted to unmusical studies and exercises, and instead of making use of such material for technical development he took difficult passages, as they were met in studying the best literature, and



EDWARD MACDOWELL.
Mrs. MacDowell's favorite picture of her husband.

treated them as studies and exercises. "It was well enough," he said, "for the boy or girl of fifteen or sixteen, seriously settling down for years of hard work, to go through the immense amount of material demanded in various conservatories like the one in Paris, but for those students with a limited amount of time, getting their technique through studies alone, largely meant the exclusion of a broad musical repertoire."

I could give endless examples—for instance, for strengthening the fourth and fifth fingers of the right hand, Schumann's Arabeske, Op. 13. He used to say the *Variations Sérieuses* of Mendelssohn included nearly every kind of finger exercises. The Chopin Etudes, which, of course, are not studies in the ordinary sense of the word, could not always be *played* by his students, but they got technically out of them what might have been gained from studies of poor musical value, at the same time laid up repertoire material for the future. Bach one takes for granted as used in this way.

Many a pupil of his by this scheme or system mastered serious difficulties and not at the expense of his or her musical development.

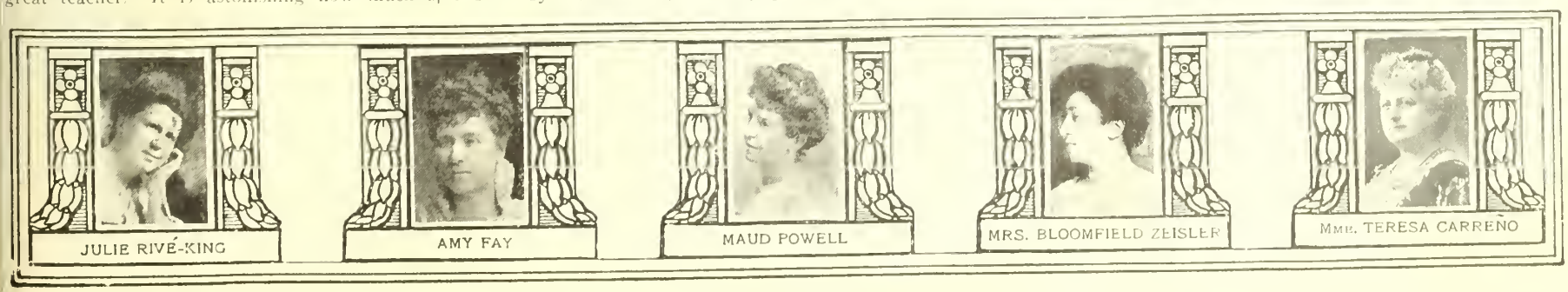
However, almost as a contradiction to what I have said, Mr. MacDowell maintained that the stiff technical training he had had, first under Carreño, who was a fine teacher, though a young girl when she taught him; then the cruelly hard discipline at the Paris Conservatory, followed by two years' work with Carl Heyman, whose short career was one of dazzling virtuosity, had been of inestimable value; but one must not forget that this was the training of a virtuoso, where practically unlimited time was given for the acquirement of pianistic technique. But different conditions confront the ordinary man or woman who has, perhaps, but two years in which to be helped in every direction musically, after perhaps years of plodding through endless studies.

There were a few technical points Mr. MacDowell always emphasized. One, for instance, is considered old-fashioned at this moment, and yet when I hear the curiously pearly lightness in the playing of runs, so often to be found among MacDowell students, I cannot believe that there is not great value in strengthening to the last degree the ends of the fingers. For this Mr. MacDowell had two exercises, a very short staccato touch where the finger was but slightly lifted, the other much the same quality of touch, but there was a slight drawing in of the ends of the fingers towards the palm of the hand.

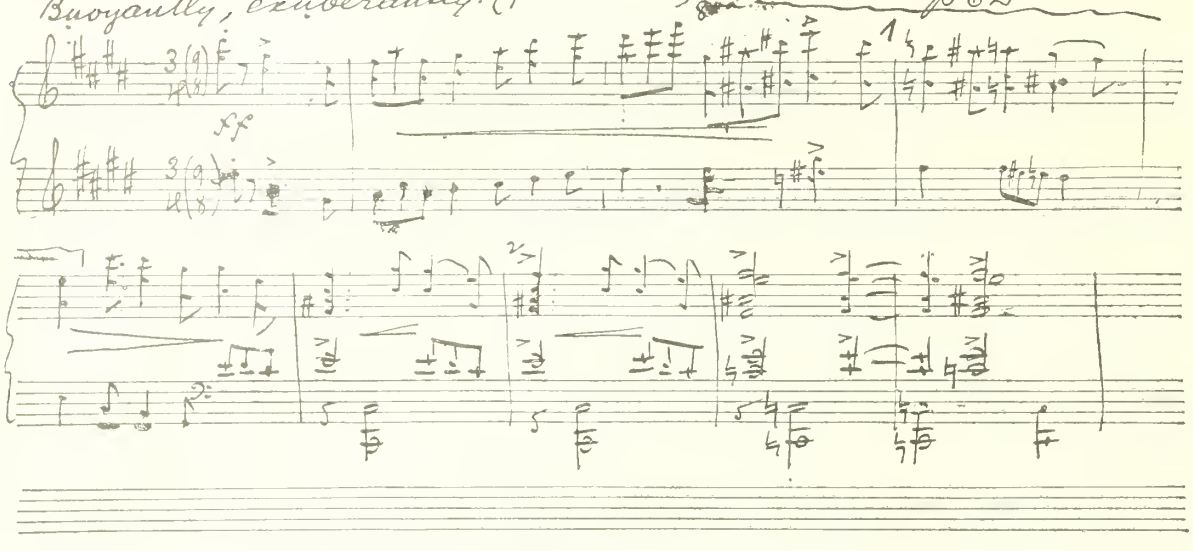
DEALING WITH THE SMALL HAND.

Certain theories of his applied peculiarly to small hands, as, for instance, in the matter of octaves. The moment a small hand attempts much wrist work there is the constant danger of straining the upper tendons of hand, wrist and arm. Mr. MacDowell would make a pupil begin not with the stretch of an octave, but with a sixth, lifting the hand as little as possible, making the fingers do the work. He would tell a pupil to place the thumb on C natural, the little finger on A natural: with practically no motion save what came from the ends of the fingers and a very slight wrist action, a scale in sixths was played very slowly, drawing the finger tips, not lifting them, from one key to the other, then the thumb and the fourth finger were placed in the same position, and the scale in sixth repeated.

After a certain degree of rapidity was gained the same exercise was taken with a seventh. It was astonishing to see how much strength and flexibility had been mastered when the actual octave work was taken up. Of course this kind of work he considered unnecessary with large, strong hands, but invaluable for those with a small stretch and little strength.



AUTOGRAPH MANUSCRIPT OF MACDOWELL.
(From *The Joy of Autumn.* Copyright by A. P. Schmidt.)



I remember distinctly two or three hopelessly small hands that had been stretched and strengthened by working with the fingers almost flat, for weeks at a time. One of the great advantages of this treatment, there seemed to be little risk of strain; whereas, as we all know, any attempt to stretch the hand, which involves the wrist, often leads to hopeless trouble. Mr. MacDowell was an advocate for pianissimo slow practicing. I have heard him go through hours of work in a curiously, monotonous low tone, every chord limp, with no effort entailing any stiffening of the muscles: the idea being, that one learned a composition in this way with no fear of overstrain, and the strengthening process was remarkable. This applied peculiarly to tightly knit hands. For this same reason, this dread of straining the muscles, he advocated much study away from the piano, memorizing, phrasing, etc.

He would have been the last to claim that he had made any new discoveries in teaching; I am simply telling certain things that he had worked out very carefully and, I think, scientifically.

THE IMPORTANCE OF RHYTHM.

I am sure no one who studied for any length of time with Mr. MacDowell can fail to remember the incessant emphasis he laid on rhythm and the art of expressing musical feeling by means of color, rather than incessant change of tempo and the abuse of the Rubato.

He detested the chopping into pieces, one might say, of a composition; of short rather than long phrases when the latter was so obviously demanded. More than once I heard him say impatiently how he wished he might efface the lines between bars, that they were there, after all, for convenience in composing, but this straight line seemed to have a positive influence on certain minds. There would be the slightest hesitation in passing from one bar to another, where, of course, no such hesitation should exist. These defects are apt to be so present in the ordinary playing of the MacDowell music, particularly where a bar may end with a triplet, as, for instance, in the *Water Lily* and *1620.*

A MATTER OF EXPRESSION.

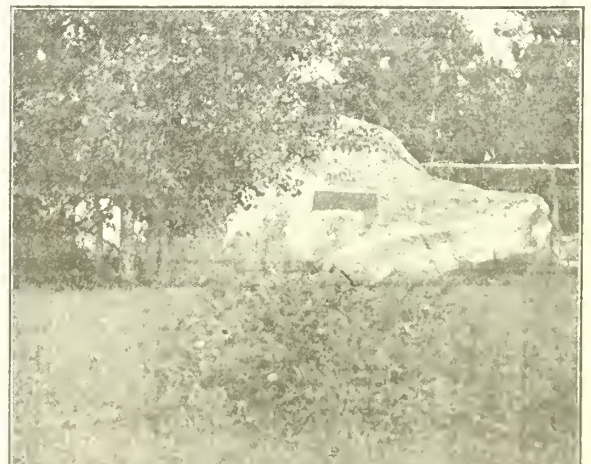
The very fact that the music is so emotional—I think one may use the expression "pictorial"—that the player with the laudable desire to express vividly what he thinks Mr. MacDowell wished to say in his music is led astray, and give a distorted, exaggerated and often a very ugly interpretation. Added to this, as with many other composers, the expression marks in the MacDowell music are often misleading. Mr. MacDowell admitted this very frankly, making this excuse: After writing a composition there always came to him a certain period of mental exhaustion, and he hated not only the work but the effort of trying to put down to expression marks just how he wanted a composition played. He usually put this off, most of it, until the proofs came back from the publisher, and then there would be an over hasty jotting in of forte, piano, crescendo and diminuendo markings. To further confuse the student of his music he seldom followed in his playing the expression marks printed in the music. I think one might say he belonged to the impressionist school, both in playing and composing. I remember hearing him criticize a student who had played him the *Tragica Sonata.* On the third page of the large there are certain passages that, technically speaking, are scales. He turned to the boy impatiently and said, "Of course you must be *able* to play those runs clearly, absolutely so, but they must not sound like scales, but like a sweep of color, such as a painter might make with his brush." I think it is easy to see what he meant. The runs should not be obscure and cloudy through faulty technique, but from intention.

But, after all, the thing that made Edward MacDowell a great teacher was not methods or theories. It was the infinite patience, the undivided interest and the untiring enthusiasm he brought to each student. The one of, comparatively speaking, small talent was for the time being just as important as the most brilliant. This sometimes did harm—a student, not realizing he was no exception to the general rule in receiving this infinite care, assumed he must be of unusual talent, which led to disappointment. More often, however, there was a keen appreciation of the great opportunity presented.

One may sum up this estimate of Edward MacDowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individually the problems confronted with each pupil. He gave of himself unsparingly, and there were few who studied with him who did not feel that music was only a part of what had been learned in their lessons with Edward MacDowell.

I cannot feel that what I have said has much value, save as a record of another personal impression of Mr. MacDowell as a teacher—and it is in that spirit I have written it.

THE art of improvising seems to be lost in these days when music has developed along such complicated lines as to leave inspiration in many cases sadly lacking. Moscheles and Mendelssohn used to have a curious game of improvisation which Moscheles mentions in his own biographical work. "We often," he says, "improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies, and to make fresh ones upon them. Then if I bring in a theme out of his music, he immediately cuts in with one out of mine; then I retort, and then he, and so on *ad infinitum,* like two people at blind men's bluff running against each other."



MACDOWELL'S LAST RESTING PLACE.

WAITING FOR INSPIRATION.

BY JO-SHIPLEY WATSON.

INSPIRATION seldom comes by waiting; we mu force her, compel her to come in and work with When you behold this shy muse at your door do n let her escape, seize upon her without delay and s "Empty your treasure store here, every ounce, even the last item in the bottom of the sack!"

Now for our own help and benefit let us see ho some of our composers have handled this wary Mu It is a well known fact that many composers ha favorite hours for working and every one has h own peculiar manner of doing it.

HOW THE COMPOSERS WORKED.

Haydn (composer of the *Creation*) never work except in full dress. He shaved himself careful powdered himself, placed a certain valued ring up his finger and shut himself up in a quiet room for fi or six hours at a time.

Beethoven (composer of *Fidelio* and the nine sy phonies) was untidy, clumsy and restless. Inspiratio came to him while walking in all sorts of weathe Wet or fair, in heat or cold, he could be seen trud ing along the solitary roadways near Vienna, a sorbed in deepest thought. His ideas came slow and laboriously; his manuscripts were worked ov many times, even his simplest themes were retouche several times before he gave them a definite form.

Wagner (composer of *Tannhäuser* and *Lohengrin* wrote while standing at a desk not unlike an accoun ant's desk. His scores are so clean and faultless tha one might imagine them written by a profession copyist.

Massenet (composer of *Thaïs*) composed only i the morning from five until nine. He worked alway at a table, and his working day was finished at nin A. M.

Mendelssohn (composer of *Elijah* and *Songs With out Words*) was fond of improvising, but in writin he always used a piano.

Rossini (composer of *Stabat Mater* and *Barber o Seville*) seldom used the piano; he found inspiratio while traveling in a carriage or post-chaise.

Mozart (composer of *The Magic Flute*) composed everywhere and under all conditions. In his corre spondence we find the following interesting accoun of his method of work. "When I feel well disposed in good humor and given up to myself altogether when I am alone and have a calm and satisfied mind as, for instance, when I am traveling in a good car riage, or taking a stroll after a good meal, or in bed at night without being asleep, then it is that idea come to me and throng my mind. Those that please me, I retain, and even hum; at least, so others have told me. It seems impossible to say whence they came to me and how they arrive; what is certain is that I cannot make them come when I wish."

Schumann (composer of *Kinderscenen* and *Träumerei*) worked at a table. He rarely wrote down anything in his later years that had not first ripened and matured thoroughly in his mind.

Schubert (composer of over four hundred and fifty single songs with piano accompaniment), like Mozart, wrote anywhere and at any time.

Gluck (composer of *Orpheus* and *Alceste*) composed violently, somewhat after the manner of Beethoven. While walking up and down in the garden or on the lawn he acted out his characters.

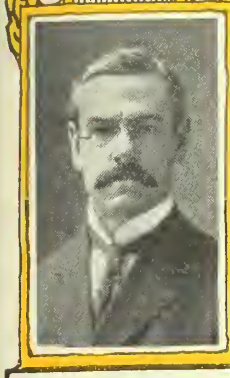
INVOKING THE SPIRIT OF MUSIC.

You see from this that each master had his own way of invoking the Spirit of Music. If this was so with the great immortals why may we not try our fortunes? By all means have a special time for music and at that time appear fresh and clean. Smile when you sit down to practice. Look up and away from the keys. Do not feel that you are harnessed to the piano for an hour. Think often of the privilege it is to sit before this piece of mechanism which is capable of reproducing, through your mind and fingers, the thoughts of the immortals. Think and think of this, and Inspiration, that shy stranger, is sure to find the way to your house.

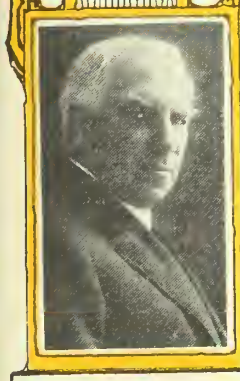
WE must guard against the idea that our present system is founded in nature. The experience that people appear as naturally familiar with the musical relations as if they were born to them, does not by any means stamp the laws of music as natural laws; it is only the consequence of the infinite extent of musical culture.—HANSLICK.

"What is America's Greatest Musical Need?"

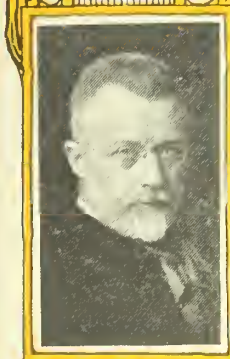
A Symposium by Eminent American Musicians



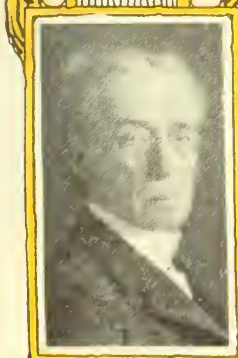
WALTER R. SPALDING



DAVID BISPHAM



PETER C. LUTKIN



Dr HUGH A. CLARKE



ARTHUR FOOTE



EMMA THURSBY



HOLLIS F. DANN



CLARENCE L. HAMILTON



RUPERT HUGHES



HAROLD RANDOLPH

(Owing to the wealth of good things which have come to us for this All American issue our space has been unexpectedly limited and it will be necessary to print in the next issue the contributions to this symposium from such well known men as Arthur L. Manchester, Albert Lockwood, LeRoy B. Campbell and others.—EDITOR OF THE ETUDE.)

David Bispham

(Mr. David Bispham holds a unique place in the affections of the American public. We have no more distinguished baritone.)

America's greatest musical need is thoroughness of study in all branches of the art, especially among singers. In most other fields of endeavor hordes of people, driven by necessity, go to work at something—anything, in an unskilled way—in any way, to make a bare living, while those better prepared succeed better in the fierce struggle for existence. Music sounds so lovely, looks so easy to do, so many persons are gifted with a certain amount of it, and it seems to offer so pleasant a life, laden with such rich rewards, that with siren voice it lures the world to its feet.

The time has now come, however, when the avenues of approach to this enchanted region should be closed to all but those really fitted to tread its hallowed ground, for its precincts are being overrun by multitudes with but a superficial knowledge of their trade. Fifty years ago the spinning jenny turned hand labor from the looms just as to-day moving pictures, phonographs and pianolas are cutting deep into the earning power of actors, singers and instrumentalists, but no mechanism can ever really take the place of living performers; nothing can do that but better performers. The more talented the individual, then the more necessary is it for him to be thorough in everything that pertains to his art, or he may experience the discomfiture of the hare in the fable, who thought he could beat the tortoise in the race, but the slow tortoise preferred to work while the hare slept.

Dr. Hugh A. Clarke

(Dr. Clarke has been Professor of Music at the University of Pennsylvania since 1875. Among his pupils was William Wallace Gilchrist.)

I have an ever-growing conviction that, the principal musical need in America, is confidence in ourselves. The changes that have come about in the attitude of our people towards the art of music, in the last fifty years, are such as to warrant the growth of this confidence. Fifty years ago there was not a composer in America who ventured a stronger flight than a song or an anthem. To-day, we can name an ever increasing number who have successfully essayed the highest forms of composition, and have received the suffrages of an ever increasing musical public.

We have been too diffident to approve of any manifestation of art that has not had the stamp of European approval, but we are growing out of our nonage, have, in fact, reached our majority, and are quite able to judge for ourselves.

Europe has an art history reaching back for many generations; our art history, in music, is hardly two generations old, but it has blossomed wonderfully of late, producing work of which any country might feel proud. Therefore our chief need is to cast off completely the trammels of over-sea opinions—rely with confidence of our own judgment, and thus strengthen the hands of those who have done so much to advance the art in America.

Hollis F. Dann

(Mr. Hollis F. Dann is head of the Department of Music at Cornell University, where he has accomplished remarkable work.)

Every year thousands of pianoforte students in America begin their study of music by mechanically matching the keyboard with the notes on the staff. Long continued repetition of this deadening process leads the musically gifted student to get definite musical ideas from the representation. A large proportion of these students, however, never really read music at all. Reading is getting definite thought from symbols, and is possible only when the reader knows that which the symbol represents.

The method of which the pianoforte student is the victim is prevalent in American music teaching in general. We are continually violating an elementary principle of teaching which bids us teach "the thing before the sign." We are attempting to build the superstructure without a foundation.

Edward MacDowell once said, concerning a class in harmony which he was teaching in a certain institution—"Egyptian darkness is like the sun at mid-day compared with the musical density of these students." He was trying to teach the construction of a language to those who could neither think, read, nor write it.

Music is a tone language, appealing to the ear and learned only through the sense of hearing. The elementary subject-matter is not difficult, is intelligible and intensely interesting, alike to the child and to the adult. Ability to hear what is seen and to see what is heard should be a prerequisite to all other music study, whether it be vocal, instrumental or theoretical.

Systematic and effective ear and eye training for the twenty millions of children in the public schools, for the conservatory student and the private pupil—this is the most important and necessary thing *which is lacking* in America; therefore, it is our greatest musical need.

Arthur Foote

(The splendid attainments of Mr. Arthur Foote as composer, teacher and performer, shows that he practices what he preaches.)

What we need in the United States is to learn that things musical should be done with the same thoroughness that we put into, for instance, engineering. While there are individuals whose standard of performance is right, as a people we are behind. Accurate and exact music is not, for that reason alone, necessarily artistic; but inaccurate music *cannot* be artistic. It may contain the possibilities of art, but nothing further.

Rupert Hughes

(Mr. Rupert Hughes won high distinction as critic, composer and music teacher before his plays and novels made him even more famous.)

WANTED: A MAN.

The greatest musical need of America, to my thinking, is a very great composer or two. We have brilliant men doing noble work; but there is no commanding personality with a tremendous idea.

There should be some composer with a message that would throw part of the people into rhapsodies of enthusiasm and another part into raptures of disgust; somebody who would be reviled and caricatured and bitterly opposed. We have nobody doing anything big enough, new enough, or personal enough to excite anybody's alarm. A great man must alarm somebody.

This doesn't mean at all that we have need for any eccentrics who simply break rules to hear them crackle. We have dozens of these. We need somebody who is going somewhere with all his might and trampling down what gets in his way.

When we ridicule the Richard Strausses, Max Regers, Arnold Schönbergs, Debussys and d'Indys who are getting themselves hissed and stirring up pamphlet wars, we must pay them the tribute of being big personalities with qualities and the defects of their qualities. We may not like them, but we can't ignore them.

I think the foundation is being built. We have a few men who are training up the audiences for such genuises to work on. We have a few symphonies, a few sonatas, a few suites, of very high value, which would honor any composer that ever lived. But the dominating, domineering, damnationing personality is not yet audible.

In songs we have had two or three world-travelers. In military music we have had John Philip Sousa, who swept the globe. In dance music and music hall ballads we have had a few genuises of lowly ambitions. A friend of mine heard the English soldiers marching away from Havre singing *Waiting for the Robert E. Lee*. Our ragtime composers are absolutely unafraid, consequently they succeed brilliantly.

But we have no fearless, tireless, shameless genius in the upper fields of music. Now that Europe is at war and composers and executants of all sorts are being disabled and audiences destroyed, American composers have as good an opportunity to seize the market as American commercial genuises. But where is the man? We are waiting for him with bouquets and brickbats. The latter will be almost more of a tribute than the former.

Peter Christian Lutkin

(Mr. Lutkin is Dean of the School of Music at Northwestern University, Evanston, Ill.)

The great need of this country, musically speaking, is intelligent listeners. We have on the one hand a rapidly increasing number of capable professionals, many of whom never have opportunity for public appearance due to the lack of appreciative listeners. On the other hand, a large majority of our population find their musical wants fully satisfied with the cheap offering of the vaudeville and moving-picture shows. The only hope for betterment of these discouraging conditions is in the public schools. Hence every effort should be made to cultivate the musical taste of the rising generation through good instruction, and above all through frequent opportunities of hearing good music.

Clarence G. Hamilton

(Mr. Clarence G. Hamilton, who is a professor of music at Wellesley College, has himself done much to bring about a better understanding of music.)

My answer is, a deeper and more personal sympathy with music. We have a plentiful supply of performers, and our list of worthy composers is augmented rapidly; but our countrymen, as a whole, have arrived only at the stage where they realize that music is an important art, and are correspondingly conscious of their inability to comprehend it.

There is some encouragement in the fact that this need is becoming recognized by the courses in appreciation which are multiplying in our schools and colleges. But these courses reach only a comparatively few, and the great majority of those who attend concerts still have their ears assailed by a complex mass of apparently meaningless sounds, which artists throw out at them often with a smile of contempt at the popular ignorance of their message.

Music is the most subtle of all the arts; yet there is seldom any attempt at the enlightenment of the listeners as to its significance. Occasionally, as at symphony concerts, there are annotated programs; but these are so befuddled with verbiage and advertisements as to become unintelligible to the average man.

Why not, at a recital, have a few prefatory words spoken by the performer or an assistant, drawing attention to salient points in the music to be given? At a summer school which I have recently conducted, this practice was invariably observed, with the result that the audiences listened with interest and pleasure to programs involving complex modern works. De Pachmann's success is largely due, I venture to say, to his enlisting the sympathies of his hearers by comments which though somewhat eccentric, are nevertheless always illuminating. Similarly, by his appreciative remarks, Mr. Arnold Dolmetsch succeeded in exciting a wave of popular enthusiasm over music that would ordinarily be regarded as hopelessly tiresome.

Why should not every performance of instrumental music, at least, be introduced by some explanation which will give a clue for the auditor to follow? We need to get rid of the formality and aloofness of our concerts, in which the performer poses as a being apart from the common crowd. Let him come into close touch with his audience and share with them the thought of the composer he is interpreting, and his music will speak not simply to the elect few, but, as it should, to the heart of every auditor. If each musician should consider himself a missionary to spread the gospel of his art, our people would soon recover from their bewilderment and music would assume its rightful place, as a necessary factor in their lives.

Harold Randolph

(Mr. Harold Randolph, as head of the splendid Peabody Conservatory, Baltimore, is among the most eminent of American musical educators.)

Please accept my apologies for delay in answering your communication which I found awaiting me on my return to the office. It is, of course, too late now to comply with your request, but if I had time to express myself as to "America's greatest musical need," it would certainly be to the effect that what she chiefly needs is confidence in herself and the courage to throw off the childish dependence upon Europe, and that she should develop her own national spirit. Perhaps the horrible war may force her to stand upon her own feet long enough to convince her that she *can* walk alone.

Walter R. Spalding

(Mr. Walter R. Spalding is Professor of Harmony at Harvard University, and has done much to raise the standard of music in our schools.)

If any useful suggestions are to be made at the kind invitation of THE ETUDE on the subject "What is America's greatest musical need?" I feel that we must go slowly. Superlatives are proverbially dangerous, and music itself, although in its essence simple and direct—in fact a natural phenomenon, like the ocean or the sunrise—in other aspects is the most indefinite and elusive of the arts. Very few people have any clear conception as to the real nature of music, its relationship to the inner and outer world of ideals and events, nor do they realize the part it has taken in the history of civilization and what a permanent influence it should have in their own daily lives. Obviously the two great musical needs of America are that our national vigor, ideality and optimism shall find adequate expression in the works of native-born composers, so that America may stand for inspired symphonies, operas, chamber music, etc. and furthermore that the whole people shall insist upon having plenty of music as an indispensable necessity for their ideals and aspirations, just as they have food for their bodies and boots for their feet. Every one is aware of what an encouraging advance has been made during the past 25 years in the universal demand for music and in the realization and satisfaction of this craving, as may be seen in our public school music, in our public parks and music settlements, and, most important of all, in the music of the home circle. As to the satisfaction, however, of the first need, that for original and inspired composers, it seems to me that we have not yet gone to the bottom and that much of our work has begun at the wrong end. Although we have had already a number of American composers faultless in workmanship and style, their works too often leave us cold and perfectly steady in our seats; they lack fire, passion, fancy, the swing and freedom of a compelling inspiration. For notwithstanding such academic definitions as "Music is the art of thinking in tones" every composer and every genuine music-lover knows that the paramount factor in music is human emotion, and I submit as a working creed that music is the language of emotion controlled by intellect and *not* intellect tinged with emotion. What takes us captive in listening to the best works of Continental composers is the red hot emotion, the unrestrained abandon which sends the thrills up and down our back bones and lifts us from our seats, so that we float on air and entirely forget the concrete world of men and events. Every human being is equipped with certain emotional and imaginative powers and these are just as basic and important parts of our make-up as our muscles, lungs or assimilative machinery. The American attitude too often seems to be that to have emotions at all is suspicious and to display them quite shocking. But in music, in distinction from literature which writes *about* things, and the concrete arts of painting, sculpture and architecture, the emotional impulse is the whole thing. For music comes from inside out and to live and to awaken the hearer must be born of inner fire. Before we succeed in founding a living school of American composition far more serious attention, it seems to me, must be paid to our emotions and imaginations. They must be recognized as the elemental forces in all artistic expression, must be cultivated and stimulated. Our conservatories and music departments are of little avail unless *what* is said, the content, is considered of far greater import than how it is said. In life, in nature and in art, love, emotion and sympathy are the all in all, and the coincidence is not meaningless between the saying of the boy on the street, "tis love that makes the world go round" and those sublime words "God is love." Music and deeds without the warmth of love are in very truth mere tinkling cymbals.

Emma Cecelia Thursby

(Mme. Emma Thursby is one of the greatest sopranos America has yet produced, and is a distinguished teacher.)

Whatever "America's greatest musical need" may be, America is prepared to meet it. The "Melting Pot" is also a music box.

Are Americans growing more musical?

Well, America is growing more musical. The amalgamation which has made this country so great in other ways has affected it strongly in music. I believe America is destined to become the musical center of the world. Our national characteristic—to have the best—has made us exacting; it will go further and make us critical, then we shall rush forward with strides. When we realize how valuable opera in English is to us as a people, we shall come to a proper appreciation of our language. English diction must be improved in singing, and used with the same respect, the same clear enunciation as French or Italian. The complaint, "It sounds so commonplace in English," is met with the statement, not more so than French or Italian, to the French or Italian. Bonci gave Americans a splendid lesson when he sang in English. By his superb method he lifted the language to its rightful dignity. One of the best singers of English text I ever heard was a German, who gave our language the same painstaking care he gave French or Italian, avoiding any of the slipshod slovenliness of enunciation with which some American singers almost degrade their language, frequently sacrificing the beauty of the musical vowel tone, by over elaborate emphasis of consonants. I wish that even half the enthusiasm now given to dancing could be diverted to singing. This could be easily brought about without financial loss.

Oh! for a pioneer to establish singing halls. Why not, as well as dance halls? We have not hitherto been considered a dancing people, but unexpectedly we have bounded into the terpsichorean limelight with amazing results, displaying remarkable adaptability. Wholesome and fine for us, so long as we keep it fine and wholesome. What might not come of the singing halls? The vocal organs are as conveniently used as are the feet, and singing halls would not involve the troublesome question of suitable clothes. I venture the opinion that if free, or almost free, singing halls were opened, where lonely folk, who now go to uncongenial places, could drop in and help sing their favorite songs, a real hunger would be satisfied, the children would be wonderful factors, and marvels I am sure, would come of it. The people of America want to be part of the game; looking on and listening is a lonely business. A great need is that the people should be encouraged to be as musical as they can, and to grow more musical by trying to make music. If we wait too much for the result of disciplined instruction we lose the colossal contribution of the masses. If we are to be really musical, the masses are the first consideration. The specially gifted can always make their way. The ordinary people, with ordinary voices, would patronize singing halls

The Romance of Stephen Collins Foster

By GEORGE P. UPTON

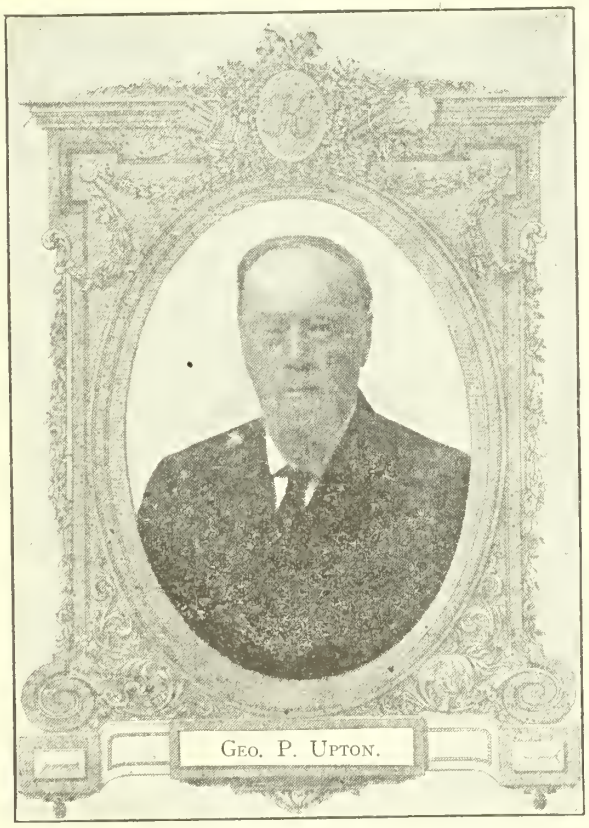
[EDITOR'S NOTE: *Mr. George Putnam Upton was born just eighty years ago (Oct. 25, 1834) at Boston, Mass. He graduated from Brown University in 1854, and entered the journalistic field in Chicago in 1855. We do not possess a more spirited or engaging writer even among the men of half Mr. Upton's age, who look upon him as the Dean of Music Critics of our country.*]

FIFTY years have come and gone since Stephen Collins Foster wrote his last song, *Beautiful Dreams,* and then passed into the dreamless sleep. Let us hope that when he awoke in the Better Land, beautiful dreams which were never realized in his sad lifetime came true at last. It is fitting that this anniversary should be recognized, for Foster was essentially and distinctively an American composer, whose work was original. He wrote out of himself, without the education of the conservatories and entirely free from European influence. His songs are the individual expression of his temperament, mood and feeling—naive and original utterances, unlike those of any other American song writer.

Stephen Collins Foster was born at Lawrenceburg, Pa., amid the ringing of bells and booming of cannon, on July 4, 1826. He was of Irish descent. His father was a merchant and an amateur violinist. His mother, a Maryland lady of culture, was a lover of music and fond of writing poetry. In 1840 young Foster attended an academy at Athens, Pa., and in 1841 entered Jefferson College at Cannonsburg, Pa., and during his student days evinced a predilection for the languages, especially French and German, and was possessed of considerable skill as a draughtsman and painter. His love of music revealed itself at an early age, for at seven he learned to play the flageolet by himself. After his graduation he became a bookkeeper for his brother, but his leisure time was spent in writing little songs and piano pieces, in which pleasant tasks he was greatly encouraged by Henry Kleber, a Pittsburg musician, who recognized the boy's talent. His songs were at first written for a little group of young friends who met at his brother's home once a week and spent many a cosy evening singing them. One day a minstrel troupe came to the town and after going to the entertainment Foster resolved to write a song and offer it to them, little dreaming it would be accepted. The song was *O, Susanna.* It was not only accepted but made an instant success, and in a short time was sung all over the country. No more bookkeeping for Foster. He decided to be a musician and devote his talent to song-writing. As New York offered him the most promising opportunities for his work, he went there and began writing most industriously.

FOSTER'S LACK OF BUSINESS ABILITY.

His fame had now increased so rapidly that there was a demand for every song he produced. Under ordinary circumstances he should have accumulated a handsome competence, for his songs sold by thousands. Over half a million copies of *Old Folks At Home* alone were purchased by the eager public, but Foster realized very little from the sale of this or any of his songs. He even sold to George Christy, the manager of the Christy Minstrels, the right to use his name as author and composer, on the first edition for $400. There were several reasons why Foster became an easy mark for the greed of certain publishers. He had no ideas of business whatever. He was gentle, easy going and easily persuaded. Worse than all else, he had become dissipated and his habits and weakened powers of resistance easily made him the victim of sharp dealers. In the very height of his success he often found himself forced to part with a song for the trivial sum offered him. Under such circumstances it is natural that he should seek consolation in conviviality. His lodging place was a cheap hotel in the Bowery, his principal resort a grocery store, in the backroom of which he wrote many a song upon wrapping paper furnished him by the proprietor, who had become interested in him. It is a pitiable story. Loving music, he heard none. With a loving nature he



GEO. P. UPTON.

wandered the Bowery and saw no face he knew. After producing songs, the royalties of which should have brought him thousands of dollars, he was in comparative destitution. No wonder that he became more and more dissipated. But still he worked on and the pittance he got for each new song kept him alive. But one day when ill he stumbled in his room and fell, from the results of which and his fever he died. His death occurred in 1864, and he was buried in Pittsburg. Thus lived and worked and died this song-writer whose career reminds one in many ways of that of Edgar Allan Poe. The originality and individuality of his untutored work are a sufficient proof that if he had had the advantage of study and his life had been happier, he could have produced much greater work. And yet, several of his songs, though written over half a century ago, are still cherished by the people and retained in concert repertoires.

FOSTER'S COMPOSITIONS.

Foster's first composition was the *Tioga Waltz,* written for four flutes, his first song, *Open Thy Lattice, Love,* written in 1842. One hundred and seveny-five songs are credited to him which number probably does not include those he wrote in boyhood. The best known of these are *Nellie Was a Lady, Louisiana Belle, Old Uncle Ned, O, Susanne, My Old Kentucky Home, Old Dog Tray, Massa's in the Cold, Cold Ground, Gentle Annie, Willie, We Have Missed You, I Would Not Die in Springtime, Come Where My Love Lies Dreaming, I See Her Still in my Dreams, Old Black Joe, Laura Lee, Old Folks at Home, O, Boys Carry Me Long, Nellie Bly, Nancy Till, Maggie by my Side* and *Ellen Bayne.* The melody of the last named was used later for *John Brown's Body.* His last song, written in the year he died, was *Beautiful Dreams,* as already stated. It is not generally known that during the Civil War period Foster wrote four war songs: *We're a Million in the Field, Stand by the Flag, For the Dear Old Flag I'd Die* and *Was My Brother in the Battle.* That they were not better known at the time and since have been forgotten is probably due to the fact on the one hand, that in the North war lyrics were as thick as "the leaves in Vallombrosia," and on the other that his four lyrics were songs of occasion and were overshadowed by his individual songs.

This much for the life career of Stephen Collins Foster and the products of his talent. What of him as musician and man?

FOSTER AND THE NEGRO FOLK-SONG.

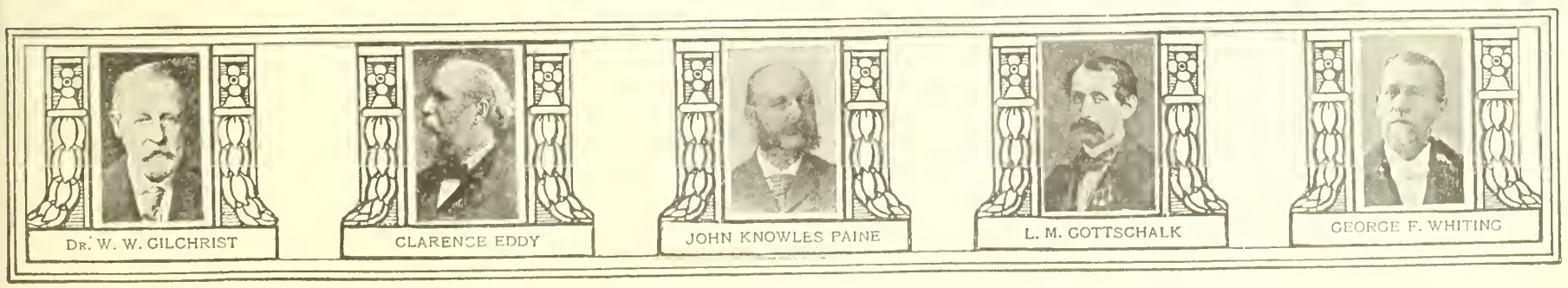
Foster has sometimes been called the American folk-song writer, and is usually designated as a writer of negro melodies. Neither of these designations seem to me correct. The only American folk-song singers have been the negroes themselves when they were in a state of servitude. *Old Dan Tucker,* the words of which are familiar, is a genuine sample of the negro folk-song as well as the old sacred slave song, *Swing Low, Sweet Chariot.* The negro folk-song had a flavor all its own as witness this drinking song:

De ladies in de parlor,
Hey, come a rollin' down—
A drinking tea and coffee;
Good morning, ladies all;
De gemmen in de kitchen,
Hey come a rollin' down—
A drinking brandy toddy:
Good morning, ladies all.

Or this peculiar lyric:

"Cow boy on middle e' island—
Ho! melecty, ho!
Cow boy on middle e' island—
Ho! melecty, ho!
Missis eat de green persimmon,
Ho! melecty, ho! [Repeat]
Mouf all draw'd up in a pucker,
Ho! melecty, ho! [Repeat]
Staid so lite she went to supper,
Ho! melecty, ho! [Repeat]

The negro folk-songs are characterized by frequent repeated idiomatic expressions, utter negligence with regard to rhyme, and a generous disregard of metre as



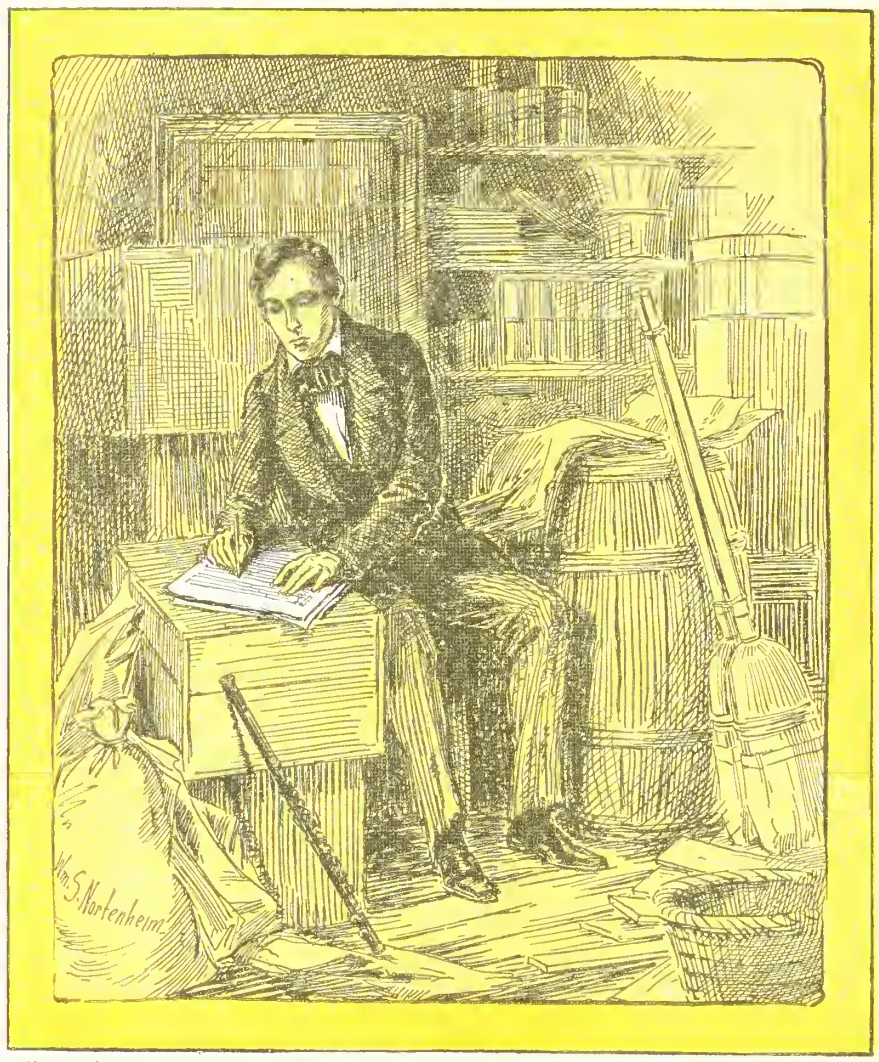
DR. W. W. GILCHRIST | CLARENCE EDDY | JOHN KNOWLES PAINE | L. M. GOTTSCHALK | GEORGE F. WHITING

we.. as the constant iteration of the refrain, qualities which are not to be found in any of Foster's songs. These songs disappeared with the slavery system and were followed by W. Dan Rice songs like *Jump, Jim Crow, Dandy Jim* and others. They had their day until *O, Susanne* appeared, which left the field to Foster. His songs seem to me sentimental ballads, having the negro life and habits for their subject rather than negro melodies. Foster is said to have visited camp meetings and picked up some melodies which he adapted, but most of his melodies are his own and the words also except in one or two instances. At the same time they were different from any songs which had appeared before ever their vogue was universal. They even crossed the water and were translated into European and Asiatic languages. It may be added that nothing like them has appeared since his death, in this respect they are unique.

THE CHARM OF SIMPLICITY.

He had many imitators but none of them could equal him. His songs are invariably simple in construction but are never trivial. Both the melody and words are refined. Indeed there is not a vulgar expression in any of his songs. The accompaniments are also simple. The general characteristics of his lyrics are gentleness and sweetness, with often a touch of pathos. They are both individual and original. His songs indeed appear to have been a reflex of his own lovable traits. Their effect upon the popular heart was shown over and over again when Patti, Nilssen, Paepa-Rose and other artists used them as encores. The responses were always more enthusiastic and fervid than the more pretentious program numbers received. It is well known that Thackeray during his American visit attended the entertainments of the Christy Minstrels in New York more than once, and at a time when the Foster songs were their principal features. His tribute to their effect is an eloquent one:

I heard a humorous balladist not long since—a minstrel with wool on his head and an ultra-Ethiopian complexion—who performed a negro ballad that, I confess, moistened these spectacles in the most unexpected manner. They have gazed at dozens of tragedy queens, dying on the stage and expiring to appropriate blank verse, and I never wanted to wipe them. They have looked up, with deep respect, be it said, to many scores of clergymen in pulpits, and without being dimmed, and behold, a vagabond with a corked face and a banjo sings a little song and strikes a wild note which sets the whole heart thrilling with happy pity.



"Foster haunted the back room of a corner grocery because there he could be alone and could depend upon the storekeeper to supply him with wrapping-paper upon which to write his songs."

STEPHEN FOSTER, THE MAN.

As a man, Foster was sensitive, retiring, lovable in disposition, and unusually gentle, and these qualities which are generally so much admired undoubtedly in his case contributed to aid in his downfall and the sad close of his career. Though he conferred happiness upon thousands he knew little of happiness himself. Though the whole country knew his songs few knew him personally and in the great city of New York the least familiar sight to him was a person with whom he was acquainted. It is a sad spectacle that of Foster, secluded in a shabby Bowery tavern, and haunting a corner grocery back room because there he could be alone and could depend upon the storekeeper to supply him with wrapping paper upon which to write his songs. And then to sell his songs for a mere pittance, driven by sharp necessity, to customers who would dispose of them for a small fortune! And still keeping on the downward way, but still working to keep body and soul together! And then the end, alone and sudden! The comedy finished! I wonder what this sensitive and refined creature thought as he penned his last song, *Beautiful Dreams*. Were they the dreams of boyhood? The dreams when he made his first success? Or were they dreams of something beautiful to come, as he felt his end drawing near, when he must say good night:

The head must bow and the back will have to bend,
Wherever the darky may go.
A few more days and the trouble all will end
On the field where the sugar canes grow.
A few more days for to tote the weary load
No matter, 'twill never be light.
A few more days 'till we totter on the road,
Then my old Kentucky home, good night.

He wrote the people's songs. What higher or more fitting tribute can be paid him! Said old Andrew Fletcher, of Saltown, in a letter to the Marquis of Montrose: "I knew a very wise man that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation." His life has been compared with that of Poe, "whom unmerciful disaster followed fast and followed faster." But his life does not seem to me such a tragedy, for in Poe's case "My soul from out that shadow that lies floating on the floor, shall be lifted—never more." In Foster's case, the shadow was lifted by song, for in his songs there is no word of despair or remorse. There may be

Short swallow flights of song that dip
Their wings in tears and skin away

but through them all runs a vein of tender and refined sentiment, reflex of an inner serenity that could not be disturbed by outward misfortune, or physical weakness.

THREE PRINCIPLES OF MUSICAL MEMORIZING.

BY WILBUR FOLLETT UNGER.

In a recent issue of one of the New York dailies, I read an interesting article by that gifted writer, Ella Wheeler Wilcox, in which she expounded the three principles of human development,—the physical, the mental and the spiritual. And in her own beautiful language, she explained that it is only by combining the three principles that we can hope to reach the ideal of perfect development.

In somewhat like manner, may be explained the three principles of musical memorizing, the combination of all three of which is necessary for successful effort. These three principles, like the recipe given by Mrs. Wilcox, are the "physical" (or automatic), the "mental" (or visual), and the "spiritual" (or aural). Let us take each of these separately and analyze it:

Constant repetition of a certain act inevitably produces a kind of "muscular" memory, so-to-speak, which is known as automatic action. Thus, we are able to sit at the piano in the dark and play while we converse with a friend at the same time, without *thinking actively* of a single note. To test this branch of your musical memory, lay a table-cloth over the entire keyboard, and try to play some piece that you have learned; or some evening, turn out the lights in your music room and try to play in the dark.

By the visual or mental memory, we recall the printed page just as we call to mind the image of a picture of the face of an absent friend. Just as the lens of a camera fixes the image of the object it faces upon the sensitized plate or film, so should the pupil's eyes fasten upon his brain the impression of the printed notes. To test your ability in this, look at a measure or two of music for a few minutes, concentrating your mind upon it; then putting it aside try to play the passage, and see how faithful your reproduction is.

In the "aural" or, as I like to term it, "spiritual" method (for it is certainly not connected with *physical* hearing), one listens to the melodies and harmonies and reproduces them in like manner to the pianist who "plays by ear." To prove whether you have a good "ear" for music or not, ask some friends to "dictate" a line of music to you; that is, to sing or play over a tune that you have never heard before, and then try to write it on paper, or, if you cannot do that, to play it or sing it yourself.

It is true that some pianists memorize more easily than others, but it is certain that any student who earnestly desires to accomplish this end, and who combines these three principles, will by patient practice be successful.

The artwork which through all ages must be considered the most complete is the drama; because in the drama the highest and deepest artistic purposes can be given the proper expression.—Richard Wagner.



The Etude Master Study Page



1829—THE REAL WM. MASON—1908

"The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education."—Dr. Mason in 1901.

DR. MASON'S PERIOD.

Looking over the great sea of history one views an interminable expanse of waves. Waves of war and waves of peace. Waves of human industry and waves of idleness. Waves of brilliance in human achievement and waves of mediocrity. Following our last war with Great Britain, there was in this country what was called an "era of good feeling." The making of a new country was a big task for big men, and they were not wanting in our early national history. Henry Clay, Daniel Webster, John C. Calhoun and Andrew Jackson ("Old Hickory") were types of Americans singularly representative of the youthful vigor and force of the United States. It is not surprising, then, that in our musical culture of the time we should find such a stalwart as Lowell Mason who in many ways was not unlike the great statesmen of the period in his ceaseless industry, his breadth of view, his native keenness and his patriotic desire to do something of permanent value for his country.

DR. MASON'S ANCESTRY.

Dr. William Mason, was the third son of Lowell Mason, of Medfield, Mass., and of Abigail Gregory, of Westborough, Mass., his wife. Both parents were of a long line of New England ancestry. In 1830, Robert Mason, an Englishman, came to the United States and landed at Salem. His son Thomas settled in Medfield, Mass., and the homestead lands he acquired have remained in the possession of the Mason family ever since. When the village of Medfield was burned by the Indians in 1676 Thomas Mason and two of his sons were slaughtered. Lowell Mason was born January 8, 1792. He was instructed in the elements of music by local teachers, and when the young man went to Savannah, Ga., to take a position he became the pupil of F. L. Abel, who encouraged him to compose hymns. In 1822 he published a collection of music known as *The Boston Handel and Haydn's Society's Collection of Music.* This was remarkably successful and was widely used in the choirs and the singing schools of th day. Such works were in great demand in that day and we are not surprised to learn that one of his books brought him the sum of $100,000.00 in royalties. This sum seems inconsiderable when we remember how extensively Dr. Mason's hymns, *Nearer My God to Thee Greenland's Icy Mountains, Boylston, Hebron, Olivet* and others have been sung, and the comfort and inspiration they have brought to thousands.

Dr. Lowell Mason's efforts to promote musical education in the public schools were too important to estimate. He worked night and day to spread the gospel of music. Even in Boston he was obliged to serve without pay for one year to convince the City Council that music in the schools deserved public support.

MUSIC TEACHERS' ASSEMBLIES.

Another innovation of Lowell Mason was his plan of assembling music teachers in classes. At his Academy of Music in Boston teachers came from most of the eastern States for the purpose of refreshing their musical information. In 1837 he went abroad and learned much from European methods. His published experiences, *Musical Letters from Abroad,* all show that he was in many ways far in advance of his contemporary Americans in his appreciation of what was needed for the music of America of that time. Indeed, it was through the efforts of Lowell Mason, George J. Webb and Henry Schmidt that the first Beethoven Symphony performance took place in America in 1841, when the Fifth was given with the aid of a symphony orchestra of twenty-three men, conducted by Henry Schmidt.

After a long life of constant activity and real value to American music, Lowell Mason died at Orange, N. J., in 1872. It is interesting to note that Barachias Mason, grandfather of Lowell Mason, who graduated from Harvard University as long ago as 1742, was a well-known teacher of singing schools. Daniel Gregory Mason, the well-known writer and composer, and Henry Mason, are nephews of Dr. William Mason.

EARLY YEARS.

Dr. William Mason was born in Boston, January 4, 1829. His father was then organist of the Bowdoin Street Congregational Church, in Boston. When the boy was a tiny tot of seven Lowell Mason placed him upon the organ bench and let him play the hymn *Boylston* while the choir sang. His instruction had come principally from his mother, although his whole home atmosphere was musical.

Lowell Mason saw a valuable asset in his son, and took him to frequent conventions where the boy played the piano accompaniments. The boy's next teacher was a congregational clergyman in Newport, R. I., the Rev. T. T. Thayer. There he commenced playing the organ for the church services, and this shortly led to a regular appointment as organist of a congregational church in Boston.

William Mason's first public appearance as a pianist took place in 1846 at the Odeon in Boston, where he performed the accompaniment for a string quartet.

At this time Henry Schmidt, a violinist, who also taught piano, was one of the leading musicians of Boston, and young Mason was placed under his care. A tale of student days is given in Dr. Mason's very interesting *Memories of a Musical Life.* The boy dreaded regular practice and would far rather spend his time in improvization. Schmidt scolded him for it. Accordingly William prepared the next lesson with especial care When the lesson time came he was nervous and was again scolded for failure to practice. This made him indignant and he neglected his practice entirely. When the next lesson came he played so well that his teacher complimented him, and it was then that the student learned that practice may not show its real worth at once, but may affect later work in an astonishing way.

YEARS ABROAD.

In 1849 William Mason set out for Bremen on the side-wheel steamer *Herrmann.* It will be remembered that this was the year of the famous insurrection in Saxony, in which Richard Wagner took an unfortunate part. Mason had planned to study with Moscheles in Leipsic, but abandoned it for a trip to Paris, where he had a chance meeting with Meyerbeer. From Paris he went to Hamburg, where he stayed for a time with the music publisher Schuberth. Schuberth took a great interest in the talented boy and suggested that he dedicate a recently written piece, *Les Perles de Rosée,* to Liszt. Liszt, at the instigation of Schuberth, accepted the dedication, and with this encouragement the young man felt emboldened to write to the greatest pianist of the time, and ask if he might become a pupil of the master. The reply came couched in such words that Mason misunderstood Liszt's meaning. The result was that instead of going at once to Weimar to become a pupil he deferred this until four years yater. He did, however, visit Liszt at Weimar on the occasion of a Goethe Festival, and was most cordially received.

IN LEIPSIC.

In Leipsic Liszt first studied with Moscheles. Moscheles had been a pupil of Dionysius Weber, who had been so conservative that he abhorred Beethoven. Mason was accordingly surprised to find that Moscheles had himself turned into a conservative and would have nothing to do with Chopin. In later years the famous American teacher wrote, "They forget that in their youths they laughed at or criticized their elders for the same pedantry of which they themselves afterward became guilty."

It was the good fortune of young Mason to meet and converse with many famous musicians, among the first of whom was Robert Schumann, who gave him his autograph.

While in Leipsic Mason studied with Moritz Hauptmann in harmony and counterpoint, and with Ernst Friedrich Richter in instrumentation. Hauptmann, by the way, was induced to examine a book of Lowell Mason's hymns, etc., and after a careful perusal reported that he was very much gratified with the harmonies and the leading of the voices adopted by the American composer.

In 1852 Mason had the good luck to meet a brother of Richard Wagner (Albert Wagner), and in this way found an introduction to the master, who was just then beginning to be recognized as a great composer. The meeting came about in Zürich while young Mason was on a tour with his parents. Wagner made a very great impression upon the American student. Mason found him "more like an American than a German," and tells of a long fluent monologue in which Wagner devoted himself to Mendelssohn. Wagner invited Mason to go on a foot tour with him, but this was not possible because Lowell Mason and his wife were more or less dependent upon their son as an interpreter.

WITH DREYSCHOCK IN PRAGUE.

In 1850 Mason went to Prague, Bohemia, to study with Dreyschock who at that time had a great reputation as a teacher of technic, particularly octave playing. Mason remained with him for over a year taking three lessons a week and practicing five hours a day. Before leaving, the American pianist appeared at a public concert in Prague, playing Dreyschock's *Salut à Vienne.*

In 1852 Mason spent the better part of the Winter in Frankfurt am Main where he met many interesting musicians, among them Anton Schindler, Beethoven's friend. In the following January he was invited to Sir Julius Benedict to go to London to play at a concert at Exeter Hall.

WITH LISZT AT WEIMAR.

In April, 1853, Mason decided to make another attempt to study with Franz Liszt, and accordingly went direct to Weimar. Liszt informed him that he had been waiting for him to come for four years. Mason, much astonished, then learned that he had mistaken the master's letter. At the time Liszt had only two other pupils, Karl Klindworth and Dionys Pruckner, Joachim, Raff and Hans von Bülow, however, frequently came back to the lessons, which were never given at set hours and which were free to the pupils, Liszt receiving his income from other sources. Raff became very much attached to Mason, and when, nineteen years later, Mason visited him in Frankfurt Raff ceased his lessons the moment he heard that he had arrived and came running downstairs to greet his old friend by flinging his arms around his neck and hugging him.

DEBUT IN THE HOMELAND.



WILLIAM MASON AS A BOY.

In 1854 Dr. Mason returned to America with his parents and settled in Orange, N. J., a suburb of New York City. He determined to undertake an American tour, but met the difficulty of persuading the public that a whole evening of piano playing not interspersed with singing or some other form of music could be made interesting. Even Gottchalk depended upon assistance of this kind, and the piano recital was altogether new to America. A part of his program was to improvise upon themes submitted to him by the audience. Some of his work was done in the Middle West at a time when that came not so far from the frontiers of our settled sections. Once when the heat had been excessive he had the bravery to appear in a costume composed of the upper part of a linen "duster" in lieu of a dress coat.

While the programs of the time were more or less primitive Mason always saw to it that there were representative numbers by Chopin, Liszt, Beethoven, Bach and Schumann, but it must have been very strange for the young man so recently emerged from the great music centres of Germany to have his audiences request him to edify them by playing *Yankee Doodle* with one hand and *Old Hundred* with the other.

WORK IN MUSICAL EDUCATION.

In 1855, Dr. Mason started his work in music teaching, which continued for half a century. His first position was in a fashionable school for girls in New York. He was equipped with the best imaginable training in music, a life long association with famous musical people, a natural tendency to investigate technical problems seriously and conscientiously, and a similar native ingenuity in devising special exercises based upon scientific principles to solve troublesome matters. From the very start he found that a proper attention to rhythm in all his technical exercises was very essential.

INGENIOUS TECHNICAL EXERCISES.

He also introduced the use of the full arm in such a manner that a particularly responsive touch was insured. Next he employed the famous two-finger exercise through various forms in such manner that very rapid results ensued. This exercise was highly endorsed by Franz Liszt, who also used it in his own daily practice as a time-saver in technic. Finally Mason saw the necessity for the publication of his valuable exercises in book form, and the ultimate result of this was *Touch and Technic*, a work in four volumes, the first of which was devoted to the two-finger exercise, the second to scales, the third to arpeggios and the fourth to octaves and bravoura playing. Up to that time books upon technic had been very much the same in all essential details. Here at last was a work representing new and original thought with explanatory notes written by an able teacher. Practical teachers saw at once that there were ideas and exercises of a new and most interesting character. The work was exceptionally successful from the start, and has won the highest praise, not only from Liszt, Joseffy, Gabrilowitsch, Paderewski and other great virtuosos, but from thousands of teachers who employ it constantly in their daily work.

THEODORE THOMAS.



WILLIAM MASON
at the age of eighteen.

In the fifties Mason associated himself with Theodore Thomas, Joseph Mosenthal, Carl Bergmann and George Matzka in chamber music concerts, which were given with great success at Dodworth's Hall at Broadway and Eleventh Street, New York. The club was most progressive in its programs, Brahm's Trio for piano, violin and 'cello being one of the numbers played in 1855 at the first public concert. The quartet was known as the Mason-Thomas quartet and made innumerable successful appearances. Their programs were perhaps of a higher order than those of either Gottschalk or Thalberg who had long been the lions of New York.

Mason knew Gottschalk very well indeed and tells how the older pianist advised him to avoid Schumann because his music lacked "melody, spontaneity and naiveté." Mason speaks of Gottschalk's clear, sparkling playing in the highest terms but makes a point of declaring that Gottschalk was incapable as an interpreter of classical music.

Thalberg and Mason were the best of friends. The former lived in the home of Mason's brother at East Orange for some weeks and Mason was in daily association with him, playing duets with him and in fact learning much from the great contemporary of Liszt. Mason calls attention to the fact that Thalberg's very fluent technic was the result of not striking the keys from too great a height.



DR. MASON AT THE PIANO.

A MASON PROGRAM.

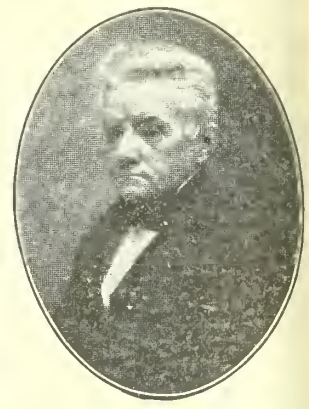
Many of the compositions of Dr. Mason which have become popular are far from being simple. The following is a representative list:

	Grade
Danse Rustique, Opus 16	6
Danse Rustique, Opus 16 (four hands)	5
Home, Sweet Home (to be played with one finger as a pedal study)	4
Monody, Opus 13	5
Prelude in F, Opus 46, No. 2	6
Silver Spring, Opus 6	8
Spring Dawn, Mazurka Caprice, Opus 20	6
Toccatina, Opus 46, No. 1	7
Sabotiere (Dance of the Sabots)	6
Danse Antique, Opus 38	3
Au Matin, Reverie	3
Ballade and Barcarolle	3
Novelette	6
Serenata (from a piece for piano and 'cello)	4
Two Album Leaves, Opus 45	4

Dr. Mason also did splendid service in editing new editions of famous masterpieces for the piano.

A REMARKABLE CAREER.

Dr. Mason's eighty years enabled him to view the development of music in America from a standpoint which few other men possessed. His personality was such that he made many friends, and from them he learned their most intimate views. All the American musicians of note he knew as his brothers. Among his intimates were W. H. Sherwood, W. S. B. Matthews and E. M. Bowman, none of whom survived him by many years. His pupils have been exceptionally successful as pianists. Dr. Mason's playing was particularly clear and clean. Every phrase was finely cut, and his inborn rhythmic sense and delightful touch gave it a charm that many will never forget. E. M. Bowman described it in these words:



DR. LOWELL MASON.
Father of William Mason.

"To him music was the art beautiful. Tone that was strident or noisy, effects that were extravagant and bizarre, found no toleration in his playing, his teaching, or his hearing."

The wide span of his life took him from the days of Moscheles and Dreyschock to those of his later intimates, Hans von Bulow, Edvard Grieg and I. J. Paderewski. His artistic sympathy touched all boundaries of his art.

In 1872 Yale University conferred the honorary degree of Doctor of Music upon Mason in recognition of his valuable services for music in the United States.

Dr. Mason died in New York of heart disease, July 14th, 1908, beloved by hosts of friends and pupils.

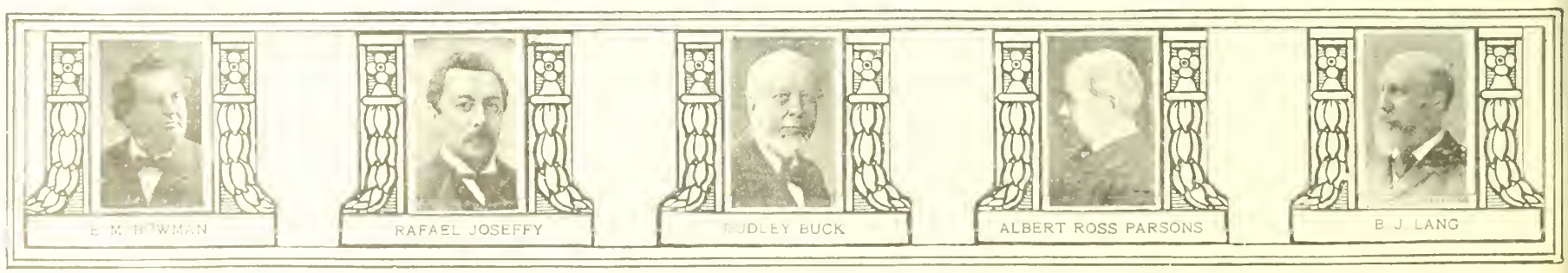
DR. MASON'S COMPOSITIONS.

On the whole, Dr. Mason is very greatly under-appreciated as a composer. He had a distinctive style in many of his works, and his melodies are often rich and spontaneous. While he did not succeed in leaving us anything of permanent value in the so-called larger forms, there are many of his pianoforte works which are marked by a finish and character which place them among the finest pieces composed for the instrument.

As a composer Dr. Mason holds a unique position. It was possible for him to cater to the public taste to the extent of writing a somewhat bizarre galop after the fashion of the concert pieces of the time. We must remember that in a growing country there must be log cabins before there can be palaces and temples. At no time, however, did Dr. Mason stoop to mercenary depths, but he was not above taking little themes like *Malbrook* (*We Won't Get Home Until Morning*), *Buy a Broom* and *Polly Hopkins*, and making a very charming series of first grade duets from them.

ANTON RUBINSTEIN.

In 1854 Mason met Rubinstein in Weimar and a strong friendship between the two men was the result. When Rubinstein came to America, in 1872, he naturally saw a great deal of Mason, who in turn was only too glad to cultivate such a friendship. Upon his departure for Europe Rubinstein proudly displayed a set of variations upon the theme of *Yankee Doodle* which he had dedicated to Mason. Some years later Paderewski, who knew nothing of the Rubinstein variations, surprised Mason by informing him that he had written a *Yankee Doodle* phantasie and intended dedicating it to the American pianist. It was with some difficulty that Dr. Mason explained that *Yankee Doodle*, while inspiriting, was not our national anthem.



NOTED CONTEMPORARIES AND COLLEAGUES OF DR. MASON.

Interesting Studies in Piano Touch

By the distinguished American
Pianist—Teacher—Composer

HENRY HOLDEN HUSS

[*Henry Holden Huss was born at Newark, N. J., June 21, 1862. His father was a musician of note and taught his son during the early years. Later Mr. Huss studied with the American specialist in Theory, O. B. Boise, and then at the Munich conservatory under Rheinberger. He has written works in larger form which have been performed by foremost American symphony orchestras. He has also appeared as solo pianist with leading orchestras. He married the accomplished singer, Hildegarde Hofmann, and settled in New York City, teaching and giving noteworthy recitals in conjunction with his wife.*—EDITOR OF THE ETUDE.]

A NOTED police magistrate in one of our largest American cities remarked that, after an extended experience of many years, he had come to the conclusion that in thousands of cases which had come before him an overwhelming percentage had wrong as well as right on both sides. So it seems to the writer on the important and vexed question of artistic piano touch—with, roughly speaking, two widely different points of view taken by very well-known and famous pianists—both sides are in the right to a certain extent.

Let us see what these two points of view are. One side finds the solution and explanation of what constitutes an artistic piano touch in a purely esthetic aspect of the question. They hold that there is practically no difference between one person's touch and another's, that the quality of tone is the same howsoever the impulse is given the hammer to set the string in vibration. Some musicians of this cult actually take such an extreme and false position as to claim that an untutored child's touch and the touch of a cultured pianist are identical, that the only difference between them lies in the fact that the child has no artistic standards, no trained emotionality, no power of subtle gradation, no experience; while the artist has all these in a highly refined degree. If I should give the name of the famous pianist who is said to have taken substantially the above position, the readers of THE ETUDE would gasp with incredulous amazement.

The other "camp" maintains that artistic piano touch can be taught to *anyone*, that it is only a question of the adjustment and use of finger muscles, the weight of the arm, etc., used in certain fixed ways; and that it is not at all a question of taste, artistic judgment and temperament, etc. Now, as the musical doctors have held and are still holding such contradictory opinions, how can the inexperienced student of the piano arrive at a satisfactory solution of this vitally important question? Like our police justice, referred to at the beginning of this article, we are forced to conclude that there is right on both sides. In other words, that it is a judicious blend (as painters would say) of science and art, of nicely adjusted muscle action and emotion, and poetical feeling. (It would be difficult to say just how many ounces of each!!) *A propos* of the last sentence, I was told recently that a famous technical pianist, who had been repeatedly criticised for his want of temperament, finally got very much worked up on the question and plaintively said to a friend, "I must study harder than ever this summer, and get some temperament into my playing." One is tempted to inquire if he expected to purchase it in pound packages at the corner grocery!

MUSICAL TOUCH A MATTER OF DEVELOPMENT.

You will hear some teachers say, "A touch cannot be taught, one must have a natural aptitude for it," etc. This is old-fashioned and frankly erroneous. It *is* true that musical taste, etc., can only be *developed* and not *created* by the teacher; but given a reasonable amount of musical aptitude, it is possible—if the teacher knows how—to teach a pupil to sing a melody on the piano with the fingers, as well as to play staccato and legato. It is surely important to commence the study of artistic touch very early in the student's career.



HENRY HOLDEN HUSS.

This necessitates an artistic teacher to start with. A *sane* parent does not believe that *any* kind of food made by an inexperienced manufacturer and prepared by an inexperienced cook is *good enough* for a little child's nourishment and physical growth; therefore a *sane* parent ought also to realize that it takes an experienced and cultured teacher to properly teach a child the difficult art of playing on the piano. It is really tragic to think of the time and money wasted by subjecting a young and tender and ardent child to the bungling, inexperienced or wrongly-taught teachers' faulty methods. I know that many teachers believe that one of the most important touches in modern piano playing—melody pressure touch—should not be taught to children, but I have myself often heard children of average talent, seven and eight years old, play with a delicate pressure touch, with relaxed arm muscles, etc., in a way that gave positive pleasure to musical hearers. It seems to the writer cruel and nonsensical that at the very age when the human flower can drink in impressions with the most wonderfully responsive eagerness, when muscles are tender and pliant, a child should be taught to play like a very inferior piano, because, forsooth, it has not yet reached its full development! What folly!

MUSCULAR ACTION AND TRAINED TASTE.

This article is not designed to *teach* the subtle art of touch; it is only a series of observations on the two points of view on this subject. The writer does not believe that the subject can be adequately and fully taught by the *printed page* alone (many advertisements to the contrary). Of course, it has ofttimes been proved abundantly possible to derive much real help on the subject from books and articles written by *practical* teachers (*not* by *theoretical* penny-a-liners).

Let us now return to our contention, that artistic touch is a marriage of controlled muscle action and trained emotion and taste. In order to do this, let us consider again the physical aspect of touch for a moment. It seems pretty well established by scientific experiment that if a key on the piano is struck with too much force, and with the muscles in a stiff and unrelaxed state, the resultant tone is harsh and has unsympathetic overtones combined with the sympathetic ones in the octave fifth and third, etc. So it seems, in spite of the asseverations to the contrary, that if we wish to produce a broad singing tone, we can best accomplish this by pressing the key down moderately quickly, not only with the aid of the fingers, but also with the weight of the arm. The reason that the tone of some otherwise clever and technically endowed pianists is flat and comparatively white and flutelike in quality, lacking the round, singing tone of the violoncello or French horn, is undoubtedly due to the lack of the above-mentioned finger pressure combined with the weight of the arm causing the depression of the key. Let us emphasize this point: the arm pressure is only used at the moment the key is pressed; immediately after this the arm should resume its relaxed condition. It is most fortunate, for the rapid and right and normal development of piano technique—and most especially of touch—that this question of the proper relaxation of the muscles is receiving more and more attention, and is being more and more universally believed by all artistically and scientifically trained piano teachers to be an *indispensable* requisite of a normal piano technique, and especially of a beautiful touch. I have recently been asked to serve on the committee which is endeavoring to suggest the essential requirements expected of a piano teacher who shall receive the endorsement of the New York State Music Teachers' Association. We of the committee placed first and foremost, as one of the most essential requirements, a thorough knowledge of how to use, and teach the use of, the proper relaxation of the muscles used in playing the piano. *A propos* of this, it is very significant to observe one of the greatest of pianists of all times, Ignace J. Paderewski. When he is holding out a sustained melody note like the dotted quarter note G in the beginning of the well-known E flat Nocturne of Chopin, he will raise and depress his wrist rapidly several times; doubtless in order to maintain thoroughly the relaxed state of the playing muscles.

No. 1.



(*A second section of Mr. Huss's article dealing with other phases of touch, modern pedaling, etc., will appear in a later issue.*)

A Legion of Music Workers in America

A Wonderful Record Which Should Stir the Patriotic Pride of All American Music Lovers

THIS is not a *"Who's Who in Music."* The sole object in presenting this list of five hundred and more names is that of indicating to our readers what an immense amount of splendid effort has gone forth for musical work in our country in recent years. This list does not include the names of men and women mentioned in other places in this journal. Nor does it comprise more than a mere fraction of those who are equally entitled to representation in such a list. There are men in this record who have conducted some of the finest of our symphony orchestras, others are remarkably fine composers, others are teachers of wide renown, others have won reputations as writers, performers, singers, etc. Many are quite as important as those whose portraits are presented in this issue. There are at least twenty thousand finely trained music workers now actively engaged in America offering opportunities for music study unexcelled in the world.

Can any American look at such a record, and think of the legion of others equally entitled to be on such a list, without a thrill of patriotic pride? Note that we have included the names of many men and women of foreign birth. The foreign born musician who elects to come to America, bring up his family here, become an American citizen, give his life to our musical ideals, becomes an American in every sense of the word. All hail to them! They bear an entirely different relation to our country from that of the touring artist who comes, clears up a fortune, and then returns home to spend his earnings.

It would require an ETUDE five or six times the size of this one to do justice to all. The list might be extended interminably. For instance, Alberto Jonas, Antonin Dvorak, Leopold Godowski, Alexander von Fielitz, Ferrucio Busoni, Xavier Scharwenka have all spent years in America which have been of great importance to our country. These men, however, have returned to Europe to continue their work.

AMERICAN-BORN MUSIC WORKERS.

Among noted American composers, writers, teachers and performers are such able musicians as Richard Aldrich, W. F. Apthorp, Perley Dunn Aldrich, Frank P. Atherton, E. E. Ayres, Paul Ambrose, N. H. Allen, Cecile Ayres, E. L. Ashford, Mark Andrews, Warren Andrews, Addison F. Andrews, Mrs. Crosby Adams, A. M. Abell, Milton and Sargent Aborn.

S. A. Baldwin, Arthur Bird, Lillian Blauvelt, Theodore Baker, O. B. Boise, F. H. Brackett, J. Hyatt Brewer, G. F. Bristow, Howard A. Brockway, Frederick Field Bullard, G. A. Burdett, F. R. Burton, Eben H. Bailey, L. A. Bugbee-Davis, W. J. Baltzell, Frederick Burton, Clara Bauer, Victor Benham, Siegfried Behrens, A. E. Borst, Thuel Burnham, Harriette Brower, Emily Baur, Eben H. Bailey, Walter L. Bogert, Daniel Bloomfield, H. T. Burleigh, Lillian Bailey, Homer A. Bartlett, Katherine Burrowes, William Benbow, Thalcon Blake, J. W. Bischoff, W. L. Blumenschein, Cora S. Briggs, F. L. Bristow, W. K. Bassford, Edward Shippen Barnes, J. Lewis Browne, Ralph L. Baldwin, Kenneth M. Bradley, Thomas a'Becket, H. R. Baker, Anna G. Bryant, Carrie J. Bond, F. E. Bristol, Ella B. Behr, Max Bendix, J. H. Beck, Marc Blumenberg.

C. B. Cady, John Spencer Camp, William C. Carl, W. R. Chapman, W. H. Clarke, Mrs. Frances Clarke, H. Clough-Leighter, L. A. Coerne, S. W. Cole, F. S. Converse, Gilbert Raynolds Combs, J. H. Cornell, E. Cowles, Benjamin Cutter, Julia Crane, Kate S. Chittenden, Laura Remick Copp, E. Fletcher-Copp, Mary Wood Chase, Helen L. Cramm, Marie Crosby, H. P. Chelius, Charles W. Clark, Rebecca Crawford, A. Crawford Cox, Lucien Chitlin, C. Whitney Coombs, R. Coverley, Herbert L. Clark, J. S. Van Cleve, D. A. Clippinger, Anna Louise Cary, John Aldin Carpenter, Will Marion Cook, Thomas P. Currier, Julia L. Cruthers, Kate Chandler, F. H. Colby, Mrs. D. A. Campbell, Emma L. Trapper.

C. H. Dana, W. H. Dana, Gustav Damrenther, Edward Dickinson, L. R. Dressler, H. M. Dunham, Clarence Dickinson, H. Brooks Day, Lena Doria Devine, Dr. Carl Dufft, Fay Davis, C. I. Dunning, Clifford Demarest, E. J. Decosta, Nicholas Douty, H. P. Dibble, Charles Denée, Theodora Dutton, Henry N. Dunham, Mabel W. Daniels, Earl R. Drake.

Clarence Eddy, Myrtle Elvyn, Ray Edwards, Herwegh von Ende, J. Lawrence Erb, F. L. Eyer, Effa Ellis, Henry P. Eames, Will Earhart, M. I. Epstein.

W. Arms Fisher, Arthur Farwell, W. H. Fry, George Ferguson, Carl Fiqué, J. H. Francis, I. V. Flagler, Mary Chappell Fisher, J. F. Frysinger, Adolph Frey, Henry S. Fry, W. Julius Falk, F. E. Farrar, Mrs. R. R. Forman, Frank La Forge, Charles H. Farnsworth.

Lawrence Gilman, Frederick Grant Gleason, Percy Goetschius, Rubin Goldmark, Wallace Goodrich, George Coleman Gow, E. Grasse, H. W. Greene, Mary Garden, Jessie L. Gaynor, W. F. Gates, Weston Gales, Francis Grierson, Henry Gilbert, Dr. J. C. Griggs, Adam Geibel, L. F. Gottschalk, Glenn Dillard Gunn, Harvey B. Gaul, Carl W. Grimm, Tod B. Galloway, Frederic Goodwin, A. J. Goodrich, A. J. Gantvoort, Heinrich Gebhard, George F. Cranberry, E. W. Grabill.

H. G. Hanchett, Victor Harris, Arthur Hartmann, A. J. Hattstaedt, J. W. Hill, Allan Hinckley, G. H. Howard, Mrs. Fanny Hughey, Louis G. Heinze, William C. Hammond, W. R. Hedden, Alexander Henneman, J. B. Herbert, William E. Haesche, Hubbard Harris, Ellis Clark Hammann, E. E. Hipsher, Edward B. Hill, Octavia Hudson, Mrs. Celeste D. Heckscher, Frederick E. Hahn, C. J. Huerter, Karleton Hackett, Edwin Hughes, Helen Hood, Ruth Heymann, Samuel H. Herrmann, Sidney Homer, N. Irving Hyatt, Frank Seymour Hastings, Charles Heinroth, W. H. Humiston, G. O. Hornberger, H. D. Hewitt, A. J. Hubbard, J. W. Hall, Laura V. Hull, E. van Hoose.

S. P. Jackson, Clayton Johns, Herbert Johnson, Jules Jordan, Charles Jarvis, Perlee V. Jervis, Arthur Judson.

Mrs. Hermann Kotzschmar, Arthur Kraft, Georgina Kober, Mrs. C. W. Krogmann, Walter Kramer, Clara Louise Kellogg, Grace P. Karr, Caroline V. Kerr.

Calixa Lavallée, Frederick S. Law, Harvey Worthington Loomis, Zelie de Lussan, John Hermann Loud, Henry A. Lang, Carl Lachmund, C. W. Landon, Thurlow Lieurance, Leonard Liebling, Emil Liebling, Frank Lynes, Felix Lamond, V. Lichtenstein, E. S. Lorenz.

H. C. MacDougall, W. C. MacFarlane, J. C. Macy, C. F. Manney, G. W. Marston, Luther Whiting Mason, Olive Mead, Helena Maguire, Mr. and Mrs. John Denis Mehan, Francis MacMillen, Aubertine Woodward Moore, Russell King Miller, Eugene Marks, J. W. Metcalfe, Eva Higgins Marsh, C. L. Morse, George Dudley Martin, G. D. Martin, Frederick Maxson, Edmund J. Myer, David Mannes, Marguerite Melville, James McDermid, Helen Magille, R. F. Maitland, Hugo Mansfeldt, C. E. Le Massena, J. Miersch, A. Metzger, E. Mollenhauer, Blanche D. Matthews, Charleton Murphy.

G. B. Nevin, Arthur Nevin, Homer A. Norris, W. H. Neidlinger, Gordon Balch Nevin.

George L. Osgood, L. E. Orth.

N. C. Page, H. R. Palmer, Smith N. Penfield, Carlyle Petersilea, F. A. Porter, S. G. Pratt, C. A. Preyer, Arthur Pryor, Edna R. Park, H. W. Petrie, William Pontius, Harry Hale Pike, Edwin H. Pierce, C. S. Perkins, Mme. Pupin, Louis Persinger, Edna G. Peterson, R. Pulitzer, S. G. Pratt, J. Pommer, J. D. Parker.

A. G. Robyn, L. A. Russell, Thaddeus Rich, Frederick Reesburg, T. L. Rickaby, Frederick W. Root, S. M. Read, George N. Rockwell, Maggie Wheeler Ross, A. M. Read, C. O. Reed.

G. Templeton Strong, W. F. Sudds, T. W. Surette, Theodore Spiering, Wager Swayne, W. Warren Shaw, Walter Spry, Hannah Smith, Gerritt Smith, Arthur Shattuck, Frank L. Sealey, Carl G. Schmidt, G. Edward Stubbs, Wesley Sears, Newton E. Swift, Porter Steele, Oley Speaks, F. N. Shackley, George L. Spaulding, Patty Stair, C. G. Spross, Allan Spencer, Nathan Sacks, N. Coe Stewart, Sumner Salter, Mrs. Mary Turner Salter, Antoinette Sterling, Olga Samaroff, Ralph Leech Sterner, Albert A. Stanley, Theodore Sterns, Fannie Morris Smith, Henry Dike Sleeper, Anthony Stankowitch, Frederick Schlieder, George Chadwick Stock, George F. Shea, Oscar Sänger, R. M. Stults, Otto Singer, Ward Stephens, Albert Spalding, Charles P. Scott, Vernon Spencer, Frank Shepard A. G. Sonneck, Alvah Glover Salmon, Charles S. Skilton, Arthur Shattuck, W. H. Santelmann, E. Schenk, H. J. Storer, Ernest Schelling.

A. W. Thayer, Everett E. Truette, Campbell Tipton, H. Tourjée, G. L. Tracy, Yvonne de Tréville, Jeannette Thurber, F. H. Tubbs, Henry Gordon Thunder, Bertha Fiering Tapper, Fannie Edgar Thomas, Abram Ray Tyler, A. L. Tubbs.

Marie von Unschuld, W. F. Unger.

Mary Venables, A. K. Virgil, Mrs. A. M. Virgil, Kate Vannah, Nicholas de Vore.

R. H. Warren, Oscar Weil, Arthur B. Whiting, Myron Whitney, Harrison M. Wild, Helen Ware, G. D. Wilson, David D. Wood, Howard Wells, S. B. Whitney, Fullerton Waldo, Arthur Woodruff, Edyth Walker, Harriette Ware, Edith L. Winn, Lorna Walsh, Mabel Wagnalls, Benjamin Whelpley, S. B. Whitney, F. A. Williams, J. Frederick Wolle, Hervey T. Wilkins, J. F. Wolcott, F. W. Wodell, T. Carl Whitmer, Charles Washburn, Mortimer Wilson, Mrs. F. S. Wardwell, Mrs. Stacey Williams, Ella May Smith.

Theodore van Yorx, Francis L. York, Gaylord Yost.

Camille Zeckwer, Max Zach, Dr. F. Ziegfield, Marie van Zandt, Marie Kunkel Zimmerman.

FOREIGN-BORN AMERICAN MUSICIANS.

Among the foreign-born American musicians of note are: Frederick Archer, Josef and Timothee Adamowski, F. X. Arens, Modest Altschuler, Margaret F. Anderton.

Carl Baermann, Carl Bergmann, Bernardus Boekelmann, Giuseppe Buonamici, William Berwald, Carl Busch, Platon Brounoff, Arthur Scott Brook, Daniel Batchellor.

Giuseppe Campanari, Arthur Claassen, Ernesto Consolo, Giuseppe Creatore, L. Campanari.

Leopold Damrosch, Frank Damrosch, Sidney Dalton.

Julian Edwards, Hans Engelmann, D. H. Ezerman, S. Camillo Engel, E. Eberhard.

Carl Faelton, Pietro Floridia, Rudolph Friml, Karl Formes, Felix Fox, Giuseppe Ferrata, August Fraemke, Mrs. Florence French, Olive Fremstad, John C. Freund.

Robert Goldbeck, Patrick Gilmore, Paolo Giorza, J. L. Galbraith, Arthur de Guichard, A. S. Garbett.

Helen Hopekirk, Walter Henry Hall, Edward Holst, Alfred Hallam, J. Rhys Herbert, Ernest Hutcheson Richard Hoffman, Bruno Huhn, Otto Hackh, Carl Heins, Max Heinrich, F. A. Jones.

Tom Karl, Carl Wilhelm Kern, Bruno Oscar Klein, Louis Koemmenich, Frank Kneisel, F. Kaltenborn, Ernest Krohn, Hans Kronold, Ralph Kinder, G. Kruger, J. P. Kürsteiner, A. P. Keith, Dr. E. Kunwald.

Alexander Lambert, Bernhard Listemann, C. M. Loeffler, Wassili Leps, Isidore Luckstone, Joseph W. Lerman, Maurits Leefson, Heniot Levy, C. Loveland, Louis Lombard.

James C. Marks, Wilhelm Middelschulte, Harrison Millard, S. B. Mills, Ovide Musin, Victor Maurel, N. Montani, Alexander Matthews, Eduard Marzo, Tali Esen Morgan, Orlando A. Mansfield.

Tertius Noble.

Emil Oberhoffer, Leo Oehmler, Arne Oldberg, Louis Oesterle.

E. di Pirani, Herman Perlet, Eugene Pappenheim.

Agnes Clune Quinlan.

Frederic L. Ritter, Cornelius Rübner, Adrienne Remenyi, Madeley Richardson, Clara Kathleen Rogers, Erik Rath, Maurice Rosenfeld, Walter Henry Rothwell.

Louis Victor Saar, Constantin von Sternberg, H. J. Stewart, Sigismund Stojowski, Anton Seidl, Leopold Stokowski, Kurt Schindler, P. A. Schnecker, Frederick Stock, Fritz Scheel, Hans Schneider, Alwin Schroeder, Henry Schradieck, Antoinette Szumowska, Herman Sandby, W. C. E. Seeboeck, Carl Stasny, Gustav Saenger, Silvia Scionti, Josef Stransky, A. Sebald.

Carlos Troyer, Thomas Turvey, John Towers.

Arnold Volpe.

Charles Watt, Anton Witek, Alfred Wooler, G. J. Webb.

Bernhard Ziehn, Max Zack, Richard Zeckwer, J. de Zielinski, Carl Zerrahn, Anna E. Ziegler.

To-Morrow in American Music

An Interview with Our Internationally Famous

JOHN PHILIP SOUSA

Secured Expressly for THE ETUDE

[EDITOR'S NOTE.—Singular as it may seem the engines of war now being used in Europe are largely of American invention. The machine gun, the monitor, the submarine, the aeroplane, are all products of American genius—and it is not surprising to learn from refugees that troops in all countries have been seen marching toward the battle-fields to the tune of Sousa marches. Mr. Sousa is in a sense an anti-militarist. His famous band is not even a military band, so we can not blame him for writing music which may now be escorting thousands to slaughter. The Sousa marches, *The Washington Post, High School Cadets, El Capitan, The Liberty Bell,* and even the *Stars and Stripes Forever* have been heard daily all over Europe ever since they first became popular years ago. They are just as much a permanent part of the regular repertoires of European bands as *Old Hundred* is of a Methodist congregation. Indeed, unless we except Stephen Foster, there has been no American musician whose reputation has commenced to be as extensive as that of John Philip Sousa. Even in Australia, when the band was on one of its "Around the World" tours, Mr. Sousa's advance resembled a royal progress. Multitudes waited at the stations for his arrival and hailed his oncoming like a conquering hero. In England the band is quite as popular as in America. A story is told of Sir Alexander Mackenzie, director of the Royal Academy of Music of London. Sir Alexander was giving a concert at Queen's Hall on the afternoon of a day when the Sousa Band was scheduled for an evening performance. Mr. Sousa attended Sir Alexander's concert and the famous Scotch musician whispered in his ear, "There are more people standing in line outside to buy tickets for your concert to-night than there are in my whole audience."

Mr. Sousa has not come by his great reputation by anything but the unique merit of his work. His appeal is broadly human. Swinging melodies, simple yet distinctive, gorgeous instrumentation, barbaric fire, have made his music universally liked.

Mr. Sousa was born at Washington, D. C., November 6, 1856. His father was Portuguese and his mother was a Bavarian. Members of his family were among the very first settlers of the new world, several branches coming to America and South America long before the settlement of Plymouth. Mr. Sousa is enthusiastically American in all his ideals. He was educated in Washington, where he studied with John Esputa and George Felix Benkert. From the age of seventeen he was continuously engaged in bands and orchestras, playing violin in the famous Offenbach Orchestra of 1877. In 1880 he became leader of the U. S. Marine Corps Band, remaining with that organization for twelve years. Then he organized his own famous band which has played continuously since then, achieving the reputation of being the finest band of the times. Mr. Sousa has written several successful operas, the best known of which is *El Capitan*. He is now engaged upon a new score for *The Irish Dragoon*. His suites have been very much in demand. Some years ago he published under government solicitation, *National, Patriotic and Typical Airs of All Countries*.

His wide experience in this and other countries, the scope of his musical work from the lightest to the most advanced, enables him to talk upon the to-morrow in American music with an authority which should impress the readers of THE ETUDE very greatly.]

OUR MUSICAL ADVANCE.

THERE can be no question that the appreciation of the best in music is continually increasing; Beethoven, Bach, Palestrina and the other great innovators are more strongly intrenched as standards than ever before. We Americans are truly the most optimistic of all people. We are a nation without a defeat, and for that reason optimism is our most distinguishing trait. Certain European nations call us "dollar hunters," but we are no more "dollar hunters" than they are "mark," "shilling" or "franc hunters," or, in other words, we possess the convenient hustle that is up to every people who do things. We always hope for the best and expect the best which somehow seems to come to us. As the youngest of the great powers, we do not judge art by as severe standard as the older countries do, but, as we take on age our judgment will be just as exacting as that of the best in Europe. America, owing to its youth, has very largely given its best efforts in brain and brawn to trade industry and commerce, but now, when we are securely established in those channels, we are seeking the flowery fields of artistic endeavor.

Composers are springing up everywhere in our country, not writing for the "dollar," but because they are impelled by their higher nature to compose for the sheer love of the art. This is one of the most conspicuous signs of our musical advancement, and we are beginning to realize a standard of appreciation. We are learning not to say that a piece of music is good because it is a symphony or sonata, or the piece is bad because it is a ballad or march. We do not say it is good because it was written by Beethoven or bad because it was written by Smith.

We are *going* to judge music by its own worth; we are getting the courage to say that the symphony can be most uninteresting and a march electrifying. We are beginning to understand that quality is of a greater value than quantity.

We used to hear of the wonderful critical ability of continental audiences, but I can tell you that the boy who drives a reaper and a binder on a Dakota wheat farm to-day has opportunities to become acquainted with the best in musical art, which Europe of yesterday never had. Furthermore, that boy finds the whole thing new to him and he steps from the sound-reproducing machine and the musical magazine to a strong ambition to know more and more of music, and perhaps to express some of the great ideas that have come to him all day long from the infinity of the glorious blue above him. It is this which gives all serious thinkers promise of great things in the music of America to-morrow.

HIGH STANDARDS OF MUSICAL TASTE.

Following the deduction of my own observation I have never been impressed with the superiority of Germany or Italy as the fountainhead of musical culture. While both these countries have given to the world a wealth of musical literature, I believe that in the Italian's heart he loves music when it is combined with some great emotion aided by stage-craft, and, therefore, Verdi, Rossini, Donizetti, Bellini, Puccini, etc., hold a warmer place in the heart of Italy than Palestrina, Sgambati and others who wrote music from only the musical standpoint. In Germany, while they have a love of the opera and love of the symphony, they combine the symphony or the opera with a sort of picnic in which wine, beer and the gastronomic delights are in evidence, and thus you have their highest appreciation.

I am constrained to believe that the most devout lovers of music, pure and simple, are to be found in England, and it is not difficult to discover the reason. They, the English, have been nursed and cradled with the Oratorio, Cantata and the Fugue, and have imbibed a love of music in its highest and purest form.

When we find, as we do in England, and are now finding in America, communities that endorse and encourage a Symphony Orchestra or String Quartet, a form of music absolutely devoid of spectacular effects, we may truly say that country has its great music lovers. Here in America we support with enthusiasm the Kneisel, the Flonzaley and other String Quartets, showing most encouraging signs of musical progress. To-day in America they differentiate between asking for a symphony simply because it is a symphony, or for a march simply because it is a march; they ask for the especial symphony or march that meets their favor.

THE AMERICAN COMPOSER TO-MORROW.

That composers of immortal significance will arise here in America seems to me very evident; we have such men as Edward MacDowell, Dudley Buck, John Knowles Paine, George Chadwick, Arthur Foote, Henry Hadley, Horatio Parker, Mrs. Beach and others. These composers are innovators and not imitators, and I would like to say to the younger composers, pick out your own path and do not copy Richard Strauss, Claude Debussy or d'Indy, but write as the above men have written—by the aid of their inspirational nature.

The young composer should observe that the high in art in no way depends on great complexity. One can take the nursery phrase, "The mouse ran up the clock," and make it read, "A small quadruped, mus musculus of the rodent family, ascended a perpendicular horological contrivance," but that surely does not make great art. Or we could take the same phrase and spell it with the letters all turned around, "Eht esuom nar pu eht kcolk," but that does not make originality. Let us hope that our young composers may have the divine insight which will reveal to them the essentials in their art—not the shell.

A NATIONAL SCHOOL.

What could be more foolish than the idea that in order to be great we must have a national American school? Strictly speaking, there is no such thing as a national school in any country. There is national imitation. That is, where ninety-nine writers imitate the efforts of one original composer. Some composers have woven the imitative folk songs of a country into their music, but that does not make a national school. I know a clever English composer who wrote a plantation piece which made a great success. Its title was *Down South,* but I am sure that if he were asked where "Down South" was he might say, "Why, up round about Boston, isn't it?"

If you insist on having a national school, please tell me what is the national school of France? Is it Gounod or Debussy? It would be difficult to think of anything music further apart than Debussy and Gounod. What is the national school of Germany? Is it represented by Abt, or Wagner, or Bach or Schoenberg? Some of the European nations have a well-nigh limitless treasury of characteristic folk melodies. Russia, Spain, Hungary, Bohemia, Norway—all are bountifully supplied with tunes which are sung by the people. But because a composer happens to be born in Norway does not imply that he must perforce be confined to imitating Norwegian tunes.

I heard a story in Europe a few years since which may or may not be true. A certain very great German composer, while traveling in Italy, heard a popular song, and was so much impressed with it that he wrote a fine orchestral fantasy on its theme. But, "horror of horrors," after he had given a public performance of the fantasy in Germany, he was informed that the tune was of modern origin, and that the composer was alive and much in evidence in the musical world. I



understand he tried to suppress the composition, for I suppose he lost interest in the tune when he found it was not hoary with age, and that its composer had not yet been epitaphed. Dvořak wrote a masterpiece, *New World Symphony*, suggested by so-called American plantation tunes, but he was born at Nehalozeves, Bohemia, and not "in de land o' cotton," where the darkey tunes are supposed to be originated. Don't you see, it was Dvořak's great artistry as a composer that enabled him to imitate this material and make from it one of his most loved works—it was not his Americanism. The thematic motive of the symphony is imitative pure and simple, and his suggestion of the tune of *Yankee Doodle*, which is not "niggery," nor even American, but very provincial English, shows that he strove to imitate what are known in this country as fireside songs. Nearly all the plantation songs so beloved in every section of our country were composed by Northern men. Glinka, the father of Russian music, wrote a splendid Spanish overture, and our own Edgar Stillman Kelley, with his Irish name, is best known by his *Japanese Lady Picking Mulberries;* Ernest Kroeger, for his *Lalla Rookh,* and Arthur Foote for his *Irish Folk Song.*

That country that demands the greatest variety in musical expression gets it. That's why London and New York are the Eastern and Western Meccas of all musicians who have something to say. The music with the widest appeal to the most people for the longest time is the music most representative of its country. That is the reason why the tunes of Stephen Foster rank so high. They are almost universal in their appeal and never seem to grow old.

THE MAN WITH A MESSAGE.

Stephen Foster had a message, although he may have been unconscious of it at the time; in fact, musical messengers are never cognizant of their missions. The man who would be a composer should, first of all, find out whether he has real inspiration. He must be totally convinced that he is the mouthpiece of that power beyond himself which constantly demands expression. Then he must have a technic equal to that demand. That is, if he has a few beautiful themes calling from within, he must have the ways and means to put them down in the most artistic manner. The God of Inspiration is perfect in the tongues of all. It behooves His chosen people to understand, at least, *one* tongue thoroughly. Again, if the composer thinks with the heroic force of a Richard Wagner he must have the technic commensurate with the power of his conceptions. These two things are inseparable.

So many misguided students imagine that they could work wonders if they had sufficient technic. Technic is not so difficult to acquire. It is merely a matter of intelligence, time, industry and perseverance—qualities which most of us have in a reasonable measure. The main thing to do is to appraise your own force of inspiration without exaggeration or belittlement and then work to secure the technic fitted to that force. I know men who can write fugues as technically correct as the Lick telescope, but no one would ever want to listen to them. Then again there are men with very meager musical educations who hear a tune in the great beyond and sing it from the bottom of their souls. If such men knew the basic laws of harmony their presence in the musical world would be valuable. But without technic genius is terribly limited. Indeed, it is almost impossible for the experienced composer to think in the single threadline of melody. He hears the appropriate chords at the same time the melody comes into his mind and a knowledge of harmony leads him to catch new melodic ideas which otherwise might have evaded him.

A CORRECT UNDERSTANDING OF TECHNIC.

Many students plow methodically through books on various phases of musical technic without grasping the essential facts. All art, all science, and for that matter, all religion may be resolved into a very few simply facts. Knowledge is a broad understanding of these facts. The essential facts of Christianity, "Thou shalt love thy neighbor as thyself," or in the Saviour's words, "As ye would that men should do to you, do ye also to them likewise," are worth more to us than libraries of theological discussions. So in music, two such golden rules as, "Avoid consecutive octaves and fifths" and "Strive to have your voices move in contrary motion," are worth volumes to the student who UNDERSTANDS them. Mastering a rule does not by any means imply that the student's work is done when he has memorized the words. It is the working out of the rule that he must make a part of his own habit of thought. If Puccini chooses to write a chain of consecutive fifths in *La Bohéme* and succeeds in achieving an effect, the student should not "fly off the handle" and assume that consecutive fifths can be used anywhere, anyhow. Mme. Curie, working in her laboratory in France, went through innumerable experiments before she reached the triumph of radium—a new element, but evolved through long daily experiments with old elements. The more exercise paper the student uses for examples, the more music pages he explores with the view of observing acutely how other composers have achieved their effects, the more likely will he be to secure an original expression for his own message.

OUR DAY OF OPPORTUNITY.

The condition of Europe at this hour is so horrible that we in America are rubbing our eyes and wondering whether it can really be true. To those of us who have friends in all of the countries taking part it still seems unbelievable. But as good comes from all things, we must see that this cannot fail to draw our national ties in America closer together and inspire us to create new works of art. Americans should work harder at this time than at any previous hour in our history. America is just now in many ways the hope of the world and those who love their native lands must want to see it come bravely through these warring times with the Stars and Stripes still waving proudly and peacefully.

One must be away from America for a while to learn to love it best. Although I have the greatest gratitude for the receptions given to me in all parts of the world, I find a new thrill every time I am on a boat with its bow pointed for "the land of the free." Some years ago when I was returning upon the *Teutonic* after a long absence abroad the sense of the dearness of my native land came over me and in a week the music of *The Stars and Stripes Forever* was complete, with instrumentation and all in my mind. As a song and a march it was adopted immediately and I am intensely proud of the fact that I have been privileged to write a composition that is used almost daily in schools all over the country. I have been told many times that my music is full of the "fighty" spirit, and even now the contending armies are playing my music as they march to the frontiers.

The troops may march to the battlefields with the military bands but in battle the bandsmen have the choice of going on the firing line or joining the hospital corps. The drummers are detailed to special duty, but the buglers are used in the field. The German bands are double-handed,—that is, they use the usual wind and percussion instruments for the parade, they change to the strings for indoor work. The French and Belgian bands are better fitted in concert work than for the barbaric splendor of the pageant. The English bands are a sort of compromise between the Teuton and Gallic. The other nations of Europe are copies of either the German or French instrumentation. England, I believe, has the most effective arrangers of music of the better class for wind bands.

The instrumental combinations, as we know them to-day, are the string quartet, the Casino or dance orchestra, the brass band, the military band (composed of woodwind, brass and percussion), the concert band, or wind orchestra, rich in conical, cylinder, single reed, double reed, woodwind quartets, and in the brass choir, embracing a range from the lowest orchestral tone beyond the choral soprano, to which is added percussion instruments and harp,—the one stimulating voice required from the strings,—and lastly the symphony orchestra, consisting of strings, woodwind, brass and percussion.

As my band is formed entirely for concert work and for the performance of the works of Wagner, Weber, Meyerbeer, Richard Strauss, Berlioz, Saint-Saëns and other great tone painters and orchestral instrumentators, I have made it rich in quartets, and I believe in many of the modern compositions, our "Palette" is the most satisfactory.

Many of the best players in my band are Americans. Mr. Herbert L. Clarke, the solo cornetist, is probably the finest performer on this instrument of all times. Mr. Arthur Pryor, for many years associated with me as a solo trombone, was a remarkably fine executant. Indeed the promise of fine American band performers is very great and Americans may be proud indeed of this phase of our musical development,—a phase which has already met with world-wide recognition, for it is a matter of history that my band has made five tours of Europe and has encircled the world, and that could only be accomplished by the warmth and cordiality of our receptions in various countries.

HOW TO DEVELOP SIGHT-READING.

E. A. GEST.

THE following should prove helpful to those who have difficulty in reading at sight. Take a simple piece and play each hand separately. With the hand not in use hold a piece of sheet music or a folded newspaper about eight inches above the keyboard, completely concealing the playing hand and the keys, so that it becomes necessary to read by feeling the keys, instead of looking at them.

Much time in reading is saved by thus keeping the eyes constantly fixed on the printed page, instead of raising and lowering them from the music rack to the keyboard, and often losing one's place by doing so.

This method of reading develops the sense of key and finger positions, so that the hand, instead of picking out each note of a chord separately, learns to feel the chord as a unit, and instinctively forms the right position to grasp the chord.

The ear also is developed, and soon becomes keen enough to detect and correct a mistake without the aid of the eyes, and to distinguish between good and bade tone.

When playing both hands together it is nearly always possible to find some one who is willing to hold the paper for a few moments; or, on a grand piano, the rack slides can be pulled forward and the paper layed across them.

A few minutes should be given to reading in this manner every day, and the results will be found to be worth the effort.

MUSICAL WAR CODE PUZZLE.

THE following strange-looking names are simply the letters of the names of very famous musicians of the European countries now at war. The letters are of course mixed up. Copy them on cards and give them to club members, asking them first to make out the names of the musicians and then write after the name the country from which the musician comes. The names are all those of living musicians.

1. Esyay.
2. Tsarus.
3. Sysedub.
4. Halcr.
5. Galer.
6. Mofcinhafnar.

The enterprising pupils will of course write the name of the best-known work of the composer after the name of the country of his birth.

A fine prize for this Puzzle Game would be framed pictures of the composers represented. Very attractive little frames may be bought for ten cents in the cheaper stores. These frames just fit the postal-size picture, the whole cost being about $2.00.



How to Make Piano Playing Interesting

By the Noted American Composer, Organist, Teacher

JAMES H. ROGERS

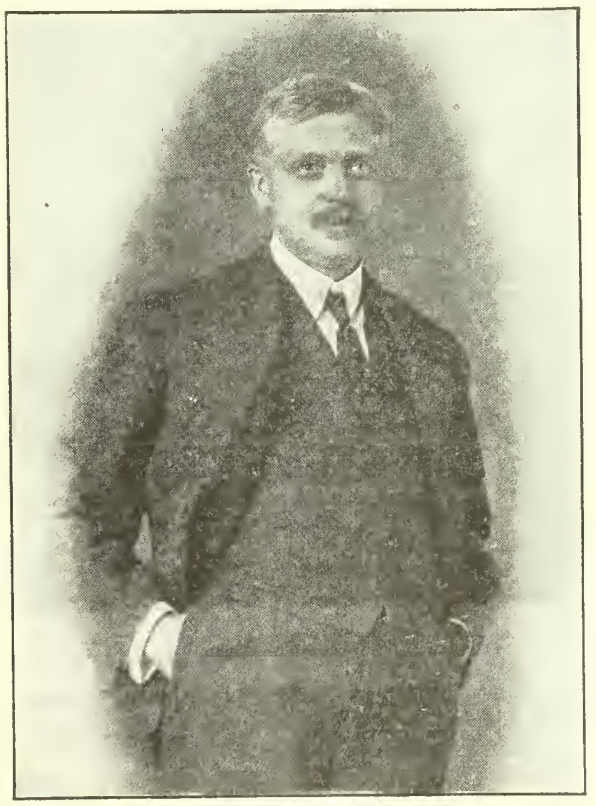
[EDITOR'S NOTE: *James Hotchkiss Rogers was born at Fair Haven, Conn., 1857. In America he studied with J. M. Towne and Clarence Eddy. In Berlin with Loeschorn, Ehrlich, Haupt and Rohde, in Paris with Guilmant, Widor and Fissot. Since 1883 he has resided in Cleveland. He has composed great numbers of unusually beautiful works for chorus, organ, piano, voice, etc. One of his songs, "At Parting," is regarded as one of the most effective of all modern art songs. His piano studies are in very great demand.*]

How to make piano playing interesting is a vital problem, truly. How change the attitude of the listener from patient endurance to genuine interest and enjoyment? Very simple, it may be said. Play with expression. A comprehensive answer. A little too comprehensive. Not likely to help the student who finds his most earnest efforts, the fruit, perhaps, of years of study, falling on unresponsive ears. Indeed, we are merely putting the problem in different terms. Expressive playing is, in its very nature, interesting, even as inexpressive playing is dull and wearisome. I shall presuppose, in the suggestions I shall make, a good technical equipment. Expressive playing, if it be marred by glaring inaccuracies, by uneven scales, by stumbling and halting passages, is far less tolerable than a brilliant exhibition of technique, even though the latter be quite devoid of true musical feeling.

VERY FEW AUTHORITIES.

Not very much has been written on the subject of musical expression, in so far, at least, as I know. The earliest book was doubtless Mathis Lussy's, which appeared perhaps twenty-five years ago. Neither Ph. Em. Bach's *Art of Piano Playing*, written nearly two centuries ago, nor even Th. Kullak's *Æsthetics of Piano Playing*, covers the ground in any way likely to benefit twentieth century pianists. But Lussy (who declared in the preface to his book that nothing had been written on the subject, and who was essentially correct in his statement) has tabulated no small number of rules for expression. His book has real value, unquestionably. Better a sort of mechanical expression, based on hard and fast precepts, than no expression at all. But expression, to achieve its real purpose, must be personal. Not wholly subjective, of course. One must not forget that, after all, it is the message of the composer that one has to deliver. Most certainly piano playing must not be wholly objective, either. Take de Pachmann, for example. He plays Chopin as the fancy seizes him, and always delightfully. It is hard to imagine that Chopin himself, could he have lived to hear de Pachmann's interpretations of his music, would have been other than delighted, even though, at times, he might have been somewhat surprised. No; definite rules have their value; but they do not get to the root of the matter.

What, then, is the basis of expression? In a word, variety—or call it flexibility, if you choose. Flexibility of tone, flexibility of tempo. Monotony has its uses, unquestionably, in portraying certain moods, particularly those of great depression. But its use in music is rare, and need not be considered here. It is variety that is missing in expressionless playing. Just as people are prone to walk at a uniform pace, unless they chance to be in a hurry, or to speak with but slight deviation from their customary tone of voice, unless they are unusually earnest or excited, so do many piano students show the same characteristics in their playing. Every teacher knows how hard it is to get pupils to differentiate properly between an allegro and an andante. The slow movements lack repose, the quick ones lack fluency and brilliancy. That this failing is due to faulty training rather than to a deficient sense of proportion on the part of the pupil is no doubt true. But it is a defect that must be overcome before any real progress can be made toward expressive playing. Now, this matter of an appropriate tempo is not to be settled in a word, even when composers



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have given a metronomic indication of their wishes. Universal usage has modified, in one direction or the other, more than one metronome mark of even our greatest composers. For example, who plays Schumann's *Nachtstueck* in F ♩ = 96? No one, so far as I have heard, and it is a favorite piece with all pianists. About ♩ = 84 is the customary tempo. Many play it still more slowly. Or take a piece that requires real velocity. Some time ago I read a reply of Josef Hofmann to a correspondent who asked him to tell her how fast Mendelssohn's *Spinning Song* should be played. Very sensibly Mr. Hofmann answered that it was impossible to say, definitely, how fast the piece should be played. It depended on the pianist's technique. Needless to say, that if the speed at which this piece is played by the great pianists were absolutely essential, it would very seldom be heard. The point is that speed is a relative, not a fixed, quantity. But if the character of a piece demands animation and swiftly moving passages, there must be enough velocity to give the listener the impression of speed, or the performance will be quite ineffective. Let us put down an appropriate tempo, then, as our first requisite toward interesting playing. This leads us very naturally to another requisite. And that is that on no account should a pianist attempt a composition that is beyond his technical powers. I think it was Mr. Finck who wrote, not long ago, that it was not surprising that so many people preferred "rag-time" to the better class of music, since the former was ordinarily so much better played. An acute observation, whether or not my memory serves me well in imputing it to Mr. Finck—than whom we have no clearer thinker and writer on musical topics. The pianist, to play interestingly, must choose pieces that he can play with ease, giving his thought to the musical content, with a mind free of worry regarding possible technical mishaps.

One or two other points before I take up the principle which lies at the foundation of expressionless playing. The pianist must dismiss all thoughts of personal display. Nothing so defeats its own object as so-called "showing off." Play as brilliantly as your powers will permit, but do it simply, sincerely and without ostentation.

TRUE EXPRESSION.

Again: *practice* expression. Listen to your own playing. Everybody hears his own playing, of course. Not so many listen to it understandingly and critically. Granted that true expression is the manifestation of a musical nature, do you imagine that your musical nature is incapable of development, of enlargement, of enrichment? Do you not find your appreciation of the master-works of music growing, year by year, as you listen to the performances of fine orchestras and great solo artists? You do, of course, if you care for music at all. And you really listen when you attend a good concert. Why not listen to yourself, if you wish to acquire the qualities that hold the attention of an audience? Let me suggest that the next time you attend a piano recital you try to remember distinctly some finished bit of phrasing, some well-modulated fragment of melody, or some stirring rhythmical episode, and when you get home, "try it on your piano," as the advertisements have it. Do not fear for your "individuality." Music, whether considered from the creative or the reproductive standpoint, is an evolution. Just as the composer must study the works of the masters, so must the pianist study the interpretations of great players. Individuality, the personal note, will come in due time, unless the musical soil be barren.

And now, what is the principle to which I referred earlier, the principle upon which the whole structure of musical expression is based? In a word, it is good phrasing. Phrasing is to music what inflection is to speech. You and I can, I dare say, speak the words of Hamlet's soliloquy as clearly as, say, Mr. Sothern. Wherein lies the difference, then? Naturally, in the actor's art. By inflection, by subtle emphasis, by a true sense of values he brings the dramatist's thought convincingly to his audience. Precisely so in music. As is the relation of words to the sentence, so is the relation of measures, and parts of them, to the phrase.

(A second section of Mr. Rogers' article dealing with practical phrasing, shading accent and expression will be presented in a latter issue of THE ETUDE.)

Foreign Musical Influence in America

By HENRY E. KREHBIEL

Musical Critic of the New York "Tribune," author of "How to Listen to Music," "Chapters of Opera," etc.

I HAVE been asked by the Editor of THE ETUDE to discuss in any way which I might think best the "Foreign Musical Influence in America." Some twenty-five years ago, in writing a survey of music in America I suggested that its history was wholly a foreign affair, that it was wholly the story of a foreign art among foreign peoples who had from time to time become domiciled in that part of the North American continent which we call the United States. Perhaps that is what it really is in the last instance; but I am inclined to believe now that there was a more distinctively American civilization for foreign influence to work upon one hundred years ago than there is to-day, that as a people we are less amalgamated and in more of a ferment and consequently that there is less nationalism in our art now than there was during the period of stress which made and preserved us a nation.

This being so it is a fair, possibly profitable and certainly inviting field which the Editor has marked out for me, though it is still a little difficult to define. In one respect there is little difference between musical culture now and 125 years ago. In some of the higher and more practical manifestations of the art we are as dependent on and under the sway of European peoples as were the colonists just before the Revolution and the citizens of the new republic just after. More so, in fact. The difference in musical culture during the last three-quarters of the eighteenth century between the people of America and those of the countries of Europe was a difference in degree rather than in kind. It is not long since we were able to recognize this fact, for until the admirable Mr. Sonneck came to enlighten us as to the real state of secular music in America in those early days the prevalent opinion was that until deep into the nineteenth century the Americans were musical barbarians, with all artistic instincts stifled by the Puritanism of the English settlers of Massachusetts or suppresed by the hardships of pioneer life. I well remember with what surprise some remarks of my own were received at a convention of music teachers (in Saratoga I think it was) in which I spoke of the liberal culture and love of beauty which some of the noted divines of New England had brought from their homes and asserted that in some forms of musical culture, notably the choral by amateur bodies and the orchestral as a democratic manifestation (the giving of symphonic concerts for the public by professional players) America was at least contemporaneous with Europe. It sounded like an impossible fairy tale; and yet when Mr. Sonneck gave us the result of his investigations of the newspaper files of New York, Philadelphia, Boston, Charleston and other cities, it was possible to see that not one of my assertions had been extravagant. Then it became possible for the simple reader to learn that subscription concerts of vocal and instrumental music were given in the principal cities of the Atlantic coast (New York, Philadelphia, Baltimore, Williamsburg, and Charleston) before the middle of the eighteenth century; that at these concerts in the later decades the symphonies, overtures and *concerti grossi*, of the English Bach, Haydn, Pleyel and their predecessors and contemporaries were played and that their programs were as like the programs of the English and German concerts as pods of peas are like each other.

THE INFLUENCE OF THE ENGLISH.

American concert-life during the period in question was only a reflex of the concert-life of London. So was its operatic life. The English companies of comedians which came to the cities which contained all that there was of leisure and the adornments of civilization in the latter half of the eighteenth century, brought with them the singers and the instrumentalists who not only produced the ballad operas of the English composers, but also adaptations of French and Italian operas, so that Americans became familiar with the names of Gretry, Monsigny, Da'ayrac, Rousseau, and even Pergolesi and Paisiello. All these things, of course, in their English manifestations, for throughout the century American culture was of the English sort. The Dutch and Swedish colonies were too short-lived to exert an influence, unless of the restrictive kind; and the French and Spanish settlements were too remote from the centres from which culture radiated. French activities were felt after the Revolution drove refugees to the American shores, but they were not lasting. The awful uprising of the blacks in San Domingo sent



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an opera company to Charleston where its members left a few traces there as did a similar company and some ruined gentlemen in New York, Philadelphia and elsewhere; but only in New Orleans did French opera take root. There it still maintains a precarious existence, but though it has frequently gone wandering since the Louisiana purchase, it has exercised no influence upon the musical life of the country.

After a distinctively English culture had taken possession of the American people it was promoted by migrant European musicians, the majority of whom came hither from London. The names of nearly all of these crop up in the records of the seaboard cities which have been mentioned. Some began their American careers in Charleston and ended them in the northern cities. Notable among them are the Englishmen, John Salter (in Charleston in 1732), Benjamin Yarnold (1753), Thomas Pike, Alexander Reinagle, Raynor Taylor, John Rice and William Tuckey (brought over by Trinity Church, N. Y.), William Brown (flautist), W. S. Morgan, William Turner, David Propert and William Selby (these four organists in Boston), the Frenchmen Petit, Le Roy, Foucard, Villars, Dubois, Cornet, Devilliers, Boullay, Capron, Mallet, and Victor Pelissier; the Germans, Charles Theodore Paschelbel (1733 and afterward, all along the coast), Frederick Grundzweig (1755), Hans Gram (organist in Boston) and Gottlieb Graupner (first in Charleston and last in Boston); the Italians, Franceschini, Trisobio, Filippo and Geraldo; the Dutch family van Hagen, and the Belgian Jean Gehot. Only a few of these names have large historical significance; Selby, Tuckey and Graupner might occupy our attention for a space if circumstances allowed, for to the first and last Boston owes the pre-eminence which it enjoyed for so long in choral music while Tuckey laid the foundation of artistic church music in New York and made it possible for Americans to hear Handel's *Messiah* while it was still a sealed book in Germany. I have chosen the names at random simply to show that America was attractive to the itinerant musician 150 years ago, and to make the contention that it was thus attractive because of its English culture.

Practically all of them came from their native lands by way of London—like Graupner, a Hanoverian oboist who had played under Haydn in the Salomon concerts. Others were members of theatrical bands who sought a livelihood by teaching the instruments affected by amateurs (harpsichord, violin, German flute, guitar) and, not a few of them, dancing. The dignified character of the concerts which they gave has been indicated; in these concerts they were assisted by amateurs, just as the professional musicians were in Vienna down to the time of Beethoven's death.

AMERICAN AMATEURS.

I wish it were in my province here to enlarge upon the significance of the facts that an American amateurs' choir of 230 voices and an orchestra of 50 instrumentalists (among them seven who had sat in the band at the Handel Commemorations in London two years before) gave a concert of oratorio music in Philadelphia, in May, 1786, that a musical society (the St. Cecilia) founded—1762, is still in existence in Charleston, S. C., that Glee Clubs gave zest to college life in Cambridge and New Haven—1789 and 1786, and that New York had its Anacreontic Club and its Ranelagh Gardens as well as London, long before the nineteenth century began. Such was the ground which had been developed by English influences up to the time when the great immigration movements began which have stamped a German character upon the musical activities of some of the largest communities in the country.

Up to 1820 the influx of foreigners in the United States was comparatively negligible; at any rate I can not trace any appreciable effect of it upon American musical life. It aggregated 250,000, a large proportion due to the Irish and German invasion of 1800. From 1820 to 1830 the immigrants numbered 143,000; from 1830 to 1840, 599,000; from 1840 to 1850, 1,700,000, and from 1850 to 1860, 2,600,000. The German revolution of 1848 sent many besides peasants and day laborers to our shores, but even these had an influence upon social life and art. I have not been able to convince myself that the German singing societies which grew up because of German immigration, have had a large and enduring share in the development of choral music. The festivals in the Middle West which, with the exception of the Cincinnati affairs, did not long endure, were the fruit, in a way, of the meetings of the North American Sängerbund, which had their origin in a meeting of German singers in Cincinnati in 1849, but the Eastern Festivals are an evolution of the old New England Conventions. The Cincinnati festival was suggested to Theodore Thomas by the presence of a mammoth hall which had been built for the *Sängerfest* of 1868, and preserved by the citizens of the city for exposition purposes. Mr. Thomas's original idea was an organization like that of the German *Sängerbund*, but with better music, the English language, a choir of mixed voices instead of a Mannerchor, and no worship of Gambrinus. For a space the Cincinnati festivals exerted a corrective and reformative influence on the German *Sängerfesten*, but of later years they have dropped back into the old rut.

[*In the conclusion of this article, to be published in a later issue, Mr. Krehbiel discusses the influence of German singing societies, American symphony orchestras and the opera in America.*—EDITOR OF THE ETUDE.]

Inaugural Ceremonies of the Home for Retired Music Teachers

THE readers of THE ETUDE are entitled to an account of the very impressive inaugural ceremonies of the Home for Retired Music Teachers in Germantown if for no other reason than that of their long and valued loyalty to this journal and its founder, Theodore Presser, who thereby has been enabled to make this gift to the profession. Accordingly we are drawing the veil of false modesty and in this intimate report attoning in a measure for the fact that distance and space made it impossible to have all of THE ETUDE family present upon an occasion that will long be remembered by those present as one of the most inspiring and imposing they had ever experienced.

A story of the Home and its organization has been given in previous issues of THE ETUDE (January, 1913, page 18, and December, 1913, page 862). The biography of Mr. Presser has also appeared (January, 1908, page 62) and it is only necessary here to recount a few details. Thirty-three years ago, after an extensive experience in musical educational work here and abroad, the founder of THE ETUDE started in business with a borrowed capital of $250.00, a well defined plan for his future, and a desire to do everything in his power to help his confrères in the profession of music teaching. In 1893 he appeared before the convention of the Music Teachers' National Association, of which he was also the founder, and suggested the need for a home for music teachers who found themselves traveling a very rough road as they approached the journey's end.

The Verdi home in Milan (La Casa di Riposa per Musicisti) was opened in 1899. Mr. Presser visited the Verdi home and the conviction of the need to establish such a home in America was strengthened. Accordingly, as fortune favored him, he made plans to open a temporary home. This was done in 1907. The success of the first steps pointed the need for a larger building and the home was moved to a residence in Germantown which stood on the site of the present new building.

The new building was completed this autumn. On September 25th a small party of ladies and gentlemen, including Mr. and Mrs. Theodore Presser, the directors of the Home, the present residents of the Home, Mr. Paul A. Davis, 3rd, architect of the Home, and Mr. Henry E. Baton, builder of the Home, and the Superintendent of the Home, Mrs. L. B. Pierce, four clergymen and Mr. John C. Freund, editor of *Musical America* and *Music Trades* who had come from New York one day in advance especially for the occasion, met at the Home and the simple but moving exercises of laying the cornerstone were conducted by Dr. Herman L. Duhring and Mr. Theodore Presser, after which addresses were made by Dr. Lee, Dr. Arndt and Dr. Jenkins. In laying the stone Dr. Duhring repeated,

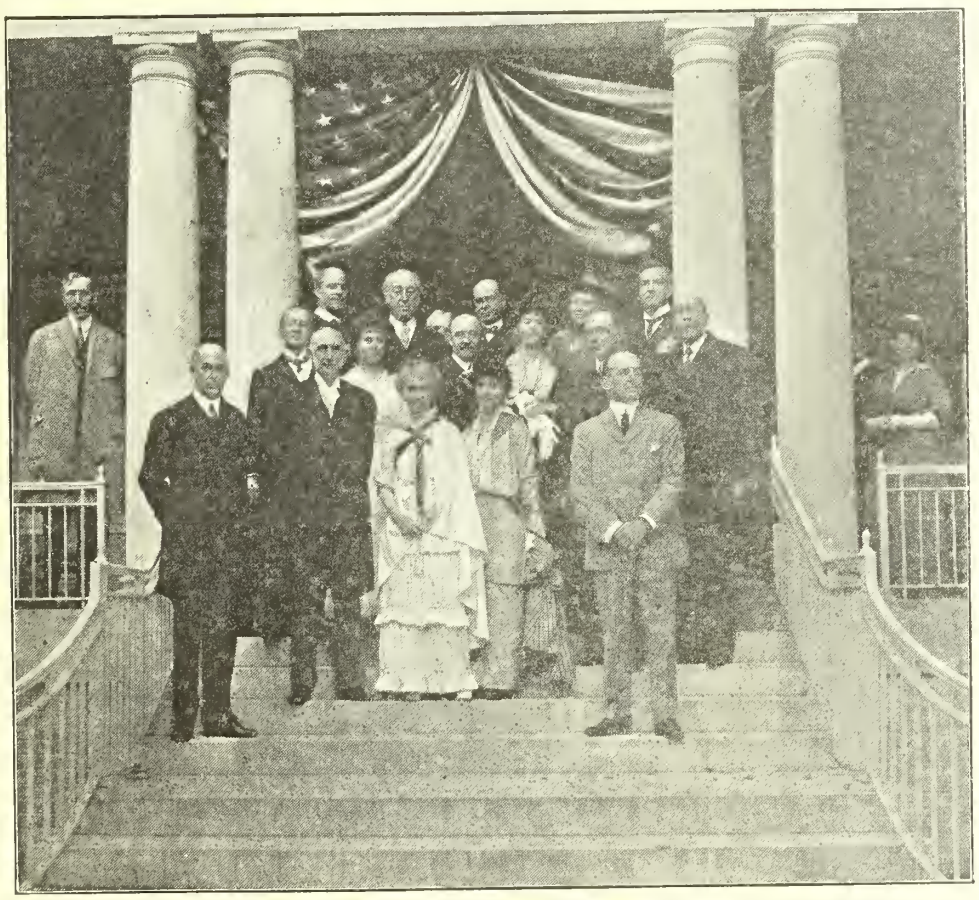
In the Name of the Father and of the Son and of the Holy Ghost. Amen.

We dedicate this building to the Presser Home for Retired Musicians, and we thank Thee, Almighty God, that Thou hast put it into the hearts of Thy servants to build and support this institution for Thy glory and for the healing of those who are sick and for the comfort of the aged, and may all who labor with us have skill, tenderness and patience in their every work. May Thy Heavenly protection be over all kindred institutions, whether hospitals, infirmaries or homes. Bless all those who by their charities, labors and gifts help forward this Christ-like work, and grant that all who labor faithfully therein may at length receive the reward of faithful service, through Jesus Christ our Lord. Amen.

After which the Lord's prayer was said, the Benediction was pronounced and "America" was sung.

In the stone were deposited the following articles:

The first issue of THE ETUDE (1883).
Copy of the present issue.
Copy of Jubilee issue (Jan., 1913), giving a history of THE ETUDE and the Theo. Presser Co., including a biography of Mr. Presser.
Report of the Home.



A GROUP OF SPEAKERS AND GUESTS AT THE INAUGURAL.

Left to right, top row—John Braun, Richmond P. Hobson, John C. Freund, Ralph Edmunds, Mme. Anna Ziegler, Henri Scott, Mrs. Ralph Kinder.
Second row—James Francis Cooke, Mrs. Cooke, W. E. Hetzell, Maud Powell, Wassili Leps, Charles Heber Clark.
Bottom row—Perley Dunn Aldrich, Theodore Presser, Mrs. Presser, Mrs. R. P. Hobson, Ralph Kinder. This photograph was taken for *Musical America*.

Copy of the Inaugural Program.
Signatures of those participating in the Inaugural.
Daily papers and a copy of the October 3d issue of *Musical America*, giving a complete report of the event.
Record of "Deep River," an old negro melody arranged by S. Coleridge Taylor and played by Maud Powell (Victor Record).
Record of *Der Wanderer*, by Schubert, sung by Mr. David Bispham (Columbia Record).
Record of *Confutatis Maledictus*, by Verdi, sung by Henri Scott (Columbia Record).
Welte-Mignon records of Mrs. Fannie Bloomfield Zeisler.
Gifted playing of the Schubert Military March, and Paderewski's playing of his own Minuet.

AN AUSPICIOUS OPENING.

On the following day, September 26th, at two-thirty in the afternoon, the opening ceremonies were held in the Home, the spacious dining-room being used as the assembly hall for this purpose. At least three hundred guests were present, many coming hundreds of miles for the opportunity of attending. The assembly included large numbers of the most distinguished residents of Philadelphia. The weather was magnificent and the whole occasion was altogether exceptional in that a wonderful spirit of brotherly unity seemed fairly to electrify the audience from the start. This was so noticeable that most everyone was conscious of it and mentioned the somewhat unusual phenomenon. Laughter and tears marked the progress of the program from beginning to end.

After the opening prayer by Dr. Herman L. Duhring, Mr. Theodore Presser read the Inaugural Address, which follows:

"The Home we dedicate to-day is only one of the results of that broad spirit of philanthropy which has been sweeping over our land for many years. This altruistic movement shows itself in our whole body politic. The Federal Government at Washington is becoming more and more paternal every day. It now spends over $5,000,000 yearly in its home for adults, its hospitals and sanitariums. It fosters and encourages Mothers' Day; it spends millions in its fatherly care of the Indians and the natives of those countries we have taken under our wing. After the War of the Rebellion our country was filled with homes for soldiers' orphans, and we still contribute to the support of the men who fought in our great war.

"Our State government engages even more directly in humanitarian work. There are no less than 88 institutions now under the care of the Commonwealth of Pennsylvania. Our hospitals, asylums, etc., receive large appropriations from the State Treasury at each session of the legislature. At the last session of the legislature the amount appropriated reached the enormous sum of $20,000,000.

"Nor is this governmental support limited to our own country. In many of the European lands, old age entitles those in need to a pension. It would seem as though the world were recognizing the great truth that Fortune distributes its favors very unevenly and it often happens that very deserving people find themselves in old age without the comforts and necessities to which we all should be entitled during our declining years.

"The city fosters the spirit of charity that touches more closely the individual citizen. Only a short time ago such a thing as a public bath house was unknown. Our municipal band, which discourses sweet music in our public squares, is Father Penn's method of bringing music to his home. Our wonderful system of parks, which costs Philadelphia over $1,000,000 a year, is Father Penn's playground for his children.

"The individual, more than all, spreads his bounty broadcast; he may not be his brother's keeper, but his brother's welfare concerns him. No man lives for himself alone. Take up the book of any benevolent institution, turn to the list of contributors, and you will be astonished at the names and the amounts of the givers.

"Almost every individual has a list of charities that are remembered at Christmas or some other time. Philanthropy is the mainstay of these established benevolent institutions. Our hospitals, homes, asylums and all charities are dependent on philanthropy, which, like all other virtues, should be fostered and cultivated.

"When the man of large means has provided wisely for the needs of his family, he is often at a loss to know how best to spend his surplus. In Cleveland there has recently been formed a community trust or foundation, into which the surplus of the well-to-do can be deposited so that it might be wisely cared for. So successful was the scheme that in three months there were foundation papers executed bequeathing $25,000,000.

"Corporations and firms are alive to the welfare of their workers. They realize more and more the close relationship between employer and employee. They are adopting all kinds of beneficial measures, such as pension for years of service, profit-sharing, subsidized life insurance, sick benefits, savings banks, providing amusements, recreations, etc. One corporation—the Metropolitan Life Insurance Co.—has a hospital for its employees who are afflicted with tuberculosis.

"It must appear evident to us all that the Home we open to-day is not the hobby of an individual, but the product of the spirit of the times.

"The year of jubilee comes to every man when he can return what he has accumulated to the original owner. The building of this Home was made possible through the commercial support of music teachers during a period covering nearly fifty years. The day has now come to return to the music teachers, in a measure, what originally belonged to them.

"In this Home, the teacher of music will find a haven of rest for time to come. There will be no class or sect distinction. The humble teacher who has labored faithfully in a small village back in the mountains is as welcome here as the metropolitan teacher who at one time may have thrilled thousands in a concert room. All stand on terms of equality in these halls.

"The Home has been established some eight years. These have been years of experiment. Our purpose was to find out whether there was a real need for such an institution. There are at present very few homes for specific classes of persons. The actors have a large home on Staten Island, and also the Forrest Home on the Delaware. The Hayes' Mechanics' Home at Bala is doing a noble work in caring for deserving artisans. The time is not far distant when we shall have homes for all classes of workers, such as miners, artists, school teachers, typesetters, etc.

"There are in the United States approximately 200,000 persons whose main support comes from music teaching. Should only one in each thousand members of the musical profession need the help this institution provides, it would require two homes of this size. Report indicates that in the average community there is a philanthropic institution for every 17,000 population. Estimating the music teaching profession at 200,000 with one philanthropic institution, it is evident that it is far above the average in self support.

"As a class, music teachers do not accumulate worldly possessions. They are engrossed in artistic and educational accomplishments which too often preclude business matters or thoughts of the future. They arrive at a time in life when their usefulness is over, in an unfortunate position, after a life spent in education and sacrifice for art. It is therefore a great joy that we can, in a measure, provide protection for these music teachers who, as a class, are most deserving."

THE MAYOR'S GREETING.

At the conclusion of his address, Mr. Presser introduced Mr. James Francis Cooke, editor of THE ETUDE, and Chairman of the Inaugural Committee as the Master of Ceremonies for the day. The next speaker was Hon. Rudolph Blankenburg, Mayor of Philadelphia, who has spent a lifetime, fighting fearlessly, ceaselessly and unselfishly for the civic righteousness of his home city. Mayor Blankenburg welcomed the gift to the city and commented touchingly upon the fact that when he first came to America from Germany he had found at the same spot where the building now stood, friends who gave him that welcome which the stranger in a strange land never forgets.

MR. DAVID BISPHAM SINGS.

The next number was "Music, by Mr. David Bispham." The fact that our great American baritone, probably the most renowned of American singers, had spent a large part of his boyhood in the district where the home now stands may in a measure have accounted for the fact that many who had heard him repeatedly declared that never before in his career had his impress upon an audience been as great. Mr. Bispham's voice was never richer or fresher and his art never more forceful. After singing *Where'er He Walks,* by Handel, and the *Prologue from Pagliacci* (Leoncavallo), a tumultuous demand for an encore induced him to sing *Danny Deever,* by Damrosch.

ADDRESS BY DR. HUGH A. CLARKE.

No one has brought greater dignity to music in Philadelphia than Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania since 1875. His excellent address follows:

"I wish to say a few words on behalf of the great army of music teachers. Few people not included in its ranks know much about the work, the trials and rewards of music teachers. Except in the case of a few whom exceptional ability and opportunity have raised to the highest rank, the rewards, especially in a pecuniary way, are never very large.

"There is, unfortunately, a large element of uncertainty in this branch of teaching. It is one of the first to suffer in times of business depression. People are apt to look on musical training as a luxury that may be dispensed with on the score of economy. In small or scattered communities the teacher's life is apt to prove a very hard struggle. The pupils are few, and widely scattered, and the fees are small, and often grudgingly given. The teacher is looked upon as one who does a very easy kind of work—that is, hardly worth the small amount it costs.

"I know of one case, a young lady, well educated and equipped as a teacher, compelled by family circumstances to remain in the small town where she lived, who told me that she walked from three to six miles every day, regardless of the weather, to reach her pupils, and got fifty cents an hour for her work.

"One great drawback the teacher in country districts has to deal with is the lack of opportunity for self-improvement. A teacher living in a small town in the West told me that she always took a holiday for two days in the middle of the teaching season that she might go to Chicago to hear one symphony concert to rekindle her flagging enthusiasm for the art, sorely tried by the daily ten hours of work.

"The desire for self-improvement is a characteristic of all the teachers with whom I have come in contact during an experience of many years. The desire is not alone to increase their efficiency, but is prompted by a pure love for the most engrossing of all the arts.

"My object in these few remarks is to give you some idea of the meaning of an institution like this to teachers who, through advancing years, and failing powers, are compelled to recognize the fact that they are no longer able to keep in the van, but must give place to youth, fresh energy and ever-improving methods of teaching. To such as these this noble foundation offers a haven of rest, where their declining years may be passed in peace and quiet, free from corroding care and surrounded with every appliance to conduce to comfort and happiness."

MR. JOHN C. FREUND'S ADDRESS.

Following Dr. Clarke, Mr. John C. Freund made an address which was continually interrupted with laughter and applause. His splendid delivery and impressive appearance, backed by his long service in musical journalism made his presence upon this occasion more than welcome. Mr. Freund said:

"It was a hot afternoon, last June, if I remember, that I found myself in a Pullman, going from New York to Philadelphia, with Henry T. Finck, the distinguished music editor of the New York *Evening Post*, as my *vis-à vis*. I soon discovered that we were both on the same errand, as guests of the Philadelphia Music Teachers' Association, which was to give a dinner that evening, and at which we were to be the speakers.

"I also discovered that we were to get out at West Philadelphia, to meet Mr. Theodore Presser, the veteran publisher, who was to take us to his home.

"When we arrived, Mr. Presser showed us a large building, in course of construction, which I understood had a philanthropic purpose. We went up and down a rickety elevator, at the risk of our lives, waded through all kinds of stone, lumber, cement and building material, descended into cellars, and so saw the wonderful building which is presented to you to-day, in one of the earlier stages.

"As we walked across the grounds, afterwards, Mr. Presser said:

"'I've got eight of 'em already.'

"Now, though I have known Mr. Presser by reputation many years I had not had the pleasure of meeting him but once before, about a year ago, when I gave out, at the dinner of the musicians, the fact that this country spends more for music than all the rest of the world together—something which astonished the rest of the world very much, I can assure you.

"As we walked along, I kept wondering what kind of a collection Mr. Presser had started. You know, there are people who collect postage stamps, *bric-à-brac,* old china, poodle dogs, old pictures, old silver, fans; some collect stuffed birds and reptiles, some collect armor, others collect pigeons, cats and guinea pigs. I know a dear old lady of over eighty who has a collection of scrap books in which she had pasted newspaper clippings of all the worst divorce cases—she's a spinster. While wondering what form Mr. Presser's collection would take, I was ushered into a cozy cottage and there introduced to eight—of the dearest and sweetest old ladies I had ever met in all my life.

"So this was the collection this so-called cold-blooded American business man was making!—a collection of old music teachers whom the world had forgotten, but for whom he had undertaken to care.

"Now, my friends, we are to-day assembled to do something more than wish God-speed to a philanthropist. Something more than to inaugurate, with word and song and prayer, a notable undertaking.

"We are assembled here in peace while the rest of the world is at war, tearing itself to tatters, to mark the first step that has been taken, certainly in the musical world, towards the recognition of the value to the community of the teacher.

"Years ago I happened to be with one of the judges of the United States Supreme Court, in Washington. We were discussing world politics, when suddenly he asked me what I considered were the crucial tests of the civilization of a people.

"I replied: 'Not its culture, nor its art; neither its commerce nor its industries; nor its multitude of churches; but its laws regarding women, their rights, their property, and its attitude to its teachers. For on the mothers, first, and then, upon the teachers, depends not alone the future, but the character of the race. And just in how far we acknowledge our obligation, and the necessity of protecting these two great agents of life and progress, just in so far may we consider ourselves civilized.'

"This spacious building is more than a home for a number of worthy retired teachers, who have deserved well of the State. It is a standing, glowing example for others to follow. When this noble philanthropy is chronicled and sent far and wide through the press, as it will be, it will act as an incentive to others to go and do likewise.

"Personally, I believe it is a part of the duty of the State to pension all teachers after they have devoted the best part of their lives, and certainly the larger part of their strength and usefulness, to the cause of education—which means 'the human uplift.'

"Nobody can realize more than myself the beauty, the depth and nobility of the sentiments which have animated Mr. Presser in this undertaking, for I myself can go back to the time, forty years ago, when music was yet in the infancy of its development in this country, and when the music teacher, poorly paid, barely received the recognition accorded to an under-servant.

"In this work Mr. Presser has been inspired and aided by his wife who, in her broad-minded sympathetic, humanitarianism, represents the highest type of American womanhood.

"Notice, my friends, that this man didn't leave a fund for charity in his will, nor did he build an edifice apart, but made this work a part of himself, right here on the time-honored grounds, in Germantown.

"It is eminently fitting that this monument should be erected in the City of Brotherly Love, which gave to the United States the Declaration of Independence, and from which also the Declaration of our Musical Independence, a year ago, issued.

"I am proud, honored to be permitted to add my simple tribute to the disinterested philanthropy of Theodore Presser, of Philadelphia, which shows us that, after all, the cause of human progress is promoted, not by a conscienceless, brutal militarism, but by that service of man, by man—which must ever be man's highest service to God!"

CHARLES HEBER CLARK'S ADDRESS.

Mr. Charles Heber Clark, a member of the Board of Directors of the home, is none other than the well known American humorist, "Max Adeler." His address commenced with a hysterically funny account of the first music lesson Mr. Clark ever gave (after which he retired forever from the profession) and concluded with a sympathetic appreciation of the purpose of Mr. Presser in founding the Home for Retired Music Teachers.

Mr. Charles Heber Clark dwelt upon the fact that men of wealth may always find larger happiness in promoting the welfare of their fellow-men than in self-indulgence. Many rich men wait until they are dead before they distribute their money in beneficence. Far more impressive and serviceable are those who make the distribution with their own hands while they are alive. The founder of the Presser Home has the assurance that his purposes will be carried into effect, and the joy of seeing others made happy by his generosity.

MR. HENRI SCOTT SINGS.

Mr. Henri Scott, the well known American basso, whose training has been entirely American, was the second singer on the program. Mr. Scott, as the leading basso of the Philadelphia-Chicago Opera Company, was forced into rivalry with foremost singers from all of the great European art centres, only to reach even greater recognition with each performance. Mr. Scott's beautiful round basso tones were especially enjoyed in *Il lacerato spirito* from Verdi's *Simon Bocanegra* and in the *Tambour Majeur's Song* by Massenet. The audience responded with magnificent applause. Mr. Bispham and Mr. Scott were accompanied by Mrs. Edith Mahon.

ADDRESS BY HON. RICHMOND PEARSON HOBSON.

The Hon. Richmond Pierson Hobson, hero of the *Merrimac* and more recently the most prominent of our statesmen who have been battling against the alcohol and drug evil, made a most appropriate address claiming that every child in the country should have the advantage of some kind of a musical training.

Captain Hobson's sincere and earnest personality impressed all his hearers immensely. In closing he paid a personal tribute to Mr. Presser and to the work accomplished. He deplored the fact that he had been denied a musical education, and stated that music to him seemed one of the elemental wants of life. His conviction was that the Home marked a new epoch in American musical life, serving to place the profession of music teaching upon a vastly more secure foundation.

MAUD POWELL'S DEDICATION.

Maud Powell, most eminent of American violinists, delivered the dedication to the profession. Miss Powell has only recently recovered from a trying illness and her trip from New York to the home was made at much sacrifice of her personal comfort, but she surely felt repaid when she felt the response which came to her short but sympathetic remarks. She said:

"The influence of the faithful army of music teachers, spreading like a great vital network of arteries over the length and breadth of these United States, gives pulse and impulse to culture in one of its most beautiful phases, the art of music. The world seldom stops to think that a teacher gives of his brain, of nervous energy, time, patience, of his very life and soul, his all—for the sake of an ideal. The rewards are not many nor imposing. But the ceaseless effort, the brave plodding, the altruism of it all, are imposing and beautiful. A man of broad and philanthropic mind and generous heart has recognized this, and has given practical and lasting expression to his gratitude. He has created, and will cause to be preserved through his bounty, a home that will breathe peace and contentment, and bring to the retired music teacher cheeriness, comfort, hospitality and the restfulness of artistic environment, this in recognition of faithful work in the interest of musical art. It is with a deep sense of pleasure and gratification that I am privileged to dedicate this munificent gift of Mr. Theodore Presser, this home, to our brothers and sisters of the musical profession. God bless its hospitable roof—its beneficent purpose, and, above all, bless all those who shall dwell within its doors, now and always."

The ceremonies concluded with the singing of *America,* with Dr. Clarke accompanying at the piano, after which Dr. Herman L. Duhring, long identified with charitable work in Philadelphia and a leading member of the board, pronounced the benediction.

A collation was served on the grounds of the home and the guests inspected the buildings.

The buildings and grounds, exclusive of the endowment in perpetuity, cost $200.000.00. Every modern comfort is provided. One hundred residents can be accommodated.

The Home is located at the corner of Johnson and Jefferson streets in Germantown, and is surrounded by wooded lawns partly on the property of the Home itself and partly those of the residences in that beautiful section of suburban Philadelphia.

Among the guests present were:

Mr. and Mrs. Perley Dunn Aldrich, Miss Edith B. Alexander, Dr. and Mrs. George Conquest Anthony, Mr. Leonard E. Anty, Dr. and Mrs. E. E. and Miss Cecile Ayres.

Miss A. C. Barrow, Mrs. Dorothy Johnstone Baseler, Mr. Edward Biddle, Mr. David Bispham, Mr. Albert W. Borst, Mr. John F. Braun, Mr. Thomas a'Beckett.

Mr. Horatio Connell, Mrs. Frances L. Clark, Mrs. Franklin E. Cresson, Mr. and Mrs. James Francis Cooke, Dr. and Mrs. Hugh A. Clarke, Mr. and Mrs. Charles Heber Clark, Mr. and Mrs. Philip Warren Cooke, Mr. Priaulx.

Mr. and Mrs. Paul A. Davis, 3d, Rev. Dr. H. L. Duhring, Mr. H. L. Duhring, Jr., L. C. Dressler.

Mrs. Julian Edwards, Mr. Herwegh von Ende, Mr. and Mrs. Robert Pegram Esty,, Mr. Ralph Edmunds, L. B. Ellert.

Mr. Henry S. Fry, Mr. and Mrs. J. Cutler Fuller, Mrs. Lilian B. Fitzmaurice, Mr. John C. Freund.

Mr. Arnold J. Gantvoort, Mr. Johan Grolle, Mr. Adam Geibel, Mr. and Mrs. Walter Golz.

Mr. Frederick Hahn, Mr. Charles Harrison, Mrs. Edwin L. Harrington, Miss Amy C. Heaton, Mr. Jno. F. Himmelsbach, Mr. W. Palmer Hoxie, Mr. and Mrs. W. E. Hetzell, Captain and Mrs. Richmond P. Hobson, Mr. and Mrs. Hull.

Mr and Mrs. Henry LeBarre Jayne, Mr. John Myron Jolls, Mr. and Mrs. Ralph Kinder, Mr. and Mrs. Strickland L. Kneass.

Mr. Wasslli Leps, Mr. John Luther Long, Mr. Henry Lukens, Mr. Louis Lombard, Mr. S. L. Lacfer, Mr. L. Lombard.

Mrs. and Miss Magruder, Mrs. Edith Mahon, Mr. H. Alexander Matthews, Mr. Frederick Maxson, Mr. Charleton Lewis Murphy, Mr. and Mrs. Stanley L. Muschamp, Mr. William Latta Nassau, Mr. George B. Nevin, Mr. F. H. Norton.

President Omwake, of Ursinus College; Mr. and Mrs. Preston Ware Orem.

Mr. A. Jackson Peabody, Mr. Eugenio di Pirani, Miss May Porter, Mr. J. M. Priaulx (of Messrs. Charles H. Ditson & Co.), Miss Emma A. Price, Miss Caryl Perot, Mr. Samuel J. Riegel.

Miss F. L. T. Seabury, Mr. George Chadwick Stock, Mr. Robert Patterson Strine, Miss Adele Sutor, Mr. and Mrs. Henri Scott, Mr. Uselma Clarke Smith, Miss Naima dos Santos.

Miss M. B. Twelves, Mr. Arthur L. Tubbs, Mr. and Mrs. H. Godfrey Turner (Mme. Maud Powell).

Mr. and Mrs. Edward B. West, Mr. and Mrs. Winchell, Mr. Edmund Wolsieffer, Miss Whinney.

Mme. A. E. Ziegler.

Musical Progress of America During the Last Decade

By GUSTAV L. BECKER

(Embodying a letter from Dr. William Mason)

A LETTER FROM DR. WILLIAM MASON.

Seventeen years ago the writer gave an illustrated lecture on the subject "Musical Progress in America." (We did not stand still in those days either!) For that occasion several of our prominent musicians were asked to give their point of view. Among the letters received was one, here to follow, from Dr. Wm. Mason, which will be of interest, as it may help to show how much room there was for progress in musical appreciation several decades before this last one. As to Dr. Mason's part in such progress, all those who have known this noble musician and teacher, and have felt his influence, will in memory always revere him.

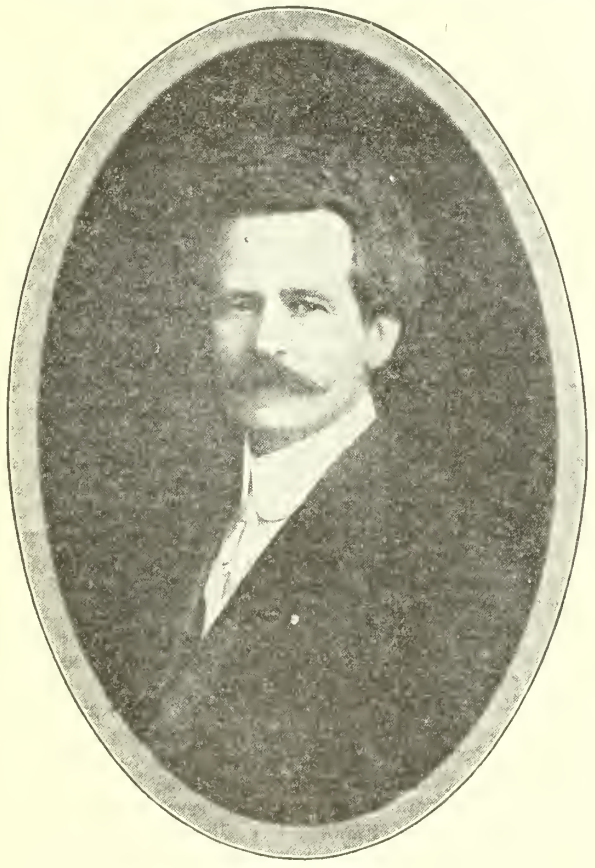
WILLIAM MASON,
14 W. 16th Street,
New York.

February 7th, 1897.

MR. GUSTAV L. BECKER.

DEAR MR. BECKER:

You request me to write a few lines on the subject of musical progress in the United States. A great deal could be said on this subject, but to give it the full attention it deserves would require much more time than is now at my disposal. One incident occurs to me, however, which is significant and which affords a good illustration of the musical progress which has been made in our country during the last generation or two. My story begins at the time I first went to Leipzig to study music. This was early in the Autumn of 1849. Within a few weeks of my arrival there I attended one of the famous *"Gewandhaus"* concerts. This must have been in September or October 1849. For the first time in my life I heard a Symphony for full orchestra by Robert Schumann, viz: No. 1 in B flat major. Robert Schumann at that time was comparatively little known even in Germany and Mendelssohn's fame completely over-shadowed that of all other living composers and especially was he the idol of the Leipzig public where he lived,—or rather had lived,—for he died a little less than a year before I arrived at Leipzig. I had heard Schumann highly spoken of by some of the advanced and appreciative musicians, but the surprise and delight I experienced upon this first hearing of his Symphony was unbounded and entirely beyond anticipation. The result was one of those impressions which make almost an epoch in one's life and which remain ever afterward distinct in memory. The morning after the concert I went promptly to Breitkopf & Haertel's Music Store and bought the Symphony; 1st, the Score. 2nd, orchestral parts with duplicates. These I had packed and sent with my compliments to Boston to the Musical Fund Society, then the principal orchestra in that city. I also bought a pianoforte arrangement for two hands and one for four hands and with these I hurried home to my room where I spent the better part of the forenoon playing the two-hand arrangement. Later on whenever I chanced upon a pianist or Conservatory pupil I immediately pressed him into service and made him play the four-hand arrangement with me over and over again. This gives some idea of my enthusiasm for Schumann which, although not entirely devoid of fluctuation, has held out almost steadily ever since. So when I returned to America in the month of July, 1854, and began my concert playing, Schumann occupied a prominent place in my programmes. Many of the musicians, however, and especially the newspapers, criticized these compositions severely and were disposed to regard them as crazy and far-fetched. However, in the Mason-Thomas Matinées and Soirées we persistently continued to give Schumann's music and played among other compositions the Piano Quintet, —Piano Trios,—Piano and Violin Sonates, as well as Piano Solo Sonates, and the smaller Piano Works and public appreciation grew slowly but surely. About the year 1855-56 when I began to give pianoforte lessons I naturally wished my pupils to study Schumann's music and so one day I went to Breusing's Music Store, 701 Broadway, to make selections. Breusing, it will be remembered, was the predecessor of Schirmer and was the proprietor of one of the principal music stores in New York. When I asked for Schumann's pianoforte compositions I was told that there was absolutely no sale for them and therefore they were not kept ready to hand on the music shelves. However, there was down in the basement of the store a large package of Schumann's compositions done up in a stout brown paper. At my request this was brought



GUSTAV L. BECKER.

up to light and undone, and, according to my present recollection, the edges of the leaves were yellow with age, a tolerably sure indication that in those days there was no appreciation of, or demand for, Schumann's music. When this fact is considered in connection with the present state of things it will be admitted that a very remarkable progress in music has been made during the past thirty or forty years.

Hoping that this little bit of history may be of interest to those for whom your lectures are intended,

I am, Yours sincerely,

WILLIAM MASON.

OUR ART ADVANCE.

As art inclines rather to curves (except with the cubists), it also advances by waves rather than in a steady current. Music in this country has indeed had its "crests and troughs," while the tide of progress has been gradually rising.

It is not easy to form an impartial opinion regarding a state of progress, when one is, as it were, himself immersed in the very element to be judged of. One should, then, "go ashore" and try to get the viewpoint as well of the unprejudiced non-professional. Better to interpret the various possible signs of such musical development one might ask and answer the following questions:

1. Are we spending more money for musical education, for musical instruments and other supplies, for musical magazines, for operas, concerts and recitals?

2. Is progress evident in the higher ideals held by the people as a whole, together with their exercise of a greater and more discriminating power of appreciation?

3. Is the number of those considerably increased who can not merely appreciate good music, but, without attempting to appear in public, are themselves able to sing or perform the better class of music in a creditable manner?

4. Is there a higher manifestation of talent upon the part of the native composers and public interpreters of music?

As to the greater amount of money spent for music, it might prove entirely misleading to take the "statistics" given out in this regard recently, as an indication of the extent of our progress; for we should take into account that we are now a wealthier nation, that our business methods are more successful, that the cost of everything has risen, including even the price of musical instruction, and, last but not least, that possibly quantity and quality may neutralize one another! How much then we have spent towards the most desirable purpose may appear from what follows:

The existence of higher ideals, and of a more discriminating appreciation in matters musical is confirmed from the writer's extensive inquiries and observations, first as to the largely increased demand for the better style of compositions—whether represented in sheet music, player-piano rolls or tone-producing machine disks or cylinders—and in the more extensive patronizing of high-class operas, concerts, recitals and instructive, illustrated lectures, many of the latter being offered to the public free or at very moderate admission—a sort of missionary work which, as a cultural influence, has had its unmistakably salutary effect.

Seemingly contradicting this statement is the fact that now a much larger number, but not proportion, of people than ever before indulge in or eagerly listen to the style of musical composition designated as "Ragtime," "Coon-songs," "Comic-song," "Farce-Comedy Hit," "Vaudeville Interpolation," "Tango," "Hesitation," etc., most of these (with some notable exceptions), expressing, if anything human, more the primitive savage instincts and impulses, or the shallow and flippant phases of daily life, rather than the nobler, refined sentiments, moods or emotions, for which advanced civilization finds musical art the ideal medium of expression.

But to explain this apparent discrepancy, we must consider that whereas in years gone by only about one out of every hundred persons was at all interested in music, beyond his few favorite, simple home melodies, school songs, or church hymns, occasionally sung or listened to, now a large percentage of the people either sing most of the new "popular" songs, that appear in rapid succession—in some cases selling by the half million or more—or they play the new tunes and dances at the piano, or have them played, with slight effort, by a player-piano or a "talking-machine." Certainly the people at large take a more *active* part in music, by far, than they did ten years ago, and for one thing it is made so much easier for them!

MUSIC UBIQUITOUS.

Music just fills the air! If the quality of most of it is not up to high standard it is because most of those people have not yet had sufficient opportunity for higher musical culture. They naturally will play and sing, and prefer to listen to that which appeals to them, also that which is most abundantly presented to them. If those that have grown up lacking all musical culture, once catch the music fever they must necessarily start at some point within their reach, not only in regard to the complexity or refinement of that which is expressed, but also, considering music equally as a language, an art and a science, they need to begin

with something that can readily be understood and appreciated. But once the musical sense has been awakened in those whose nature is otherwise already more refined, they will of their own inclination discriminate more and more in favor of the music expressing the best and most noble that is in their souls. Those, of course, whose nature is crude and vulgar will still prefer music of their own kind, unless through a longer and serious study of the best in music they become more refined. It takes long indeed, with continuous impression of artistic influences, before the public taste at large can be cultivated to a considerably higher level! Merely *hearing* good music, except in the case of young, growing minds, exerts only a small permanent effect; therefore much of the supposedly cultivating influences are wasted. Would-be public "musical benefactors," instead of giving so many free concerts of complicated classical or "high-brow" modern music, should make at least half of the programs consist of well written compositions of simple form and texture, yet beautiful and noble in content; and with these performances, have some capable, musically enthusiastic lecturer give an illuminative analysis of at least one of the compositions, so that the audiences may in time desire to attend concerts, not merely to be amused or to relax their nerves, or because they are expected to attend, but in order to *learn* something, to enrich both mind and soul with new and inspiring impressions.

Important services have been done in this direction in New York by Dr. Damrosch with his Symphony Concerts for Young People; also by Mr. F. X. Arens with his People's Concerts; and all over this country, by David Bispham, with a record of over a thousand lecture-recitals.

We are making some progress then, when we realize that the influence of music depends not so much upon the quantity bestowed upon the listener, as upon how much of it can be assimilated!

Though admitting that we have misdirected much effort, and have too lavishly spent our money on highly expensive orchestral concerts of the exalted symphonic character, on grand opera stars at several thousand dollars a performance each, and in other directions, we yet, through force of *other influences*, that do not as a rule receive the credit due them, may account for the evident advancement.

(The second section of Mr. Becker's article will appear in a later issue.)

RICHARD STRAUSS AND HIS NOTE-BOOK.

Strauss can himself play nearly every one of the orchestral instruments. The complexity of his works leaves even Wagner behind. He has conducted them in all the capitals of Europe, and has often quite exhausted his players in his powerful upbuilding of climaxes. Some interesting things have been recorded about his methods of composing. He is very fond of playing ball at his Bavarian home, and a friend who has often enjoyed that pastime with him reveals the fact that themes for his *Rosenkavalier* frequently occurred to him during the game. Every now and then he would stop suddenly, let the ball fall to the ground, take out his note-book and jot down an idea. Several of the prettiest melodies of the opera came to him in this way. This authority added that in working out his ideas later at the piano the composer is very thorough, often copying or correcting a part half a dozen times; occasionally, indeed, remodelling practically the entire composition four or five times.

He himself says: "Wherever I am I compose. Whether in my quiet country home or in the noisiest international hotel, in the solitude of my own garden or in a railway train, my note-book is always at hand. As soon as a suitable motive for the theme which is occupying my mind occurs to me it is at once entrusted to my faithful companion, my musical note-book." This reminds one of Beethoven and his sketch-books, which he always carried about with him.—Cuthbert Hadden, in *Modern Musicians*.

Musical Criticism in America

By FRANCIS LINCOLN

Impossible as it would be to do justice in a short article to all of the many excellent critics in musical work in our country, it is interesting to note something of this wonderful phase of our culture. Starting with John Sullivan Dwight, we find a peculiar type of American writer, who brought both the dignity of the antiquarian and the substance of the philosopher into musical criticism. Dwight had his predecessors in our national school of writers upon music, but none came up to the standard he set. Dwight was born in 1813, and graduated from Harvard in 1832, becoming a minister in 1836. His interest in music drew him away from the pulpit, and in 1852 he founded the *Journal of Music*, which continued until 1881, doing an enormous missionary work for music in America.

Among the contributors to Dwight's *Journal* was Alexander Wheelock Thayer, who was born four years after Dwight and was also a Harvard graduate. Thayer spent forty years in Austria in the diplomatic service of the United States, and during this time he was enabled to gather facts regarding the life of Beethoven. These formed the basis of a four-volume work, three of the volumes only being printed. This was written in English and then published in German. No work comparable with it upon the same subject has yet appeared. The foremost biographer of the greatest of German tone-poets was, first and foremost, an American.

Among the regular contributors to The Etude in the past and the present have been American critical writers, whose works have had a great formative effect upon the advance of music. Mr. George Putnam Upton, who this month celebrates his eightieth birthday, is still in the front rank of American musical writers. His *Standard Operas*, *Standard Symphonies*, *Standard Cantatas*, *Standard Concert Guides*, etc., are all of them extremely useful works and have had sales reaching far up in the thousands. Mr. Henry T. Finck has a long series of valuable musical books to his credit, to say nothing of his books on non-musical subjects. His *Life of Wagner*, in two volumes, is one of the best biographies of that composer. Mr. H. E. Krehbiel, long the music critic of the New York *Tribune*, has written a large number of interesting musical works, the best known of which is unquestionably *How to Understand Music*, which has gone through many editions. Mr. W. J. Henderson, although self-taught in music, has written successful operettas and is the author of numerous books which have met with wide appreciation. His *How Music Developed*, *The Orchestra and Orchestral Music*, as well as a treatise upon voice study, have been widely read.

William Foster Apthorp for many years rendered splendid service for the cause of American music by writing descriptive notes for the Boston Symphony programs. Part of these were published in book form later, and remain as a permanent record of this able writer's genius. Apthorp, like Finck and other fine American musical critics, was a pupil of J. K. Paine at Harvard.

At least two of our musical writers have also been lawyers. Philip Hale, of Boston, after leaving Yale, practiced law for a time and then took up music as his life work, studying with Buck, Haupt, Faisst, Rheinberger and Guilmant. Since 1902 he has written the notes of the Boston Symphony Orchestra programs. Philip H. Goepp, after studying in Germany and graduating from Harvard, became a member of the Pennsylvania bar. His program notes for the Philadelphia Symphony Concerts have been widely read, and his three volumes upon the *Symphonies and Their Meaning* are the most important works of their kind.

Dr. Theodore Baker won a significant place among American writers on music through his excellent *Biographical Dictionary of Musicians*, in which his judgment of the relative importance of those about whom he has written is most excellent. W. J. Baltzell, for many years managing editor of The Etude, and then (since 1907) editor of *The Musician*, has produced historical and biographical works which have been given a high estimate in the educational world. His best known book is his *History of Music*. E. M. Bowman did much in the way of writing that was very helpful, and his *Master Lessons in Piano Playing* is an exceedingly practical work. Anna Alice Chapin has produced useful books for children, some of which, like *Letters from Great Masters*, were written with A. Crawford.

Among the widest read writers upon music at the present time must be reckoned Mr. Louis C. Elson and his son, Arthur Elson. It is difficult to say just which one of the score of necessary books by these writers has been the most useful. The name of Elson upon a work insures both interest and inspiration. Mr. Louis C. Elson's *History of American Music* is the most comprehensive work upon our national progress in the tonal art. Mr. Arthur Elson's *Critical History of Opera*, *Woman's Work in Music* and *Music Club Programs* have been widely admired.

No American book has been more widely read in the musical field than Amy Fay's *Music Study in Germany*. Her interesting lessons with Tausig, Liszt, Deppe and others make splendid reading, even though written many years ago. Alice C. Fletcher is another American woman who has added to our national reputation for research by doing much to preserve the music of the Indian tribes of our great west. A similar service, no less important, has been performed by another American woman, Frances Densmore, whose works have been published by the Government.

In the theoretical field we have had many worthy men who have given invaluable assistance to students of harmony, interpretation, etc., among them Stephen Emery, Arthur Foote, Percy Goetschius, A. J. Goodrich, Dr. Hugh A. Clarke, W. R. Spaulding, Thomas Tapper, Hollis F. Dann, Charles F. Farnsworth, Dr. Henry K. Hanchett, N. J. Corey, Clarence Hamilton, Hamilton MacDougall, G. W. Chadwick, E. E. Ayres, Leroy B. Campbell, W. S. B. Mathews, Louis Coerne, L. A. Russell, Geo. Coleman Gow, A. E. Heacox, Carl Merz, E. Dickinson, W. S. Pratt, Dr. William Mason, William Horatio Clarke, and many others.

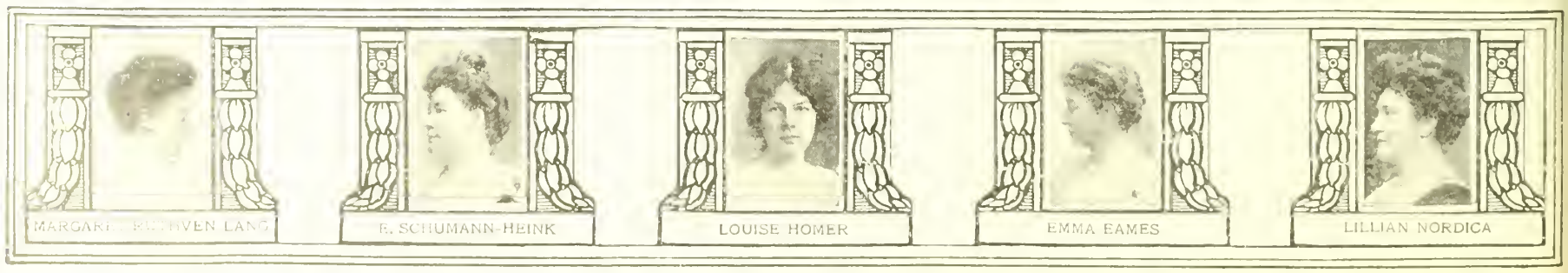
One of our unique American writers upon music is Rupert Hughes, whose *Contemporary American Composers* and *Musical Encyclopedia* have been very successful. At the same time the large fortune which Mr. Hughes is said to have earned is not due to his musical works but rather to the royalties upon his exceptionally successful plays and novels.

Of all American critics probably only one has attained a reputation as a critic of drama and art as well. That one is James Huneker, whose books have a large sale in Europe as well as in America. Mr. Huneker has a literary style all of his own. He is cosmopolitan in his views and his name has won a place among the foremost critical writers of all times. James Gibbons Huneker was born in Philadelphia, January 31, 1860. In his native city he studied with Michael Cross, and in Paris with Theodore Ritter and Doutreleau. For a long time he was associated with Joseffy as an assistant in New York, thereafter becoming dramatic critic of the New York *Sun*. His *Life of Chopin* is one of the most penetrative and sympathetic of all biographies.

Gustav Kobbé has made a unique position for himself through his special attention given to books on the opera. Henry C. Lahee, of Boston, is the author of an interesting series of works, the best known of which is *Famous Pianists*.

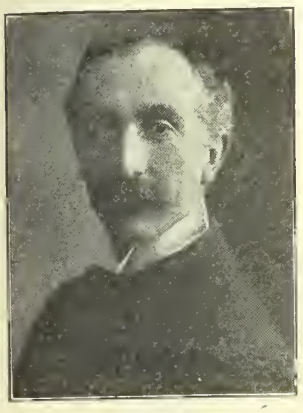
Thomas Tapper has a large number of excellent books to his credit in many different lines of musical endeavor. Probably he has been the most productive of all American writers of musical literature.

Indeed, the more we consider this subject the more we realize the necessity for its continued discussion in a later issue.



The Teachers' Round Table

Conducted by N. J. COREY



DOUBLE FLATS AND SHARPS.

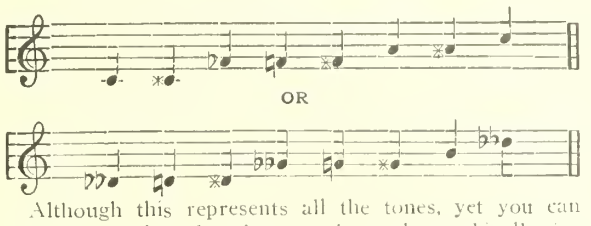
"Why are double flats and sharps used? Why not write the note C, instead of D double flat? Is it merely a matter of choice, or just to obey the rules?" —M. E.

Your remark about the rules sounds as if you might be a socialist or anarchist. The elementary conception of rule or law is,—something that is a menace to personal liberty. A more advanced understanding learns that law is a fair adjustment of the relations of man with man. With advancing civilization these relations change and broaden requiring a corresponding re-adjustment of laws. Similar conditions prevail in art. Rules are not made just to confuse the understanding of musicians, if music be the subject in question. They make for a simpler adjustment of the relations between the various elements that go to make up the art. Without rules, or principles, only chaotic conditions could result, and there would be no systematized art that anyone could comprehend or write.

Apply this to your question. The degrees of the staff are used to represent musical sounds, and to make them intelligible to the understanding notes are used, the letters of the alphabet being employed to individualize them. The musical alphabet consists of seven letters, which are duplicated for each octave. The diatonic scale is a family of tones whose relations are fixed by rules or principles, representing a key, or tonality. The eight tones of the scale are each represented by a single letter, the eighth being a duplication of the first. The tonal system is divided into twelve sounds to the octave, known as half-steps, or, if you wish to go still deeper into theory, seventeen sounds, as theoretically there is a difference between C sharp and D flat, and so on. A staff of twelve lines and twelve corresponding letters would result in inextricable confusion to the eye and understanding; hence the seven letters, and the alteration signs, such as sharps, flats and naturals.

Seven letters are used in writing the scales, as C, D, E, F, G, A, B. You doubtless understand the "circle of fifths," or the order in which the scales follow one another. Next following C is G. In this you have F sharp substituted for F, not necessarily because F is raised a half step, but because F sharp is the name of the seventh sound in the key of G. Much confusion will be avoided as soon as students can learn to think of sharps and flats as not representing some other sound that has been altered, but that each tone is itself an entity in the tonal conception, with the name F sharp, G flat, or other degree of the staff as the case may be.

It would be as reasonable, theoretically, for you to ask why G flat is not written as the seventh tone in the scale of G, as to ask your question in regard to double flats. In such case you would have the letter G represented twice in the same scale, as for example, G, A, B, C, D, E, G flat, G, in which the letter F would not appear at all. This idea may be carried to a ludicrous extreme, and you can represent the entire scale of C major with three letters, as follows:



Although this represents all the tones, yet you can readily perceive that it must be orthographically incorrect, as it only contains three letters. Correct spelling and grammar exists in connection with music as well as language.

Follow your circle of fifths farther, C major, G major, D, A, E, B, F sharp. At this last key, F sharp major, if you have not yet carried your study of theory very far, you will say the sharp keys end, changing enharmonically to G flat major, and passing down through the flats until C major is reached again. Theoretically, however, the sharps may continue, F sharp major, C sharp, G sharp, D sharp, A sharp, E sharp and B sharp, which although representing the same sounds as C major, yet has twelve sharps in its signature. These keys written on paper would be extremely confusing to the eye, with their enormous number of sharps and double sharps. Hence the substitution of flats, whereby the second half of the circle of fifths becomes as simple as the first. Meanwhile, in composition, a temporary excursion into another key may cause a passing modulation, so brief that to change the entire signature of the passage would be out of the question. The required note, therefore, will have to be a double flat or sharp, as the case may be. Otherwise, as indicated above, the same letter would occur twice in the diatonic scale of the given chord. When you have taken a course in harmony you will have no difficulty in fully understanding the point at issue.

AN INCORRIGIBLE.

"I have a ten year old boy as a student whose mother has absolutely no control over him. His mother obliges him to come for a lesson but he is always angry and very naughty. I have found no way to subdue him. Were it not for the friendship between his family and mine I should discontinue the lessons. What can I do?"—W. K.

You ought never to accept any pupil who will stultify your own independence of action in your work. Such a course invariably leads to disagreeable consequences. Have you tried to appeal to the boy's sense of justice? The spirit of fairness is generally pretty strong in boys, if approached in the right way. Can you not talk to him, and ask him if he thinks it quite fair for him to vent his feelings on you? That you are not to blame for his being obliged to take lessons, and practice the piano, and that it is hardly fair, therefore, to take it out on you. You may be able to bring him to feel this, and out of it develop a liking for you. Once get him to like you and you have an opening wedge. Be sure you take an interest in all his affairs and sports, by discussing them with him, and making him feel that you think they are just as important as he does. Get enthusiastic with him; be a good sport with him. He will soon begin to feel that you are not so bad after all. Make his piano work as easy as possible, letting the piece idea predominate. Don't try to keep his attention occupied too long on his work, but interrupt the lesson hour with frequent incursions into his affairs, returning to the lesson with a fresh interest thereby. Have a good time with him at every lesson and make him feel that he is having a good time, only insisting that he ought to do his practice well because he wants to be fair to you, as well as be a smart boy, and because you are making his lessons very short. With a boy of this sort two lessons a week are almost a necessity, as the greater share of his progress in the early stage will be made while he is with you. Frequent attention is imperative. He will get entirely out of the spirit of the whole thing, which you may have aroused in him, by the time a week has passed. If you are unable to make any progress with him after a reasonable trial, there will be nothing left but to have a talk with his parents and get excused from the task. It may be that he is so deficient in the musical sense that it is useless to keep him at the work. There are many in this class. Or it may be that he is simply overflowing with animal spirits with a certain amount of natural ugliness coupled with it. If so your task is by no means an enviable one, although you may be able to solve the problem along lines similar to those I have indicated. One thing will suggest another.

TO BEGIN WITH.

"How much ground should the average child of eight or ten cover in nine months, with one lesson a week, and forty-five to sixty minutes a day for practice? Perhaps I would better ask what should be taken the first year, and what the second? I am anxious to make my work compare favorably with that of city teachers."—G. M.

This will depend entirely upon the natural ability and application of the child. Forty-five minutes is not a long practice period, and yet a bright, energetic child will accomplish more in that time than an apathetic one in two hours. Few learn how much can be accomplished by close and steady application for a limited time, and how the work drags when one dawdles. The number of dawdlers at the keyboard is legion. In the first year, however, Presser's *Beginner's Book* and supplementary pieces should be finished, and a start may be made in the first book of the *Standard Course*. By the end of the second year the student may have finished the second book of the *Standard Course*, and made a good start in Czerny-Liebling, first book, perhaps finished it, besides taking a number of supplementary pieces, and working on scales and arpeggios. It is a matter of regret that two hours cannot be made available, for all and more than this could then be accomplished in one year. Do not assume that the work of all city teachers is good, merely because they live in a large center. Many of the poorest teachers I have ever known have been in large cities, and many of the very finest have lived and worked in very small places.

COUNTING WITH FOOT.

"I have a pupil who came to me with the bad habit of counting with his foot. He has done this so much, that when I try to make him substitute audible counting, it is very irregular."—J. F.

This is simply a case in which your pupil has not yet learned how to count. This being the case you cannot expect him to at once begin audible counting with difficult music, that is, music that is difficult for him. He must have individual practice in counting, taking first pieces that he knows thoroughly for the sake of practice in counting. Then try him on very simple new pieces. Also let him practice counting aloud while you do the playing. You can only treat this defect in exactly the same manner that you would a shortcoming in finger technic, namely, start at the simplest point and gradually work up until the same ability is reached that he possesses in other departments.

NEXT IN ORDER.

"Will you please tell me what studies a pupil should be able to take when he has completed Gurlitt, Opus 117?" —J. R.

You will find the first book of Czerny-Liebling most excellent, omitting, perhaps, some of the first easy numbers. The second book of the *Standard Course* may also be taken up. If Gurlitt is a favorite with you, try his *School of Velocity for Beginners*, Opus 141.



Study Notes on Etude Music

By PRESTON WARE OREM



P. W. Orem.

SCOTTISH TONE PICTURE—E. A. MAC DOWELL.

Any number of The Etude devoted to American music would be incomplete without an example of the work of Edward A. MacDowell. *Scottish Tone Picture* is one of a set of *Six Poems After Heine*, Op. 31. While these pieces show something of the influence of Schumann and other composers of the romantic school, they are, nevertheless, highly original and characteristic. Each of the pieces has as its motto an appropriate verse from Heine.

The *Scottish Tone Picture* is perhaps the most successful of the set. In studying this piece the player should read the verse over a number of times and become thoroughly imbued with the spirit of it before attempting to play the music. It is a very realistic piece of tone painting. Grade V.

BABBLING BROOK—WILSON G. SMITH.

Mr. Wilson G. Smith is a representative American composer, pianist and teacher of high attainments. *Babbling Brook* is a very playable teaching piece in characteristic vein. Pieces of this type should be played with almost automatic precision, and to accomplish this end will require diligent practice, since all the finger work must be executed with the utmost exactitude at a brisk rate of speed. Grade III.

OLD MOTHER HUBBARD—J. H. ROGERS.

Mr. James H. Rogers, one of our leading American composers, has the happy faculty of being able to write in all forms. His first grade teaching pieces are equally as successful as his larger vocal and instrumental works. *Old Mother Hubbard* is taken from a set of pieces recently composed, based upon familiar Mother Goose rhymes. Young students cannot fail to enjoy this piece. Grade I.

DANCE OF THE MIDGETS—C. W. CADMAN.

Mr. Charles Wakefield Cadman is a young American composer who has been coming to the fore very rapidly during recent years. His *Dance of the Midgets* is an exceptionally attractive teaching piece; it is very piquant in rhythm and harmony. In pieces of this type the finger work should not be taken too *legato*. Crispness of effect is desirable, and this demands an almost *non-legato* touch. Grade III.

LA TANDA—E. HOLST.

The name Holst is a popular one in American drawing room music. Edvard Holst was born in Copenhagen in 1843 and died in New York 1899. He settled in New York in 1874 and was in turn an actor, stage dancer, dancing master and playwright. During this time he was an industrious composer, writing many songs and pianoforte pieces of lighter character. *La Tanda* is a representative work, written in his best vein. It is brilliant and characteristic throughout, without making inordinate technical demands. Grade IV.

VOICE OF THE 'CELLO—H. WEIL.

Voice of the 'Cello appeals to us as a very appropriate title for a piece of drawing-room music in the singing style, since the 'cello of all instruments is supposed to approach more nearly to the quality and expressiveness of the human voice. This dreamy nocturne must be played throughout with taste and poetic expression, all the ornamental passages being taken very lightly and delicately. Grade IV.

MAZURKA ARABESQUE—GEORGE D. MARTIN.

Mr. George D. Martin is a contemporary American composer of promise, who has been represented frequently in our Etude pages in the past. *Mazurka Arabesque* is one of his recent works. This is a showy drawing-room piece, which should be played in a dashing manner, with strong rhythmic swing. Special attention should be paid to the execution of the arpeggiated passages in sixteenth notes, in order that they may come out clearly. Grade IV.

FESTIVE HOURS—J. F. FRYSINGER.

Mr. J. F. Frysinger is known extensively through his many popular pieces for the pipe organ. He also writes charming piano pieces; *Festive Hours* is an excellent example. This is an idealized waltz movement, which should be played in rather rapid time in order to gain the best effect. It will prove useful as a recital piece and it will serve also as a study in rapid finger work. Grade IV.

ALLEGRO From SONATA IN E-FLAT—F. J. HAYDN.

In each issue of the Etude we aim to present a selection from the classics. In the case of sonatas and other works in lengthy form, it is not always possible or desirable to give the complete composition. In the classic sonatas there are many gems which should be rendered available for the player of average attainments who may not always care to study the complete piece. It is just like extracting a favorite verse from a lengthy poem. The *Allegro* from Haydn's *Sonata in E-flat* gives the two themes of the first movement complete, together with the connecting groups and coda, but omits the "working-out section," known as the exposition. Grade IV.

CRUSADERS' MARCH—WALTER SCHARWENKA.

The composer, Walter Scharwenka, is a son of the well-known composer Philip Scharwenka and a nephew of Xavier Scharwenka. The *Crusaders' March* is a dignified composition in the grand march style. It is refreshing in these days, to find one of the younger composers still adhering to classic models and accomplishing original effects while preserving a purity and elegance of harmonic diction. In the latter part of this march the well known German chorale "Jesu Meine Freude" is introducted very happily. Grade V.

EGLANTINE—E. F. CHRISTIANI.

This is a very graceful and piquant bit of writing, by an experienced contemporary composer. It should not be taken too rapidly, but careful attention must be given to the phrasing and to all dynamic markings. Grade IV.

CROWNED WITH ROSES—H. A. FARNSWORTH.

Crowned With Roses is a fascinating dance movement with a variety of catchy rhythms. The first theme is a sort of *mazurka* movement and the second theme is more in the Spanish style. This will make a very good intermediate grade recital piece. Grade III.

EAST INDIAN DANCING GIRL—W. W. SMITH.

This bright and characteristic little movement introduces an American composer who is new to our Etude readers, Mr. Walter Wallace Smith. *East Indian Dancing Girl* is one of a set of three teaching pieces recently accepted for publication. It should be played with snap and vigor. Grade III.

NOCTURNE—CHOPIN-HARTHAN.

There are many of the standard classics which, by a careful rearrangement, may be rendered available for young players. When such rearrangement is accomplished without doing artistic violence to the original it is very desirable. Young students cannot too early become familiar with the gems from the larger classics. Mr. Hans Harthan in his rearrangements from the classics has been singularly happy and successful. In particular his arrangement of the *Chopin Nocturne, Op. 9, No. 2*, is very satisfactory. This will make a splendid study piece. Grade III.

LA SERENA—RULOF ROGER.

La Serena is intended to be used for one of the most popular dances of the present day, the *Maxixe*. There is nothing about this dance, by the way, which requires music in any of the syncopated rhythms; in fact, dancing masters tell us that a steady movement in moderate double time with strong accentuation is preferable. The Spanish-American color, however, may be obtained by appropriate melodic and harmonic devices, such as are to be found in *La Serena*. Grade III.

MY LESSON TO-DAY—GEO. L. SPAULDING.

Mr. Geo. L. Spaulding is an American composer who, in addition to his many popular successes, has to his credit many admirable teaching pieces, especially those of easy grade. *My Lesson To-day* is a treble clef number which might actually be used as a very first piece for a beginner. Grade I.

THE FOUR-HAND NUMBERS.

Columbia's Pride is a decided novelty. Some years ago Mr. John Philip Sousa, the famous American composer and band master, whose marches are played the world over, wrote a patriotic song entitled *Nail the Flag to the Mast*. With the approval of the composer we have rearranged this music in the form of a march. It makes a very lively, stirring four-hand piece.

Danse Bizarre by L. J. O. Fontaine is a vigorous and somewhat capricious movement with some original features. The syncopated effect in the trio is very Schumannesque.

KAMAZUR (Violin and Piano)—W. E. HAESCHE.

This is a splendid concert *Mazurka* by a successful American composer and teacher. Some few of the passages, especially the "double-stops," may appear difficult at first, but a little close study will conquer them. This composition must be played in broad and vigorous style with large tone. The piano accompaniment is exceptionally effective and is almost as interesting as the solo part.

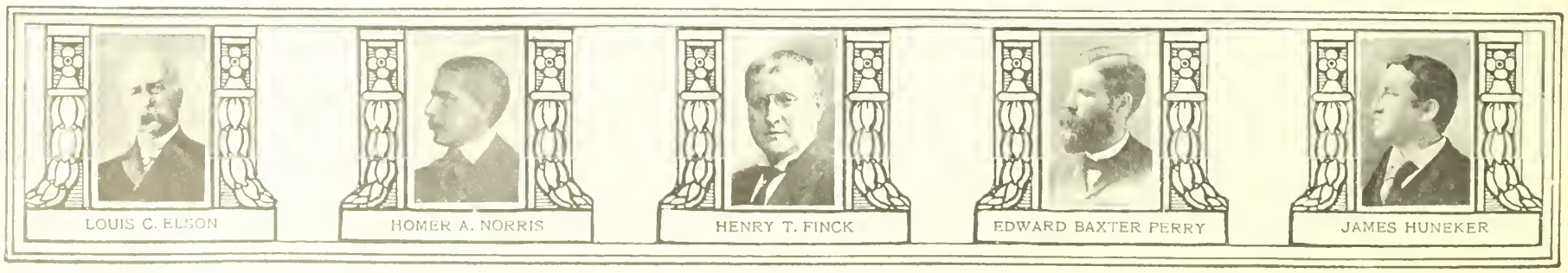
MOONLIGHT SERENADE (Pipe Organ)—GORDON B. NEVIN.

Mr. Gordon Balch Nevin is the youngest of the American composers bearing the name of Nevin. His *Moonlight Serenade* is a very charming number which will prove suitable for a variety of purposes. It would be appropriate for a soft voluntary in church and it should prove effective at weddings or for certain scenes in "moving pictures."

THE VOCAL NUMBERS.

The late F. G. Rathbun was an American composer of large promise and originality; he had a natural vein of melodic inspiration. He was a successful church organist and some of his best work was done in church music. The sacred solo *Shadows of the Evening Hour* is a fine example.

A *Mammy's Song* introduces a contemporary American composer who is new to our readers. This is one of the best dialect songs that we have seen in a long while.

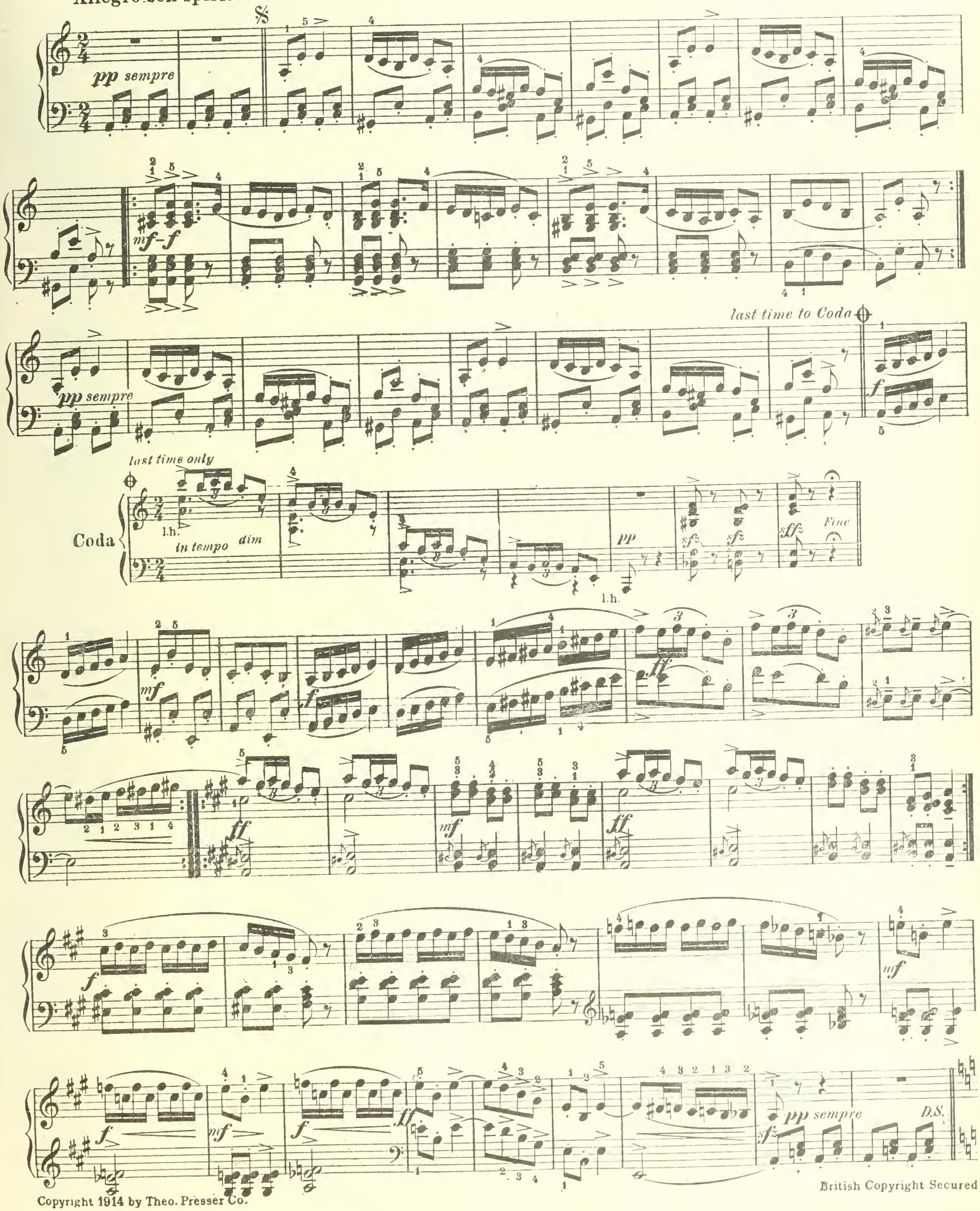


EAST INDIAN DANCING GIRL

BAJADERE

WALTER WALLACE SMITH

Allegro con spirito M.M. ♩ = 126



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To Mr. Walter L. Rohrbach

FESTIVE HOURS

VALSE

J. FRANK FRYSINGER, Op. 104

Tempo di Valse M.M. ♩.=72

pp delicato

cresc. f animoso

rit. a tem. dolce

ff molto rit. a tempo

Andante

Fine mf f

ff senza rit

mf

gracile rall. D.C.*

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* From here go to the beginning, and play to Fine; then play Trio.

TRIO

A Scottish Tone Picture

On the rockbound coast of Scotland,
An old gray castle looks down
On the wildly dashing breakers.
At a high and vaulted window
A woman's face is seen,
With pallid cheek and tear-dimmed eye.
Her harp she plays, and while she sings,
Through her flowing tresses the wind blows wild,
Bearing her mournful melody far
O'er the wide, tempestuous main.

Fern an schottischer Felsenküste,
Wo das graue Schlösslein hinausragt
Ueber die brandende See,
Dort, am hochgewölbten Fenster,
Steht eine schöne, kranke Frau,
Zartdurchsichtig and marmorblass,
Und sie spielt die Harfe und singt,
Und der Wind durchwühlt ihre langen Locken
Und trägt ihr funkles Lied
Ueber das weite, stürmende Meer. HEINE

E.A. MAC DOWELL,
Op. 31, Nº 2

Allegro tempestoso M.M. ♩. = 126

una corda

tre corde

sempre cresc.

fff risoluto

sempre cresc.

subito

cresc.

fff brioso

marcatiss.

poco a poco

dim.

e rall

molto rall.

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Andante a piacere

pp parlando ma come di lontano

molto rall.

perdendosi

ppp

Tempo I

una corda

cresc.

tre corde

f

sempre

cresc.

8

ff

8

fff risoluto

brioso

marcatiss.

rall.

Andante

ppp

molto rall.

morendo

EGLANTINE

AIR DE BALLET

EMILE FOSS CHRISTIANI

Molto moderato M.M. ♩= 108

p

ritardando

last time to Coda

CODA

ritard.

diminuendo

pp

Fine

TRIO

mf il canto ben marcato

poco rit.

p expressivo un poco meno mosso a ritardando

rit.

f a tempo

ritardando

D.C.

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CRUSADERS' MARCH

Allegro moderato M.M. ♩ = 108

WALTER SCHARWENKA

ten. ten. ten.

ppp la melodia ben marcato

una corda

poco cresc.

dolce.

pp

p cresc.

poco rit.

mf a tempo

tre corde

poco cresc.

dolce.

cresc.

f rit.

pesante

ff

molto marcato e sempre grave *ff*

ff

molto marcato

dolce. *p*

marcatissimo

e molto legato

cresc. *f*

dim. *mf*

f *ff*

molto rit.

sf *fff*

a tempo

molto rit.

3 pesante Fine

sff

espress.

dolce.

pp

fz

ten.

mf

decresc.

ma dolce.

f

cresc.

Choral:-"Jesu, Meine Freude"

ff martellato *mf* *cresc.* *sf*

ff *fff*

mf *poco rit.* *fff a tempo* *rit.*

a tempo

f ma dolce e molto legato *ff* *rit.* *dim.* *D.C. al Fine*

ALLEGRO

FROM SONATA IN E FLAT

F. J. HAYDN

Allegro M.M. ♩ = 120

mf *fz* *fz*

f *p* *mf*

f

a) b) c) d) e) f) g) h)

dim. p f mf cresc. l.h.

a) b) c) d) e) f) g) h)

DANCE OF THE MIDGETS

Tempo di Valse M. M. ♩. = 63

AIR DE BALLET

Charles Wakefield Cadman, Op. 39, No. 1

mf

rit.

a tempo

last time to Coda

a tempo

pp–ff

mf

D. C.

CODA

rit.

ff

r. h.

l. h.

l. h.

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A mon fils Conrad

DANSE BIZARRE

SECONDO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

ff *sf* *sf* *sf

A mon fils Conrad

DANSE BIZARRE

PRIMO

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

ff sf sf sf

COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

SECONDO

JOHN PHILIP SOUSA

Vivace M.M. ♩. = 120



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COLUMBIA'S PRIDE

MARCH

After the Song "Nail the Flag to the Mast"

Vivace M.M. ♩.=120 PRIMO JOHN PHILIP SOUSA

ff f ff p

cresc. ff p

p (2d time ff) pp cresc. mf p

molto cresc. ff marcato 1 2

MAZURKA ARABESQUE

Moderato M.M. ♩ = 126

GEORGE DUDLEY MARTIN

mf pp rall. p pp molto rit. p

Ped. simile

cresc. mf Fine

p p schera. dim.e rall.

a tempo mf mp cresc. f

a tempo p cresc.

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8

mf

mf marcato

p scherz.

marc.

f

dim. e rall.

a tempo

p scherz.

dim. e rit.

p

a tempo

D.S.

mf

p molto rit.

LA SERENA

MAXIXE

RULOF ROGER

Moderato M.M. ♩ = 88

mf

Fine

ten.

D.S.

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Dedicated to my sister Regina Weil

THE VOICE OF THE CELLO

Thy wondrous soulful tones,
They soothe where sorrow lies,
And bring to aching hearts,
Sweet solace from the skies.

Andantino con espressione M.M. ♩ = 72 *Henri Weil*



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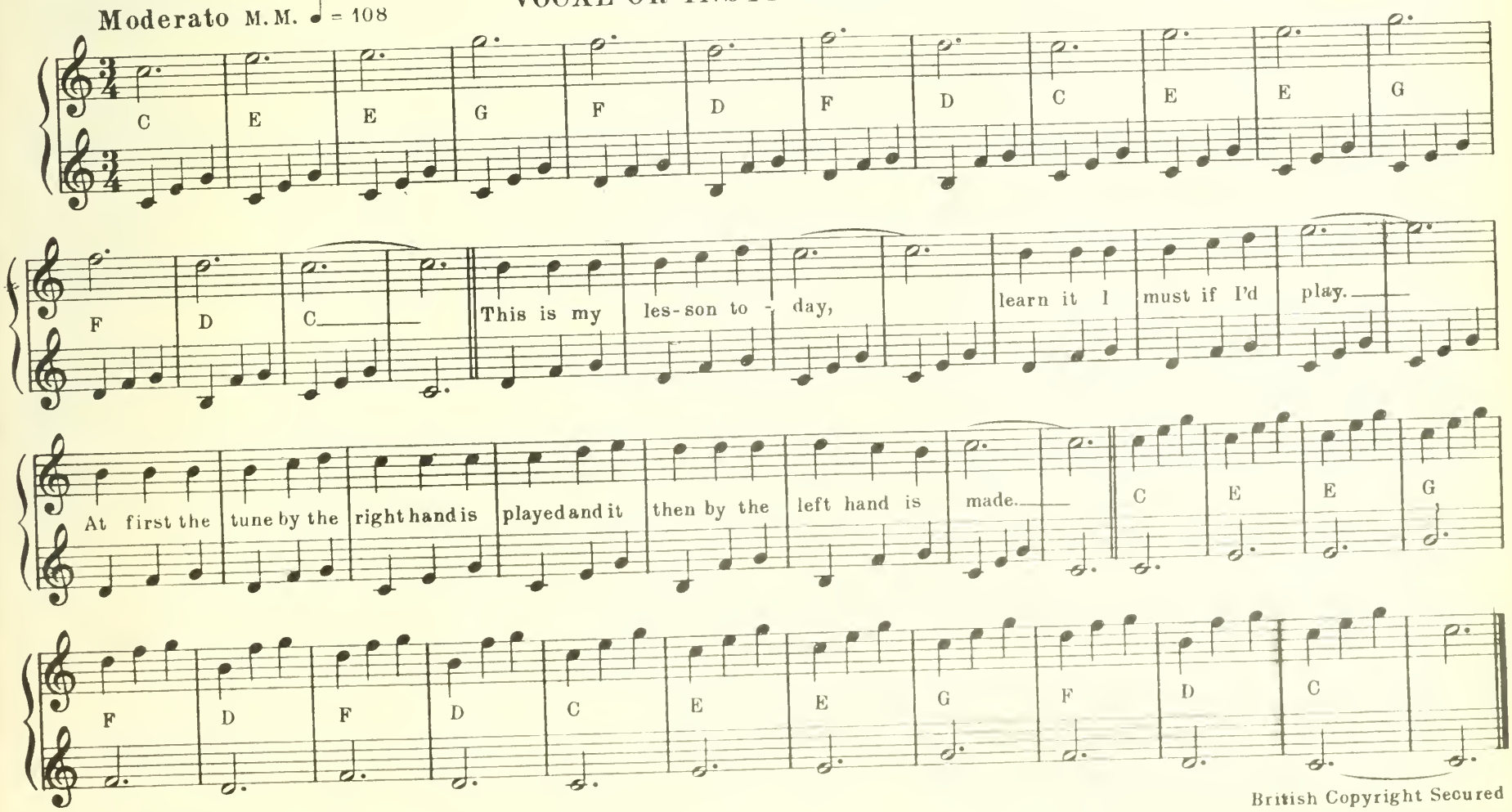


MY LESSON TO-DAY

TREBLE CLEF PIECE
VOCAL OR INSTRUMENTAL

JESSICA MOORE

GEO. L. SPAULDING



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BABBLING BROOK

PETITE ETUDE

Con moto e precioso M.M. ♩ = 120

WILSON G. SMITH, Op. 28, No. 3

mf

marcato

marc.

f marc. e brillante

f marc.

marc.

f marc.

cresc.

fff

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marc.

OLD MOTHER HUBBARD

JAMES. H. ROGERS

Rather fast M.M. ♩. = 84

mf Old Mother Hubbard, She went to the cupboard To get her poor dog a bone. But when she got there The cupboard was bare, And so the poor dog got none. *p*

a little more slowly

mf in time

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CROWNED WITH ROSES

DANSE CAPRICE

H. A. FARNSWORTH, Op. 34

Vivace M. M. ♩= 126

f *mf* *f* *mf* *f*

tenuto *animd* *p*

cresc. *p*

cresc. *f* *delicato* *p* *f*

mf *cresc.* *f* *mf*

rit. *Tempo I.* *f*

mf *f* *rall.* *Fine* *mp* *Melodia ben sostenuto*

a tempo *cresc.* *rall.*

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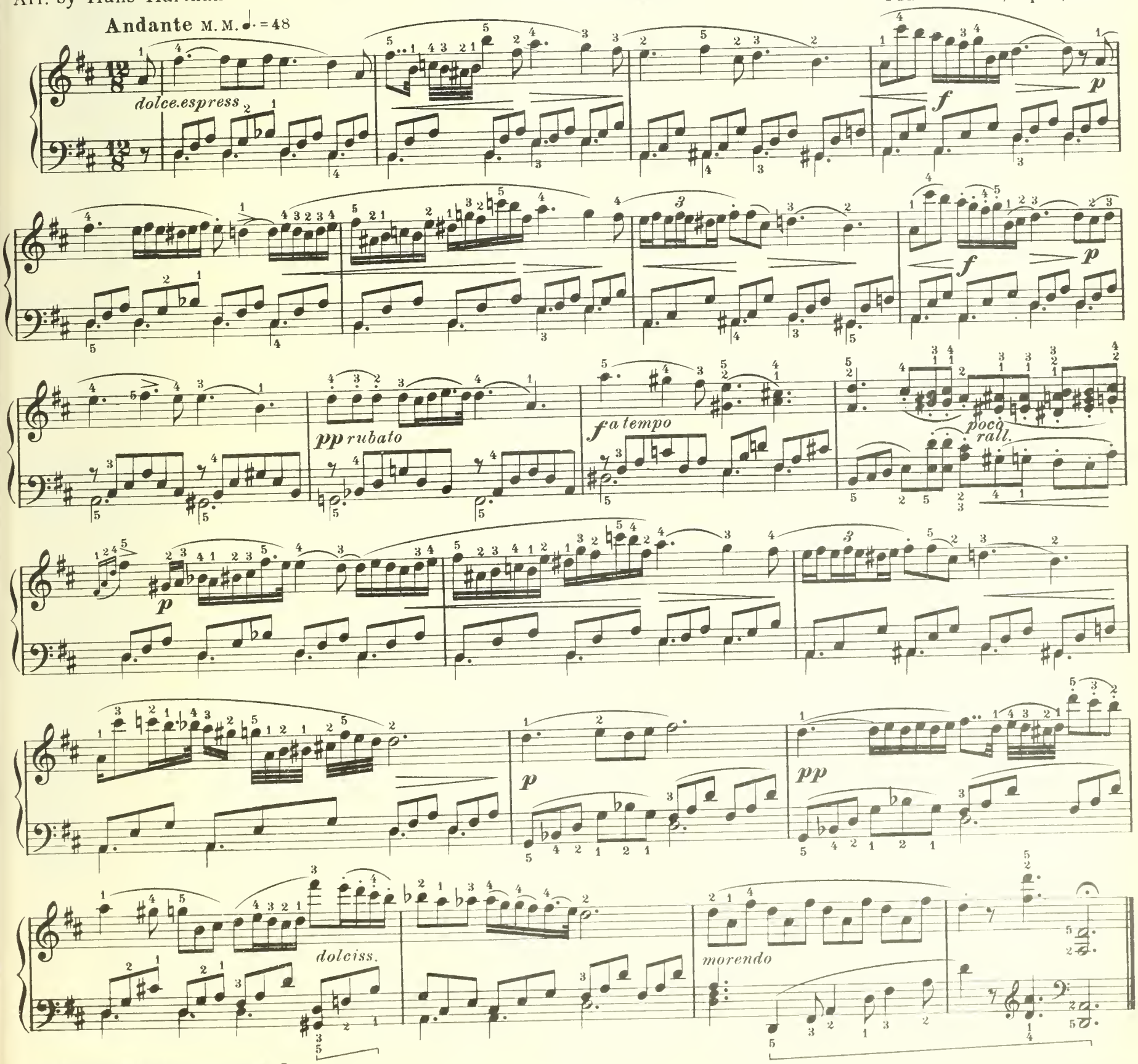


NOCTURNE

Arr. by Hans Harthan

FR. CHOPIN, Op. 9, No. 2

Andante M. M. ♩. = 48



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To Chas. Montague

A MAMMY'S SONG

MINDEL R. HARRIS

JAMES R. GILLETTE

Andante con moto

p

Morn - in' yo' rose, a good lil__ coon,

colla voce

Noon-time foun' yo' hunt - in' fo' de moon, Play - time,__ when dat sun was hot, Eve-nin', comes, yo'

ten. *ten.*

poco rall. all__ tiked out.

a tempo Now yo' bus - y day is done, close yo'__ eyes ma on - ly one

poco rall. *a tempo*

ritardando

pp

Rest in mam-my's strongblackahms While she sings dis song o' chahm. Lul - la, Lul - la - bye,

ritardando *pp* *ppp*

Stahs am dane - in' in__ de__ sky. Sheep am sleep - in' in de fold, God am watch - in'

poco rall. *pp*

ba - by's soul, Lul - la, Lul - la - bye. Stahs am__ dane - in' in de sky

poco rall.

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poco rall. ten. accel. ten.

Sheep am sleep - in' in de fold, Pick - a-nin-ny close yo' eyes.

accel. 8 a tempo 8

THE SHADOWS OF THE EVENING HOUR

F. G. RATHBUN

Andante moderato M. M. ♩ = 50

mp

The shad - ows of the even - ing hour Fall

from the dark - 'ning sky Up - on the fra-grance of the flow'rs The dews of even - ing lie; Be -

pp

fore Thy throne, O Lord of heav'n, we kneel at close of day; Look on Thy child-ren from on high; And

cresc. pp

hear us, hear us, hear us while we pray. The sor - rows of Thy

p poco cresc.

ser-vants, Lord, O do Thou not de - spise, But let the in-cense of our pray'rs Be - fore Thy mercy rise. The

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Also published for Low Voice.

bright-ness of the com-ing night up - on the dark-ness rolls; With hopes of fu-ture glo - ry chase the shad - -

ows, chase the shad-ows from our souls.

Slow - ly the rays of day-light fade, so

fade with - in our heart The hopes in earth-ly love and joy that one by one de - part; Slow - ly the bright stars

one by one with - in the hea-vens shine, Give us, O Lord, fresh hopes in heav'n, and trust in things di - vine, Give

us, O Lord, fresh hopes in heav'n, and trust, and trust in things di vine, And trust in

things di - vine, and trust in things di - vine.

KAMAZUR

CONCERT MAZURKA

WILLIAM E. HAESCHE

Moderato M.M. ♩ = 126

VIOLIN

PIANO

mf p mf

tr o pizz. ff

ff tr tr

arco p o

p

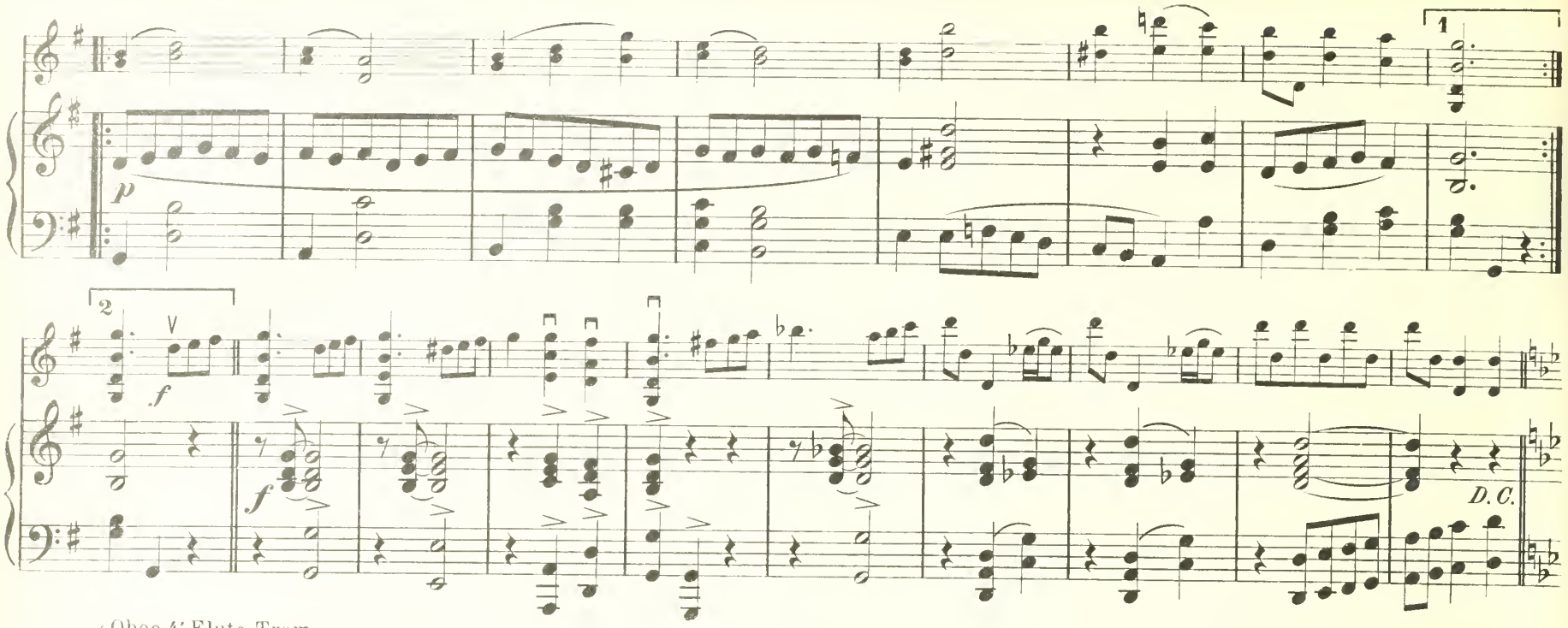
V

mf mf

Fine

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Regist. { Oboe 4′ Flute, Trem. / Gt. Flute 8′ / Ch. Soft 8′ / Ped. Soft 16′ Ch. to Ped.

A MOONLIGHT SERENADE

Andante con molto espressione M.M. ♩ = 72

GORDON BALCH NEVIN



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legato

add Spitz-Flute

Reduce

Tempo I

rit.

Ch. Reduce to Dulciana and Concert Flute

Sw. Vox. Humana

Concert Flute off

rit.

a tempo

Ch.

Ch. Flutes 8'4' Trem.

Sw.

Dulciana only

pp

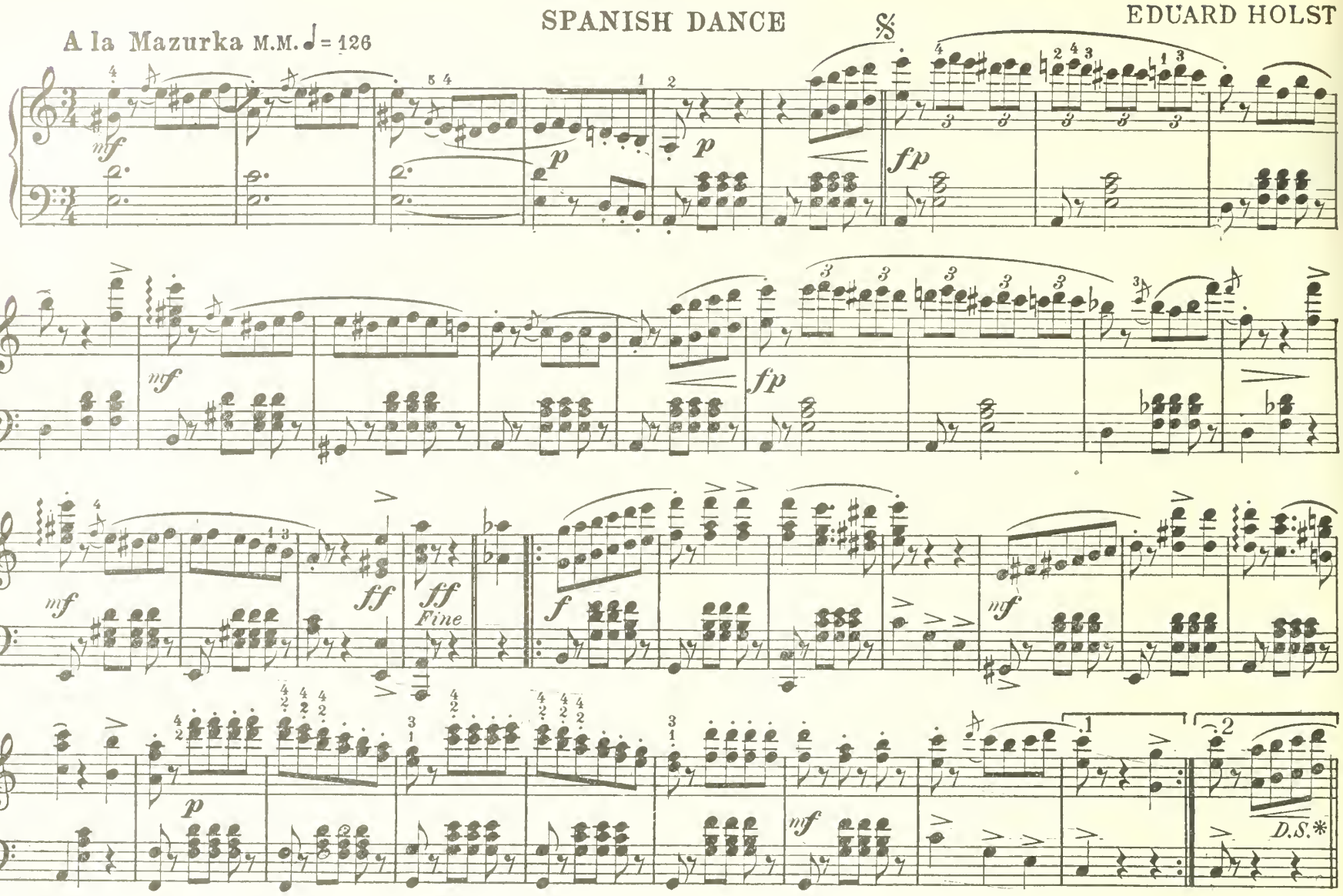
rit.

LA TANDA

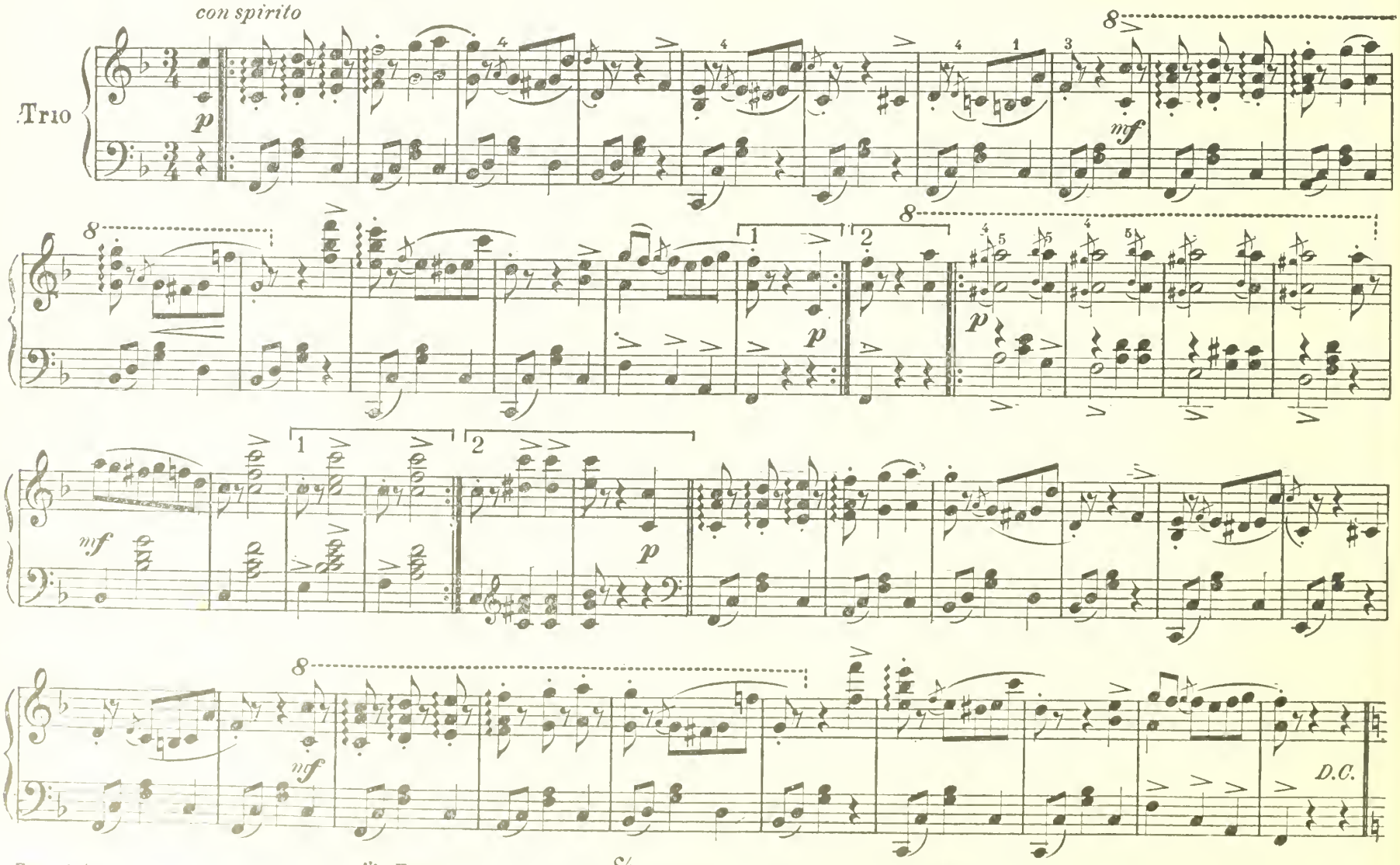
SPANISH DANCE

EDUARD HOLST

A la Mazurka M.M. ♩ = 126



Trio *con spirito*



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Rubinstein's Views of Wagner

RUBINSTEIN, as all the world knows, was an "anti." He was to music very much what a "stand-pat" politician is to modern progressiveness. It might be expected therefore that he had no love for Wagner and the "music of the future." In his published conversations he expresses himself at length on the subject, and it is curious to note how many of the points which he made in his condemnation of Wagner coincide with opinions expressed by modern ultra-radicals upon the same subject, with the difference that whereas most of the modern composers cheerfully admit Wagner's supreme greatness, and point out his faults only with full acknowledgment of his immense influence, Rubinstein was evidently not conscious of the trend of the times.

"Wagner regards vocal music as the highest expression of art. For me, music (with the exception of song and church-music) begins only where words cease. He speaks of *Gesammtkunst* (a combination of all arts in opera). I think that we cannot do justice to any one of them in that way. He advocates the legend (the supernatural) as the subject matter of an opera. In my estimation the legend is always a cold expression of art. It may be a diverting or a poetical spectacular play, but never a drama, for we cannot sympathize with supernatural beings. When a tyrant compels a father to shoot an apple from his son's head, or when a wife saves her husband from death by throwing herself between him and the end of his assailant's dagger, or when a son has to disgrace his mother in public by declaring her insane, only in order to save her life, and more subjects of that order, the plot arouses our deepest sympathy and compassion, be it spoken, sung or acted in pantomime, but if a hero renders himself invisible by means of the *Tarnkappe,* or passionate love is aroused by means of a love-potion, or when a knight appears drawn by a swan, which will afterwards divulge itself as a prince, that may present a very poetical, pleasing, beautiful spectacle, but our heart, our soul, remains completely cold and unresponsive (Hear ye, O worshipers at the shrine of the modern Italian *verismo* school!).

"The leading motive of certain persons and situations is sometimes so naively conceived that it verges on the comic instead of the pathetic. Allusion—an old devise in music—is sometimes effective, but should not be misused, yet the repetition of the same strain of music at every appearance of a person, or whenever that person is mentioned by others, of the same motive in particular situations is hyper-characteristic, I might almost say, a caricature.

* * * "The declaration of infallibility by the pope has doubtless aroused in many people a distaste for the Catholic religion. If Wagner had composed, published and produced his operas without speaking about them in his writings, then they would have been praised, criticized, loved or not, just as the works of every composer, but the fact that he declared himself infallible aroused opposition and protest. He has indeed composed some works worthy of note (*Lohengrin, Meistersinger,* and the overture to *Faust* are my favorites among them), but his principling, calculation and pretentiousness spoil most of his work for me. The lack of naturalness, of simplicity, makes them unsympathetic to me. All the persons in his operas walk about on stilts (in a musical sense), always declaiming, never talking, always pathetic, never dramatic, always as gods or demi-gods, never as human beings, as simple mortals."—*Music and Its Masters,* by Anton Rubinstein, published by Charles H. Sergel & Co., Chicago (copyright).

Berlioz and His Insatiable Dramatic Thirst

SPEAKING of Modern Tendencies in his *Evolution of the Art of Music,* Sir Hubert Parry, the able director of the Royal College of Music in London, says: "The French have never shown any talent for self-dependent instrumental music. From the first their musical utterance required to be put in motion by some definite idea external to music. The great Parisian lute-players wrote most of their neat little pieces to a definite subject; Couperin developed considerable skill in contriving little picture-tunes, and Rameau followed in the same line later. The kernel of the Gallic view of things is, moreover, persistently theatrical, and all the music in which they have been successful has had either direct or secondary connection with the stage.

"Berlioz was so typical a Frenchman in this respect that he could hardly see even the events of his own life as they actually were; but generally in the light of a sort of fevered frenzy, which made everything—both ups and downs—look several times larger than the reality. Some of his most exciting experiences as related by himself are conceived in the spirit of melodrama, and could hardly have happened as he tells them except on the stage.

"This was not the type of human creature of whom self-dependent instrumental music could be expected; and it is no wonder that when he took to experimenting in that line of art he made it even more theatrical than ordinary theatrical music; because he had to supply the effect of the stage and the footlights and all the machinery, as well as the evolutions and gesticulations of the performers, by the music alone. His enormous skill and mastery of resource, brilliant intelligence and fiery energy were all concentrated in the endeavor to make people see in their minds the histrionic presentation of such fit histrionic subjects as dances of sylphs, processions of pilgrims, and orgies of brigands.

"Even the colossal dimensions of his orchestra, with its many square yards of drum surface, and its crowds of shining yellow brass instruments, is mainly the product of his insatiable theatrical thirst. It imposes upon the composer himself as much as it imposes upon his audience, by looking so very big and bristling to the eye of the imagination. But though it makes a great noise, and works on the raw impressionable side of human creatures, and excites them to an abnormal degree, the effect his music produces is not really so imposing as that of things which make much less show for instance, the opening of Beethoven's B flat Symphony, which requires only seven different instruments to play it, and is all pianissimo. The means are in excess of the requirements; or rather what should be means become requirements, because the effect is made by the actual sound of, the instruments, and often not at all by the music which they are the means of expressing."

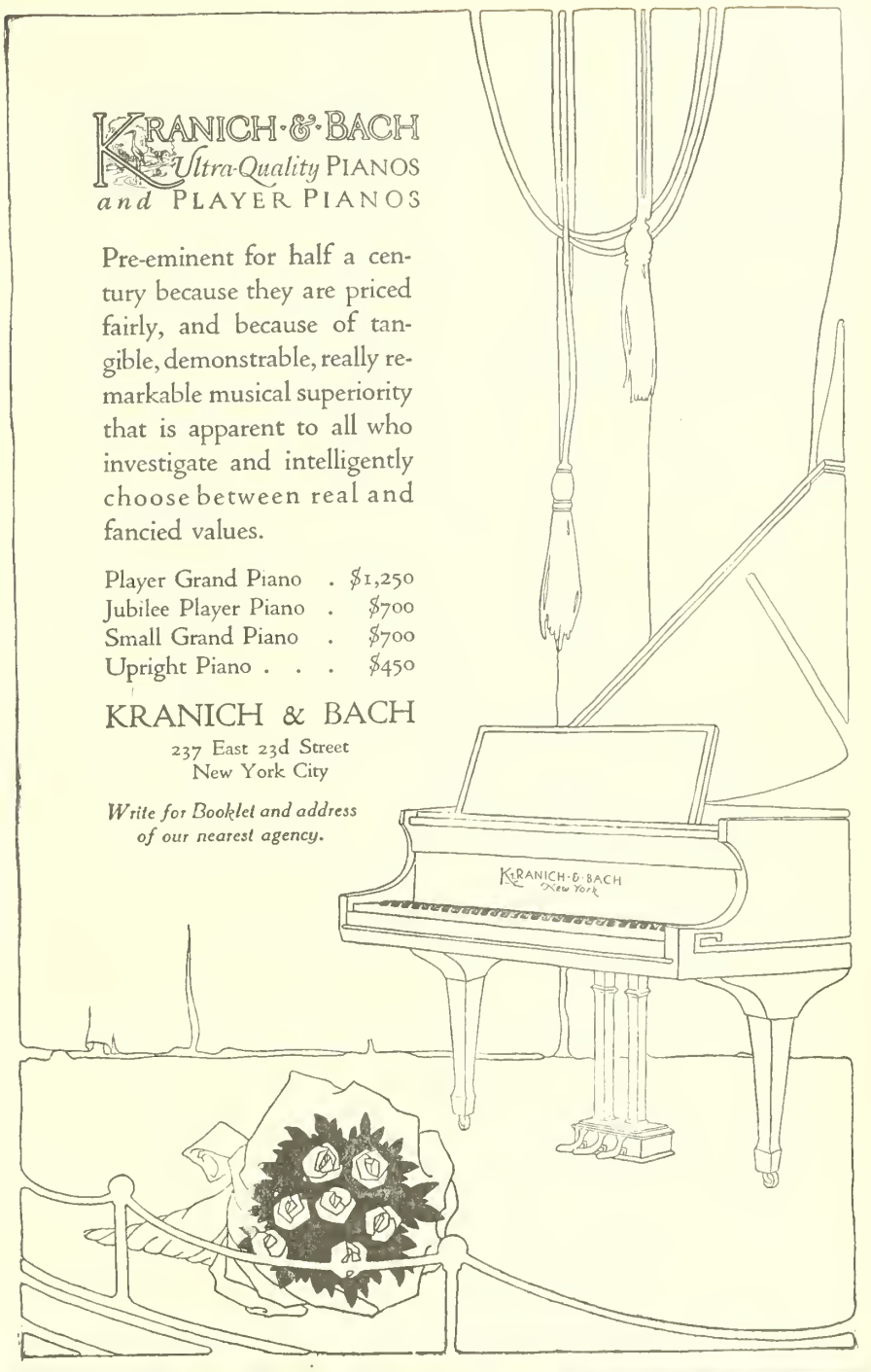
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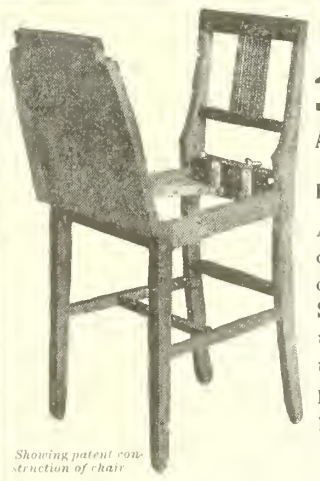
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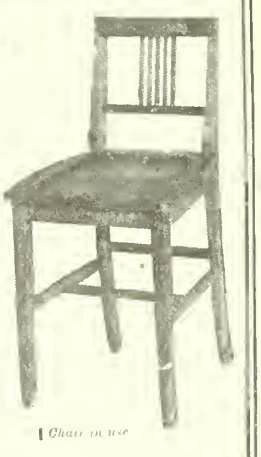



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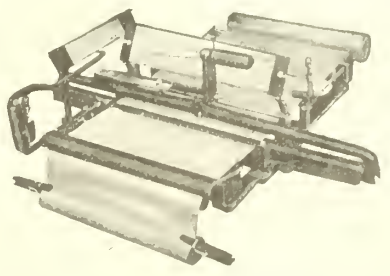
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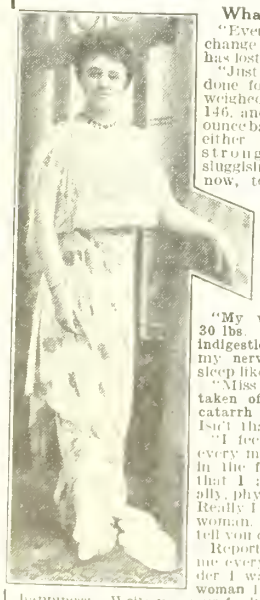
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Dvořák As a Teacher

"I myself received a very thorough grounding in matters of harmony counterpoint and form from the Fuchs brothers at the Vienna Conservatory. In America I did some studying with Brune, Oscar Klein and later with Dvořák. From Dvořák I learned, above all else, purity of style. But I must maintain that, if I had not been taught with such absolute thoroughness by old Nepomuk Fuchs, I should never have profited by Dvořák's instruction as I did. For Dvořák was quite an unsatisfactory teacher in the ordinary sense of the term, and of little practical use except to those who had the faculty of instinctively grasping his meaning. He could point out weaknesses and he would fulminate violently against various shortcomings. But he could not explain them. I have seen him clench his fist in the classroom and insist that such a progression or such an effect was wrong, hopelessly bad. But when his reasons were asked he would exclaim wrathfully that the particular effects were bad because they ought to have been carried out in such a way (illustrating his meaning) instead of the way they had been. Now it is plain that instruction of this type could benefit only such pupils as could sympathize with and intuitively comprehend the innermost nature of the master. Once in seeking to make clear a certain point in composition to a pupil of his he cried out angrily: 'Beethoven did that in such a way; why can't you go ahead and write it as Beethoven would have?'"—RUBIN GOLDMARK in an interview published in *Musical America* (New York).

How Glazounov Views the Modern Italians

"The younger Italian composers write only for the stage, and that of itself shows great limitation. Of course, in this sense Richard Wagner was one sided, too, but Wagner was a great compelling genius and a tremendous reformer; in the case of such a towering spirit, concentration along one special line of work is justified; we have a parallel in Chopin. But with these Italians it is quite a different matter. Mascagni and Leoncavallo each put forth one successful effort, and made a great bid for popular approval; and this was a very commendable thing to do, for *Cavalleria* and *Pagliacci* have given great pleasure to the masses; but those two composers have not been able to repeat their first successes, in spite of many efforts, which proves that their style of writing, based on subjects dealing with the primitive emotions, is not a broad enough foundation on which to found a school. And their followers have accomplished nothing. Puccini is broader in scope, but his music has a large element of the artificial in it, and seems to be the offspring of an imagination heated by the morbid situations his librettos deal with, rather than by an inner necessity to compose. It is hothouse music. As a writer of absolute music Puccini would be found wanting. Yet he is one of the most interesting producers of our day, and the most successful writer for the stage we have. Here in Russia, however, his works have not gained a strong hold on the public."—GLAZOUNOV in an interview published in *The Musical Courier*, (New York).

Moving Pictures of the Master Conductors

A new use for moving picture films has been discovered by the Messter Film Company, of Berlin, which promises to perpetuate for the enjoyment of future generations the art of the world's great conductors. Film pictures have already been taken of Felix Weingartner conducting the *Egmont* overture, Ernst von Schuch in the *Freischütz*, *Oberon* and *Tannhäuser* overtures, and of Oskar Fried in Berlioz's *Fantastique* symphony. The purpose is to have these films reproduced before living orchestras, who follow the movements of the baton on the picture screen.

Felix Weingartner expressed the greatest admiration of the results he saw accomplished in this way in the atelier of the film company. He says: "The orchestra played exactly as if under a living conductor. A little uneveness in one place was completely smoothed out by a repetition. I consider that this discovery represents a new epoch, particularly as it is far removed from anything automatic in effect. The will of a great conductor can thus be exerted upon a living orchestra in far distant times." A company has been formed with a capital of $25,000, calling itself the "Meisterdirigenten Konzert Gesellschaft," for the purpose of carrying on this work. A big Berlin concert exploiting the discovery is planned for a date not far distant.—*The Musical Courier* (New York).

The Pianist-Fathers

By a somewhat odd coincidence the names of the four "Fathers" of the art of playing on the piano forte all begin with the letter C. Czerny, Clementi, Cramer, Chopin. We may call Bach the "Grandfather," and Mozart the "Uncle."

To make a sweeping statement, or attempt to generalize, is often a risky thing, and frequently leads to disaster,—for, no sooner do we think we have collected all the material with which to build up some scheme or theory sufficiently comprehensive to include all there is to say on the subject, than someone reminds us, or we ourselves become conscious of an omission, and then we have either wilfully to shut our eyes to it, or reconstruct our theory.

When, therefore, I speak of the four founders of pianism, I do not mean that they have exhausted *all* there was to be done. No summary would be complete without naming John Sebastian and Philipp Emanuel Bach, Haydn, Mozart, Beethoven, Schumann, Brahms and Liszt. But, speaking roughly, I mean that the further development of Piano-playing which Schumann, Brahms and Liszt accomplished, had been prepared for them by the four Masters named. However excellent much other music may be, we can afford, from a purely technical point, to dispense with much of it, if we carefully, patiently and persistently work at what these four have bequeathed to us.—FRANCESCO BERGER in *The Monthly Musical Record* (London).

Beethoven, the Forerunner of Romanticism

UNDOUBTEDLY the most constant of all the marks of romanticism is the tendency to specialize expression. The wide general types of human feeling, joy and sorrow, fear and hope, longing, awe, mystery, hesitation, with which classicism had remained content, it strives constantly to define more narrowly, to particularize, to isolate, and hence moves constantly away from the epical in style toward the lyrical. The brief lyric is the form which all the composers of this school favor, and in which they best succeed: we find it in Schubert's songs, in Schumann's novelettes and Chopin's nocturnes, in Mendelssohn's songs without words, in Grieg's lyric pieces, and in our own day in the preludes and other pieces of Debussy. These all aim at vivid characterization of a single feeling or mood; they are flash-light pictures, landscapes seen by lightning; they show little effort after development, contrast, or composition. They are in music what the *genre* picture is in painting, the short story in literature.

We have seen many signs of the same individualist tendency in Beethoven. Not only did we observe his sturdy personal independence in all matters of ordinary life—in costume, in manners, in political and religious opinion, but we noted how in his music he often sacrificed the serene classic beauty in order to express himself with more intensity; how in such a work as the *Pathetique Sonata*, he entered what we call the romantic world of personal feeling. Every one of his nine symphonies is vividly characterized; the third is heroic, the fifth tragic, the sixth rustic, the seventh humorous (with the humor of giants), the ninth religious, and so on. We even note in him the beginning of the romantic fondness for titles: The *Pathetic Sonata*, the *Heroic Symphony*, the piano sonata of *Departure, Absence and Return*.—DANIEL GREGORY MASON in *The New Music Review* (New York).

The Glamor of the Troubadour

SOME mystery and much romance cover the history of these early minstrel wanderers. They were mostly knights, courtiers, noblemen and princes, who, gifted with a talent for poetry and music beyond anything known to the people of their time, were ambitious to shine as singers and poets. But after different forms of songs and poetic verse had become popular and important, they became inventors of poetry and thought out new and striking lyric forms for the stanzas they composed.

It was as if a new language had been given them to express the passions and courage of the race, to show forth their philosophies and their religious faith. A new vehicle for love making, story telling and the recounting of the legends of history that were handed from mouth to mouth. It was not long before the troubadour had a social and political influence apart from his usual calling. Thus they traveled from kingdom to kingdom, from castle to castle, from bower to bower.

It was a peculiar talent, taken advantage of by those who possessed it, even knights and princes in disguise beguiling and entertaining the ladies, solving problems of state and court intrigues by wit and jest. That they met with favor and were welcomed even when their identity was unknown is apparent, as their presence and calling had a tendency to relieve the high tension of strained conditions and the family relations of courtiers and society.

Audacity was not the least of their characteristics, and they indulged in all sorts of escapades and chivalrous combats in behalf of the ladies of their choice, when not improvising their melodies, writing poetry, creating new court costumes, and playing havoc with fair ladies' hearts.—W. PALMER HOXIE in *The Foyer* (Philadelphia, Pa.).

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Training seems to have had very little to do with the Americans' special success. That is, our vocalists have been trained in all sorts of schools by all sorts of methods, and seem, nevertheless, to survive and come out triumphant. The "old Italian school" (model of infallibility), the Franco-Italian school, the German school, the Austrian school, and other schools *ad nauseam*, have all graduated successful American singers despite the fact that many of them practice with theories as radically different as homeopathy and allopathy. Now comes the American school. Brilliant American teachers who have sought their knowledge not from one teacher or one country alone but from many countries have returned to this their native land, and by means of their American common sense have selected the best from all they have learned, eliminating the impracticable. By these means they produce results which have astonished many European experts, who evidently thought they had some kind of a heaven-given monopoly upon voice culture. Next, many of our American teachers invaded the European territory, until we find American teachers among the most successful in Berlin, Paris, Vienna, etc.

A VITAL MOMENT FOR AMERICAN TEACHERS.

Now that a hideous war has closed the gates of Europe, it is to be devoutly hoped that those students who have cast aspiring eyes on Europe for music study will think for a moment about our own vocal triumphs and determine to do their studying right here in the homeland. Following is a list of American singers who have met with very great success. Some are living, some have passed along. Many are far better known in Europe than in America. In fact a recent English publication, *Who's Who in Music*, gives the names of numerous American singers who are widely known abroad but comparatively unknown here. Many in the following list have not received any instruction outside of the United States. Perhaps we should include in the list the names of famous foreign singers who have become naturalized Americans, such as Schumann-Heink, Campanari, and others. This list is by no means comprehensive. It might be twice as long, but as it is, the American musician who reads it may take just pride in the fine things which all of these, our fellow-citizens, have accomplished.

SOME OF THE SINGERS WHO HAVE ADDED TO AMERICA'S RENOWN IN OPERA AND CONCERT.

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Abbott, Emma
Adams, Suzanne
Albani
Aldrich, Perley Dunn
Althaus, Paul

Bispham, David
Blauvelt, Lillian

Cary, Anna Louise
Case, Anna
de Cisneros, Eleanora
Clark, Charles W.
Clark, Frank King
Clippinger, D. A.
Cole, Belle
Coles, Eugene
Connell, Horatio
Cunningham, Claude

Darnell, Vernon
Davis, Jessie Bartlett
Devine, Lina Doria
Donalda, Pauline
Douty, Nicholas

Eames, Emma
Edvina, Louise
Elwell, Lois
Esty, Alice

Fanning, Cecil
Farrar, Geraldine

Gluck, Alma
de Gogorza, Emilo
Greene, H. W.
Griswold, Putnam

Hackett, Karleton
Hannah, Jane Osborne
Harold, Orville
Harrison, Theodore
Hauck, Minnie
Henschel, Lillian Bailey
Hinckle, Florence
Hinshaw, William
Homer, Louise

Jordan, Mary
Juch, Emma

Keely, Abbie
Kellogg, Clara Louise
Kelsey, Corinne Rider
Kerns, Grace
Kraft, Marcella

Langston, Marie Stone
Lussan, Zelie de
Lyne, Felice

MacBeth, Florence
MacLennen, Francis
Martin, Frederick
Martin, Riccardo
Metcalf, Susan
Montieth, Zipora
de Moss, Mary Hissem

Nevada, Emma
Nielson, Alice
Nordica, Lillian

Osgood, George L.
Oudin, Eugene

Palliser, Esther
Pasquali, Bernice de
Phillips, Arthur

Rappold, Marie
Rennay, Leon
Renneyson, Mabel
Riegelmann, Mabel
Rio, Anita
Robeson, Lilla
Rogers, Francis
Root, F. W.

Saenger, Oscar
Sanderson, Sybil
Scott, Henri
Seagle, Oscar
Shaw, Warren
Shea, George F.
Speaks, Oley
Stanley, Helen
Sterling, Antoinette
Stewart, William G.
Strong, Susan

Tew, Whitney
Thursby, Emma
Tréville, Yvonne de

Walker, Edyth
Werrenrath, Reinhold
White, Caroline
Whitehill, Clarence
Whitney, Myron C.
Wickham, Florence
Williams, Mrs. Stacey
Witherspoon, Herbert
Wodell, F. W.

Yaw, Ellen Beach
van Yorx, Theodore
Young, John

Zandt, Marie van
Ziegler, Mme. Anna E.
Zimmerman, Marie K.

A GREAT SHORTCOMING OF AMERICAN SINGERS.

BY PERLEY DUNN ALDRICH.

After giving the subject of the most important need for the American singer of to-day careful thought it seems as if the one important step for the American singer to take is a more thorough and sound study of the forming and production of the voice. One sees on every hand singers who talk wisely, and even well, of French diction, modern tendencies, Strauss and Debussy, who, when they appear on the public platform, show a lamentable lack of the knowledge of the fundamental principles of singing. The pure legato singing is a closed book to them and they marvel at the success of the great artists who have patiently conquered their difficult and subtle art and go on year after year singing with the same beauty and freshness of voice.

America's opportunity is at hand. Our wonderful young women have only to devote themselves to serious and profound study of the legato school of singing to produce the greatest singers of the world. Let them profit by the example of the gifted Plançon, who, after he was known as the greatest bass in the world, went back to his old master Sbriglia for seven summers to be sure that his voice had stayed exactly where it should be. A profound knowledge of the legato school of singing is the foundation of the success of every great singer. It cannot be too well learned.

HOW TO SECURE RESONANCE.

BY PERLEY DUNN ALDRICH.

The difference between artistic and inartistic production of the voice depends far more on the management of the resonators than on the adjustment of the vocal cords.—Morrell Mackenzie.

Resonance has been correctly defined as "the strengthening or reinforcing of sound." If a violin string be stretched over two bridges on a solid block of wood and tuned to the same note as another violin string of the same pitch a comparison of the two notes will reveal the fact that the note of the former instrument has nothing like the force of the latter. The reason is the one string moves the air unaided and being thin its power is very limited and consequently the resultant tone is feeble. In the case of the violin the weak tone of the string communicates its vibration to the bridge, and the bridge to the body which vibrates in correspondence with the string, but, of course, altered in amplitude and form. It is the particular quality of tone which this correspondence causes which is called "resonance."

The pianoforte likewise requires something to reinforce its tone. In this case resonance is obtained by means of the sounding-board, which is a sheet of firwood placed immediately under the strings and which communicates with the strings by means of bridges, as in the violin. The strings give the notes, for the power and quality the sound board is responsible.

What the body is to the violin and the sounding board to the pianoforte so are the resonators to the human voice. It is the neglect of these resonators that rob it of both its quality and quantity.

The resonators of the voice are the chest, windpipe, larynx, mouth cavity and nasal chambers. The resonance of the chest is important in the production of the lower notes of the contralto and bass voices, but its use does not call for any remark, as it seems to be brought into play instinctively. The resonance of windpipe and vocal cords can be passed over as unimportant from the practical



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standpoint. The resonators of chief importance (important because they have the greatest influence over the tone and because they are under voluntary control) are those above the glottis—the mouth cavity and nasal chambers.

Examine the mouth for a moment. Foremost are the lips, then the teeth, and behind them the gums and their continuation, the hard palate. By passing the tongue backward along the roof of the mouth the soft palate can be felt immediately behind the hard palate. At the end of the soft palate is its pendant, the uvula, behind which is the passage known as the pharynx, and above this the nasopharynx. On the floor of the mouth we have the tongue.

Dr. Frank E. Miller aptly says, "It will be seen that the cavities of resonance along the vocal tract may be divided into such parts as are solid, pliable and movable. The solid parts are sharply resonant (here the doctor uses the word as meaning 'powerful'); they are, *par excellence*, the resonators in voice production; while a pliable part like the pharynx, although resonant in a less degree (*i. e.*, less 'powerful.' Its influence on the *quality* of tone is considerable H. S.) is valuable in adjusting structural shape to every condition that arises, and the most movable parts of all, the tongue and the lips, probably devoid of resonance (power and quality) have their great rôles to play in effecting what may be called wholesale changes in the size and shape of the mouth cavity, which could not be brought about by any other agencies less mobile. The roof of the mouth, the teeth, the hard gums, the cones of the nasal passage, the sinuses are solid portions of the cavities of resonance. When Svengali gazed into Trilby's mouth and exclaimed, "Himmell, what a roof!" he spoke from the depths (or heights?) of vocal knowledge. For a highly mouthed roof, especially if the tone enters the mouth cavity from a wide, well rounded pharynx, is of great value to the singer. So a fine, shapely set of teeth, especially as regards the upper front teeth, behind which vibrations appear to center in so-called "forward production." Cautiously brought into play the posterior nasal passage assists with its resonance the head tones of the female voice and the upper range of the male voice."

It is to direct attention to the cultivation of nasal resonance, the quality of tone required to bring it into play, the sensations which accompany it, its frequent neglect by contraltos and basses to the detriment of their voices, that I wish to discuss.

NASAL RESONANCE NOT NASAL TONE.

In the first place nasal resonance must not be confounded with nasal singing: the result of the former is a tone at once easy to obtain and beautiful in character, also, when desired, of great intensity, while the latter no refined ear can tolerate. A well known vocal writer mentions the case of a tenor who went to Paris for three months, during which time his teacher taught him to utilize nasal resonance, with the result that on his return home he sang through his nose. This certainly is not what any bona-fide vocal teacher would call "nasal resonance."

What is the particular quality of tone which results when nasal resonance is employed? This is impossible to answer on paper. The only guide is a good example for it cannot be described. Neither, in my opinion, can it be copied from the soprano or tenor, who use the head voice entirely in their upper notes, whereas in the bass and contralto the nasal resonance is a quality which only modifies and does not completely change the quality of the voice from that of the lower notes, that is, it is not a new register induced by a new mechanism of the vocal cords (like the head and medium registers in the soprano and tenor voices), but the same register with an added quality and an added point of sensation.

When the voice is correctly placed the tone seems to be directly behind the nose. Force of blast will not help, but rather retard the tone. The only effort used must be mental, which must lie in the direction of watching the purity of voice and locating the sensations. These remarks are introductory to the practical part of the subject which follows.

REGISTERS IN THE BASS AND CONTRALTO VOICES.

The chief register in both these voices is that known as the "chest" register, *i. e.*, the series of tones produced by the vocal cords vibrating in their entirety and accompanied by chest-resonance and chest-sensation—hence its name. This register extends upward to about E (third space bass clef for males, first line treble clef for females), at which pitch it changes, but usually so naturally and easily that it is imperceptible. When, however, the B or C above is reached the difficulty of production becomes common. Here lies the chief difficulty of manipulating the "mixed" register.

What is the "mixed" register? It derives its name from the fact that its quality and method are a mixture of both head and chest production. It is that part of the voice where the resonators of the head are gradually substituted for that of the chest and though the upper resonators are brought into play the lower resonator continues to vibrate. The action of the vocal cords differs from that of the head register, inasmuch as the glottis is still partly open and not, as in the head-register, closed at both ends.

When the untrained bass or contralto reaches the B or C just mentioned (or even A), and sings with the same method he employed for his lower notes, his voice becomes what is called "too open" and his production requires physical effort. In order to extend the register correctly he must here become conscious that his upper resonators are being brought into play, especially those behind the nose. Therefore in singing upwards from the lowest notes the sensation changes from the chest and ascends until the posterior nasal cavities are felt to vibrate in sympathy with the vibrations in the lower resonators.

The form of exercise most likely to secure this resonance is that which approaches the "mixed" note from an easy low note:

No. I.



and on each repetition ascending a semitone as the new resonance is acquired.

FAVORABLE VOWELS AND CONSONANTS.

A change of vowel will often assist in negotiating the transition and getting the backward production. The vowel Ah often tempts a too open quality. A little below the note of difficulty change from *Ah* to *Aw* (as in paw), also use *Oh* and *Oo*.

The two most favorable consonants are M and N, which can be used in conjunction with the vowels just mentioned,

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but the consonant must always be articulated on the top note, thus:

No. 2.



These dark vowels are not only useful in helping the "closed" tones, as they are also called, but are an aid in keeping the larynx low, which is desirable at this point.

Some students in endeavoring to locate the sensations in the head slip into the unnatural falsetto tones. This will not happen if it be remembered that the registers and tone are not entirely changed, but merely *modified*. When singing in the falsetto voice there is an absence of that quality which amalgamates it with the lower register and the (*messa di vōce*) is *impossible*, with genuine nasal resonance it is easy and beautiful.

BREATH CONTROL.

It must not be forgotten that the breath pressure must be reduced to a minimum. A forceful blast is positively harmful to the tone. It is not the quantity of air we expend that will aid the new production, but the ability to conserve and direct it in such a way as to bring into play the sympathetic vibrations of the new resonators.

The tests of the correctness of production for the "closed" notes are:

1. The quality and beauty of the voice.
2. The ease of production.
3. The point of sensation (posterior nasal cavities).
4. The purity of the vowel.
5. The ability to employ the *messa di vōce*.
6. The conservation of the breath.

THE HEALTHFUL BENEFITS OF SINGING.

The value of singing from the mere physical standpoint is now becoming more and more recognized by physicians. Albert B. Bach, in his *Principles of Singing*, tells us, "The regular daily practice of singing strengthens not only the lungs and the voice, but the whole constitution. The deaf and dumb have therefore a defective development of the thorax and the voice and are disposed to consumption, and the greater part of them depart from this life in their youthful days, after the breaking of the voice. Dr. Meissner gives a list of fifty-one pupils who died at the Leipzig Deaf and Dumb Institution: in forty-nine cases the cause of death is given, and in not less than thirty-two of these the cause was disease of the lungs.

"Not only for technical but also for sanitary reasons should children from their seventh year sing daily vocal exercises within the compass of a sixth or an octave. The earlier in life a child begins to sing, the more easily and sooner does he widen his thorax, the parts of which are in childhood cartilaginous, and therefore specially capable of expansion. The organs of the voice have also at the early age the greatest flexibility and pliancy: through deep inspirations and full expirations they strengthen the inner parts, and the development of the inner organs is as important for the health as that of the external ones. Physicians have therefore recommended singing at an early age as a remedy against consumption."

THE NATURALLY GIFTED SINGER.

Occasionally a person will be found who is fortunate in possessing a well-placed voice of good quality, fair natural breathing powers, musical talent and temperament. I said fortunate, but will amend this statement by qualifying it thus: fortunate if he work industriously, unfortunate if he work carelessly and idles away his time and talent.

A naturally gifted singer, by dint of spasmodic attempts at work, may sing acceptably in a limited way for awhile, but it is utterly impossible for such a one to have, at instant call, full command of all the vocal resources necessary to an all-round artistic performance, unless he or she possesses complete vocal development and perfect mastery of the breathing.

This preparation comes only to those who work understandingly and indefatigably. No matter how greatly gifted a person may be, he must work zealously in order to reach a high standard of artistic excellence in his work.—Geo. Chadwick Stock.

THE MEANING OF PREPARATION.

Your achievements as a singer will be in accordance with the preparation that you have made.

Every singer, young singers especially, should realize the vital importance of a thorough preparation. This includes the breathing, voice, the entire physical being, mind and soul, as well as the technic of each song and a thorough knowledge of its music and text to insure a proper rendition and a healthy interpretation.

Whenever there is an arduous vocal performance ahead, there should be preparation of the vocal organs by a light form of exercising. Unless this is done, the voice fails to respond with all the freedom, éclat and power of which it is capable.

Many muscles are employed in singing, and in strengthening them exercising of a light nature is necessary. In all vocal preparation, then, as in all preparation for athletic performances, it is necessary to have a preliminary toning or warming up of those parts that are engaged.

In the beginning of vocal practice, be sure to start in the easy range of the voice, with simple exercises, gradually increasing the loudness of the tone as well as going into the more difficult phases of vocalization, yet never losing or marring beauty of tone quality.

Be sure that your power reflects reposeful action, not strain or rigidity of muscles; that your tone is not only true to the pitch, but also of a musical quality. Tone can be pure in pitch and yet poor in the elements that make for expressive musical sound.

A person who is unable to attain musical, expressive tone would better try something else. He will never succeed in distinguishing himself in the art of singing.

Proper planning and preparation insure creditable rendition of songs. Even though the singer should be affected with extreme nervousness, it would not incapacitate him; for the sureness of his preparation would carry him along automatically.

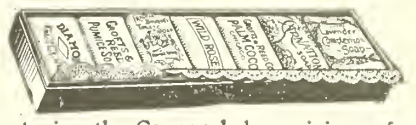
"Knowledge is power" and "Genius presupposes proper preparation." Though you may never reach this supreme elevation in life, yet you are not debarred from traveling over the same highway, the highway of *work*, that every genius travels. Thus will you achieve distinction and command the respect of your associates. Moreover, you will enjoy that which is more gratifying to your soul than all else: the consciousness of having developed your talent to the utmost.—Geo. Chadwick Stock.

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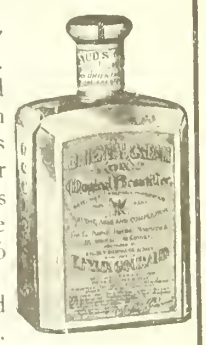
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The Material Welfare of the Organist

By JAMES FRANCIS COOKE
Editor of THE ETUDE

An Address Delivered at the Convention of the National Association of Organists, Ocean Grove, N. J., August 10, 1914.

CHANGES IN THE CHURCH.

THE material welfare of the organist is so closely connected with the material welfare of the church that it is impossible to think of them apart. Therefore, it behooves us to find out whether the church itself is advancing in our country, whether Christianity as administered to us by ecclesiasticism, is expanding or contracting.

Very few people realize how vast is the investment in religious property in the United States. In 1906, the last report taken by the Government, there were in our country nearly two hundred thousand places of worship, that could be called church edifices. These might safely be represented by a value of $5,000 each. In many churches the organ alone costs four and five times as much. This represents an investment of at least one billion dollars.

Notwithstanding this, the Department of Commerce has supplied the writer with figures showing that the average salary of ministers runs about $663.00, at least that was the figure in 1906, and it is said that salaries have been reduced since then in many cases. Thus, the average clergyman in the United States receives about what a very ordinary clerk in a dry goods store may get.

In order to find out whether the Department of Commerce report was right I got in communication with Dr. H. K. Carroll of the Federal Council of the Churches of Christ in America, who writes in the following interesting manner:

"Most of the denominations make no returns whatever. Several of them do give the total amounts paid in salaries but with few exceptions no attempt has been made to figure out the average salary of a minister in any denomination. I think one exception to this rule is the United Presbyterian Church, where they have been endeavoring to increase salaries so that no pastor shall get less than $1000 a year. In the larger denominations, such as the Methodist Episcopal, the salaries range all the way from $400 or $500 a year up to four thousand or five thousand. The constant effort of a number of the denominations to increase ministerial salaries has had an excellent effect."

As there are no statistics regarding the income of church musicians, the foregoing gives a very optimistic outlook upon the subject as a whole. That is, there is a tendency among church people to value the ability of those who serve them at a little higher rate. Dr. Carroll speaks of the investment in church property increasing by leaps and bounds, stating that the total investment is enormous. I am sure that my own estimate, $1,000,000,000, is extremely conservative.

We also know that through the generosity of Mr. Carnegie and through the general rise of musical culture in America the musical equipment of the churches has increased enormously. This, however, I shall discuss a little later in connection with the organ itself.

PRESENT PROSPECTS

Dr. Carroll was asked to get his opinion upon the welfare of the church at present. Being in communication with representatives from over fifty active denominations he ought to be able to give some idea of how the church stands with the people to-day. He writes:

"The general supposition is that church attendance has been falling off in the last few years. There is, however, no falling off in number of members or communicants of the leading denominations. In the matter of church attendance great changes are taking place particularly in the northern section of the country. Comparatively few now attend more than one service a day. This probably makes the average congregation smaller in proportion than it used to be but, giving a large meaning to this question, I should say that the churches are prosperous and are growing constantly in numbers."

No one should be better informed upon this subject than Dr. Carroll, but I am sure that I read his optimistic outlook with both gratification and surprise. From what I had observed it seemed that ecclesiasticism in all forms was suffering greatly. But, you see, I was judging from the standpoint of an individual acquainted with only a small part of the Northeast. In the West, Middle West and Southwest, orthodoxy reigns. As far as the organist in the big city in the East is concerned I should say a great change is likely to confront him during the next few years. He has but to witness the great exodus to the suburbs where a much more sparsely settled population represents a smaller income. He must see that sports, such as golf, tennis and the automobile have attracted thousands away from the church. He must also realize that in our great cities there is a growing distaste for what has come to be called ecclesiasticism. He has but to note the consolidation of old churches wiped away by the march of business progress. Indeed, without taking the attitude of the alarmist, there is something which men and women who have trained themselves to serve in the church musical service, should consider very seriously at this time.

THE REPORT OF ORGAN BUILDERS.

Let us turn for a moment from the ecclesiastical side to that of the organ maker and listen to what he has to say about the advance of the industry in America. I have lengthy communications from a score of the leading organ builders in America. Most of these are immensely interesting, and I am happy to say that only one of all these makers has given a report with a pessimistic cast.

First of all, the dealers attempt an estimate of the investment represented in the musical equipment of churches throughout this country. This they set at figures ranging from $1,000,000 to $100,000,000. There is, however, very probably a sum approaching $60,000,000 invested in pipe organs in America. This again is a conservative estimate. This allows an average price of less than $150 for each church. Probably the figure is vastly greater, since the representative firms refuse to make what they concede to be a really worthy but very small instrument for less than $3000. Of course, pipe organs can be purchased for $1,500, but you all know what that will buy in the way of a pipe organ.

All the builders but one report a constantly growing demand for better organs. One of the finest and best builders in the country says:

"This shows itself every day in the letters that come to us and is no doubt due to the fact that organists are much better acquainted to-day with the mechanism and possibilities of the modern organ and are therefore inclined to ask for better organs and to insist upon having them. It shows itself very often by organists being willing to get along with smaller number of stops than formerly, with the understanding that they will have a better constructed organ, which will in the end produce better results than a larger and cheaper organ that is poorly constructed."

To this there is only one dissenting voice.

One builder writes:

"We find the demand increasing not for better organs but cheaper ones, the artistic side being almost entirely ignored in favor of the commercial, the committee appointed by the church to buy an organ knowing little or nothing of tone quality and reasoning that the largest number of pipes promises the best organ regardless of their scale or voicing."

Most of the builders concede that the salaries of organists are bound to go up during the next decade and they reason from this standpoint. The great number of amusement organs being built in hotels and in theatres call for a very unusual performer and the salaries that go with these positions are so high that the churches will be forced to pay handsomely in order to get good men away from these houses. It seems to me that in most cases this reasoning is fallacious, for very few of the men who take to church work are likely to enter the amusement field. Again with a great many more organists in the field is it not likely that these men may seek Sunday employment and injure the welfare of the regular church organist? This is a question which cannot be answered lightly.

WHAT THE ORGANIST MAY EXPECT.

Before giving serious consideration to the possibilities represented by amusement organs let us give a little time to the consideration of what the organist may expect in return for his investment. Please note that thus far I am considering this as a cold business proposition. The organist of ability spends upon his musical training a sum usually far greater than that given up by the doctor, the lawyer, the engineer, or the clergyman himself. His special training in music will last on an average from four to ten years. This often includes an expensive trip to Europe, costly books and music and lessons at five dollars or more per hour. What physician or minister pays five dollars an hour during his student days? Considering the amount the organist invests the returns are usually ridiculously small. In fact his salary from organ playing is usually insignificant beside that of men in other professions when the original investment is considered.

SOME SALARIES.

I asked a number of New York organists to give me estimates of the leading salaries paid to the best men in the city. Here again the answers are surprising. A letter from one of my teachers who in a random estimate based upon long experience and wide acquaintance says:

"I should not hold out any rosy picture of the material prospects of the organist. The majority of church musicians are about making a living and that is all. Perhaps twenty-five men in New York make more than $8,000, fifty others more than $5,000; the balance vary from small stipends to $4,000; of the latter there are comparatively few. I think there is a break between organists who make, say $2,000 or $3,000 to those who get much larger salaries, totaling about $5,000."

Of course the latter refers to the combined income from organ playing, teaching and other occupation. Another leading New York organist writes:

"The average organist receives about $800 a year. Some receive $1,200, some $2,000, a few $2,500. Men like Mr. Hyde receive

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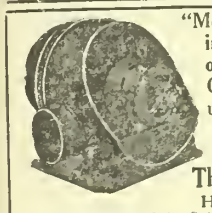
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$5,000, as does Mr. Noble. Few men outside of the Fifth Avenue region receive as high a salary as $2,000. It is usually the church that is endowed or has members, who, possessing musical taste and having also an abundance of the world's goods, hand over a liberal sum for musical purposes that reward their musicians with a comfortable salary."

A third organist, also one of my teachers, states that the music of Grace Church costs $30,000 a year, and goes on to say that the Trinity Church, the wealthiest corporation of its kind in the country pays only $3500 to its organist. This gentleman was allowed $8000 for the music in a leading Episcopal church. He left this church some years ago and the organist holding the same post now has a salary of $1500, indicating the great slump in salaries in certain parts of New York. This organist estimates that there are not more than four or five men who receive more than $5000 in salary and that the $2500 figure is not received by more than one dozen.

PERQUISITES.

In the matter of perquisites I am told that a few New York churches may bring their organists from $1000 to $2000 for playing at funerals, weddings, etc. But here again I find that organists are complaining that there are fewer and fewer opportunities for services where music is employed. In many cases the income from this source has been halved. The income from teaching to be derived in a big church position does not come from the members of the congregation itself, as comparatively few young men and women of wealth study the organ. A fine position, however, brings pupils from other sources, and the organists in leading churches have little trouble in increasing their incomes in this way. One leading man told me that he expected to double his income and still have plenty of time for other things.

THEATRE ORGANS.

I have endeavored to gain an idea of the extent of the amusement organ enterprises in the United States but the figures that I received from different sources have been so at variance that little dependence could be placed upon a general estimate. One old established maker writes:

"There are only a few builders who have branched out in this line or who have been able to do so because of its advanced position in organ building, but the prospect for organs, especially orchestral organs for places of amusement will be enormous within the next ten years. There is hardly a day we do not receive an inquiry for an organ for a theatre from all over the United States."

This same builder also states:

"The trouble is that the majority of organists are not qualified for theatre work, and hold too much to church work. I have employed a number of organists whom I send out to do this kind of work, and it is rarely that I find the right man for the position. It is different from church work altogether. We get from one-third to one-half more for building theatre organs than for the church organs. Amusement organists receive all the way from $35 to $100 per week for their work. They receive as much in one month as many organists do in one or two years. If I knew of a dozen organists to-day I could furnish each one with a position that pays better than any church position."

Another builder who has constructed some of the finest American organs writes that the amusement organ business has already claimed ten per cent. of his total output. There can be no doubt that this part of the industry will increase enormously, but our interest is in finding out what part the men and women who are now church organists will play in this unusual enterprise.

It must first be remembered that he must play from six to ten hours every day in the week, not merely two or three hours on Sunday. This cuts out income from teaching and other sources. Most of the organs are in picture houses and hotels, and the music demanded is so different from that which the previous literature of the organ has provided that there is hardly any basis for comparison. The organist in the picture house, for instance, must depend largely upon improvization and a huge repertoire of appropriate music. The tendency at present in picture houses is to play better and better music. This is not due to any missionary motive but rather to the fact that the audiences demand better music. One organist in Philadelphia who receives at his church about $600 a year receives $1900 a year for playing in a moving picture house. It would seem that with what teaching this gentleman has he should make well on to $3000 a year—probably double what he would make or could make without his engagement in a moving picture house. This is the only case of which I know where a church organist has taken up this work.

The organist who has been brought up upon Rinck, Stainer, Bach, Merkel and Guilmant will find it very difficult to adjust himself to the atmosphere of the theatre of the picture house although there are numerous instances in England where musicians who have had a very churchly training have afterward become extremely successful in theatrical work. Cellier and Sullivan are probably the most notable examples.

IMMEDIATE PROGRESS.

Most of you have made your plans for the coming season. You know now just what you may expect in the way of an income. If you could raise this income you would. Let us consider for a few moments what it is that helps the organist to get ahead in the world.

First of all would come proficiency at the console. You all admit that. Then would come efficiency as a choir director. Very few organists make a really serious study of the many things a good choral director should know, but really this is the most difficult part of the work. Second, we might place personality. The organist who has executive ability and an attractive, magnetic personality is rarely without a lucrative post. Mr. E. M. Bowman of New York was remarkable in this way, and the wonderful volunteer choirs he assembled and held for years were the talk of New York. Even though you may have only a quartet of high salaried soloists if you have a pleasing personality and they know you are efficient you will get results which could not otherwise be attained. As an antepenult attribute I would place good business habits. The organist has to deal with a music committee composed of business men, and as a man naturally admires most that which he sees in his every day life, he invariably appreciates those things which make for good results in business, and which lead to system and regularity in the work of the choir.

WHY SOME ORGANISTS FAIL.

Finally, I would ascribe as the principal duty of the organist genuine interest in the work of the church itself. In nine cases out of ten the failure of many an organist is due to the fact that his church work to him means little more than does the job of the man who advertises himself on the front of the church as the sexton and undertaker. Cyrus H. K. Curtis, the owner of the *Saturday Evening Post* and the *Ladies' Home Journal*, who gave Portland its magnificent organ recently wrote me:

"The average organist looks upon his work as a Sunday job, and as a result the average public has very little interest in his work. The time will come I think when the average organist will feel something more than that the mere reading of notes is required of him."

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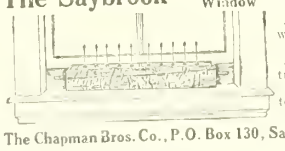
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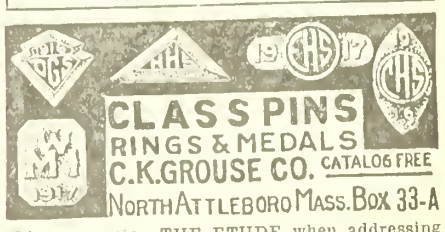


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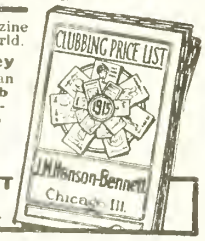
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more to him than the men who put in the plumbing or who built the steeple.

Let us listen for a moment to a few remarks of foremost ministers upon this same subject. Dr. Russell H. Conwell the noted pulpit orator of Philadelphia says:

"Of course the organist should be a vital part of the church service. Music reaches all. It can preach alone. It can destroy like a prairie fire or it can reap and bind sheaves like a harvester machine. The organist can give health or death to pure religion. Begin a course of education in the churches to awaken appreciation of his service and power, and the churches will be stronger and the salary adequate."

The real purpose of my address this morning will be to consider just such a campaign as Dr. Conwell suggests. But before we go into that interesting subject, let me read you a letter from a rector who is also a very fine organist—Dr. Floyd W. Tomkins of Holy Trinity, Philadelphia:

"I think that organists are well paid. A strong and capable man will always demand more than a moderate mean. I believe in organ recitals but they must be services, that is free and without applause in the church. The organist gets much from them in the way of reputation. They also help much in church life. The organist should be a Christian and subject to the guidance of the minister."

The last letter I shall read you is a note from the Rev. H. K. Carroll, whom I have quoted before. He writes:

"The organist is entirely aloof as a general thing from church life, and takes little or no interest in the affairs of the church which he serves. This is the reason for the failure of a large percentage of the organists to give satisfaction in the churches which they serve. Some of these men whom I have met go to a church service very much as they would to a public concert to act as an accompanist. They seem to regard themselves as outsiders called in for a specific purpose to which they strictly limit themselves."

Despite Dr. Carroll's optimistic prediction that the churches are prosperous and growing constantly in numbers, his admission that the services are dwindling down to one service a day, as well as our knowledge that organists' salaries in many posts in the East have been reduced very greatly, indicate that there is a fine field for action among organists who wish to see their incomes rise.

THE ORGANIST'S IDEALS.

It must be a very blind organist, indeed, who cannot see that in any walk of life sincere belief in a life purpose is essential for success. When organists in church work realize that their success depends not so much upon fumbling the manuals on Sunday as it does upon the success of the main purpose of the church, there will be more successful organists and higher salaries. That is, the organist must get in closer communion with the spirit of the church itself.

This should *not* be interpreted to mean that he must believe exactly what the creed of the church ordains. I have at home a huge book left to me by some remote and pious ancestor in which the various denominations in the United States one hundred years ago are described. In looking over this book a while ago I was amazed to find that only about a dozen out of some two hundred different denominations remained to-day, yet the spirit of Christianity prevails, and will prevail long after denominationalism is wiped out. The organist might even go so far as to take the view of that wonderful German religious philosopher, Rudolf Eucken, who contended some time ago that we were facing a spiritual crisis, insisting that Christianity must be revolutionized outside the church and made more universal, more active and more manly. Thousands of people are asking where is the Christianity of Europe at this moment when there is hell let loose from the North Sea to the China Sea—a territory studded with church spires. It is natural that this should be an age of scepticism—but unless the organist is earnestly interested in the broad principle of Christianity—unless he has a real zeal to see the main purposes of Christ accomplished, whether it be by "Billy" Sunday or Cardinal Gibbons, he has no business taking a single penny from the church coffers. Furthermore, he will almost surely fail in his work.

Organists cannot hope for a response from the church unless they see this very clearly. Work for the church and the church will work for you. But the church should know more of your purposes and your work. There are thousands of employers who defer raising the incomes of their employees simply because they do not realize that the employee deserves the raise.

A PLAN TO RAISE SALARIES.

The general impression is that organists are paid far too little. What can be done to overcome this? Your association has a great opportunity right here if you will only accept it. By organizing as you have done you have advanced your material welfare opportunities immensely. It would be a very simple matter for you to get up a sixteen-page booklet similar to this I hold in my hand: Music as an Aid to Religion, by Peter Christian Lutkin, but of course, with a different text. These books should give an idea of what the training of the average organist is. They should tell how much time the average organist puts upon his work away from the church and knock out that idea that organ playing is only a Sunday job. I remember that when I was an organist I spent at least one extra day a week in practice, rehearsals, looking over new music and in other ways.

You cannot blame the music committee and the trustees for thinking that you are very well paid for two hours' work once a week if they have no means of learning better. Such a book as I suggest could be read in a few minutes and make a very forceful impression. Lastly, the pamphlet should contain some estimate of the importance of music in the church services. It would be impossible for the individual organist to prepare such a work, but an association such as yours could do it and the individual organists could purchase it from you at cost price.

As to the practicability of the plan I can only quote the success of the "Missed Lesson" slips which we instituted in the work of the Philadelphia Music Teachers' Association, of which I have the honor to be President. These slips and placards were introduced two years ago and now there are thousands of them all over the country, all working to do away with the missed lesson abuse.

(*The suggestion as to the booklet was very favorably received and a committee composed of Messrs. Newman, of Meridan, Conn.; Turner, of Springfield, Mass.; Schlieder, of New York; Huff, of Williamsport, Pa.; Van Dyke, of Lawrenceville, N. J.; Francis, of Charleston, W. Va., and James Francis Cooke, of Philadelphia, prepared the copy for publication. The contents of this booklet will be printed in a later issue of* THE ETUDE.)

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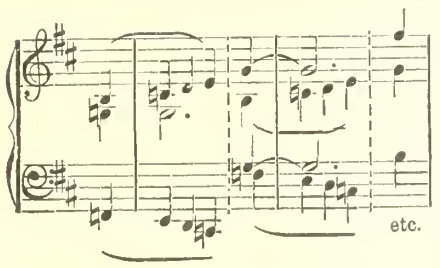
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Q. I am continually bothered with the correct interpretation of grace notes, etc. For instance the following passage in Schumann's Symphonic Etudes puts me out completely. Will you kindly indicate by lines and notation how such a passage should be played and also why the grace notes are played in such a manner?—F. J. J.



A. The passage scarcely requires re-notation. The grace-notes before and after the trills are played as part of the trills, taking their time from the beginning and end of the trill note. Do not play the D sharp or C sharp, the last grace-notes in the right hand in the first and second measures.

Q. I have read a great deal about negative grammatical accents and positive grammatical accents. Please explain what a grammatical accent is in music. One teacher tells me that I should play the following as though the bar lines fell where the dotted lines are rather than in their regular places because of the grammatical accents. Please explain why. The quotation is from the Beethoven Sonata Opus 10, No. 3.—R. V.



A. The so-called "Grammatical accents" are merely those which constitute the *phrasing* of the composition. Thus, in Beethoven's Ninth Symphony, the Scherzo is in ¾ rhythm and that rhythm would seem to demand an accent at the beginning of each measure. But in one part the composer has marked "Ritmo di tre battute," meaning that three measures are to constitute the phrasing and therefore the strong accent is to come only at every ninth beat. At another place in the same movement he has marked "Ritmo di quattro battute," which means that the phrasing is now to go in groups of four measures, which would bring the strong accent on every twelfth beat. Very often, and especially in Beethoven, you will find a quick ¾ movement which is actually a 6/4 and is to receive its "grammatical accent" only at the beginning of every second measure.

The term "grammatical accent" is not much used however, although it is comprehensible. It is a pity that teachers are constantly extending the terminology of music. That bee is in the bonnet of too many instructors of music. I recall one attempt to make a number of new terms in a large conservatory, many years ago. The great octave was changed into the "large group," the "consequent" of a period was transferred into the "subsequent," a fugal subject and answer became "Theme and Response," and so on through a large number of names. Such things only puzzle the pupil. I would earnestly advise letting words stand (unless they are very misleading) when they have received the sanction of long usage. The "catgut" strings of a violin may not be catgut, but we know what is meant by the term. "Tone" and "Semitone" may not be quite as up-to-date as "step" and "half-step," but they have been in use for about one thousand years and are recognizable to everybody. For my own part, in my teaching, I almost never try to improve the standard nomenclature, unless it be in the case of "Portamento," which means one thing to the pianist and the opposite thing to the vocalist and violinist. In this one case I use the word as violinists and vocalists employ it (the correct sense of "carrying-over"), and call the pianist's mis-named portamento—"Demi-marcato."

Q. Will you kindly tell me briefly, the stories of how "America" and the "Star Spangled Banner" came to be written.—K. M. DIETZ.

A. I doubt if great brevity is possible in such a case, but I will try and condense an answer. *America* is the melody of *God Save the King,* the national tune of England. This is such a singable melody that it has been used as national music by several other countries. Even Germany has adopted it as *Heil Dir im Sieyeskrantz.* It was used by the United States even in Revolutionary times, and before 1800 the *Ode on the Fourth of July* was sung to this tune. In 1832 the children of Boston had a Fourth of July festival in Park St. Church, and Samuel F. Smith, then a divinity student at Andover, wrote the words which at once made the English melody American property. It is uncertain as to who wrote the tune. It has often been ascribed to Henry Carey, but it is certainly not by him. It was probably written by Dr. John Bull as long ago as the time of James 1.

The tune of the *Star Spangled Banner* was originally a drinking-song. It was sung at a London club called the Anacreon (or the Anacreontics) as long ago as 1775 or earlier. The tune was probably composed by an English musician named John Stafford Smith, although he never squarely claimed it during his life. As a consequence there is a rather acrimonious debate going on as to its origin, a couple of Irish gentlemen claiming an Irish origin for it. The whole matter as regards the old drinking-song and its subsequent history is excellently told in a recent book published by the Library of Congress, entitled *The Star Spangled Banner,* by that splendid historian of American music, Mr. Oscar G. Sonneck.

The tune first became popular in America, in 1798 (long before the *Star Spangled Banner* was written) as *Adams and Liberty,* with words by Robert Treat Paine, then named Thomas Paine. I have in my library a copy of the song in an English edition of about 1800, entitled *To Anacreon in Heaven,* and another entitled *Adams and Liberty,* published in Northampton, Mass., in 1798, and a third with masonic words, *To Old Hiram in Heaven,* dated Dublin, Ireland, 1802.

Francis Scott Key wrote the famous words just after the bombardment of Fort McHenry, at Baltimore, in 1814. He was with the British fleet under these circumstances: He had gone to beg the release of a certain American prisoner, Dr. Beanes, and the English detained him lest he betray their preparations for an attack on the fort, a surprise. In the early morning he looked anxiously through his field glass to see whether the fort had surrendered, when he saw the flag floating over it. With great enthusiasm he wrote the first verse of the anthem on the back of a letter which he had in his pocket. The rest he composed as he went to Baltimore. It was at once printed there as a broadside (one side of a sheet of paper) and distributed through the town. It was then printed in two Baltimore newspapers. It has been accepted as our national anthem by the army and navy, yet never officially so by Congress. It is to be regretted that is a rather difficult melody to sing, at least for untrained singers. It has all the showy character of the original drinking-song, with a rollicking chorus which takes in a high note near its end. Its compass is a twelfth, which is too large for the average voice. It has too many skips for easy execution. In short *America* (*God Save the King*) has all the elements that a popular song to be sung by thousands should have, limited compass, conjunct movement, going by degrees rather than by skips and brevity, while the music of the *Star Spangled Banner* has none of these attributes. This may be unwelcome news to the many who love it but it may spur us on to the achieving a real national song, *entirely* our own, in the near future.

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Child Prodigies.

By ARTHUR HARTMANN

It is most praiseworthy and natural to see mothers have high ambitions for their children, yet how many lives have been made unhappy merely to satisfy the pride of some doting parent or relative! I am referring particularly to the exploiting of so-called "prodigies."

Should any of you be privileged to have a child of unusual endowments, realize the responsibility and know that for *everything* in this life, the price has to be paid. Beware that the brain, the "soul," is not being developed at the expense of the body. Ever bear in mind the sublime laws of compensation which, sooner or later, equalize absolutely everything. The exploitation of children robs them, firstly, of the most divine periods of life—childhood. It makes of them mangled, half-formed beings, and at the age of twenty, when one ought to be merely beginning to regard life, they are old, tired, and usually, blasé; neither mature nor possessing the necessary enthusiasm (or possibly, strength) to begin the *real* climb. For without enthusiasm, nothing is worth while.

The history of those who "arrived" is always written in red blood, and in the heavy heart aches and soul struggles.

Can you understand the *born* artist?

Can you understand that this being was born with the great "Weltschmerz," that even in its early childhood days it is tormented by great soul problems, which in its exquisite sensitiveness and chaste devotion it hugs close to itself and buries deep in its being?

Every truly great artist (which means a high priest of beauty) has realized his great, noble and *sad* mission in life, and only those have left their records in the book of time (which have helped others attain their hopes) who have stumbled, suffered, expiated—but ever gone on, merciless in their self-criticism and devotion to the ideals.

I recall a lady who brought her young daughter to play for me. The child was pretty and played in a "pretty" manner. Of course, I may have been mistaken, but I did not detect any startling evidences of talent—not to mention the great spark divine. I patted her cheeks and stroked her hair, then asked the mother whether the child ate, drank and slept well, whereupon the mother poured out her heart; what a time she had to keep her from her dolls, how she had to, at times, punish her to make her take up her violin, and so on.

"Madame," I said sternly, "you have much to thank God for. Your child is well and strong, and of a gentle disposition. Why do you torture her young life? Do you not realize if she had the *love* for the violin, you could hardly keep her from it?"

There was an awkward pause, and then in a helpless voice the mother asked, "Well, would you then advise me to make a painter of her?" I was furious—"most certainly Madame, if you can make the child *see!*" was my retort.

Why is it girls are taught dancing, fencing, music, etc. (hardly one of which they learn passably well), and their training for *life* is left largely to their instincts and "the future?"

Bemoan the "prodigies" wherever or in whatever branch you encounter them. Their lives are sad, serious and almost always tragic. Try to make their lives joyous and gay, by keeping them as near the "normal" line as possible, and they will grow into magnificent manhood and womanhood, and bless you, and the world, with sublime creations!

Who Are the Great Jewish Composers?

Mr. James Huneker recently contributed to the greatly improved humorous paper *Puck* some remarks anent the Jew in music, from which the following has been extracted:

Nearly every great composer has been called a Jew sometime in his career. Mozart (whose real name was Ozart, without the M) had Jewish features; when he was brought before Maria Theresa at Vienna, that great Empress sharply asked: "Has the child been baptized?" On being told he had, she said: "A genius must not be a Jew." Apochryphal or not, this is an interesting story, though not so much so as Rossini's witty request: "Don't bury me in a Jewish Cemetery." Rossini was a Roman Catholic of Hebraic origin. Verdi looked Jewish; so did Weber—the latter "suspiciously" so. A. E. Keeton, in an article a few years ago in the London *Contemporary Review* ("The Jew in Music"), didn't hesitate to suspect Chopin—Szopen, was the real polish name, a Jewish one; Chopin's father hailed from Nancy, France, a city of many Jewish inhabitants—even Beethoven does not escape. Saint-Saens had Jewish blood in him, as had Berlioz, Borodine, Arthur Sullivan (Seligman), and Bizet, the composer of *Carmen*. Bach was more Jewish-looking than Wagner, but was of Hun arian origin. Wagner's mother's name, Bertz, is Jewish; she was as Jewish in appearance as Geyer. Schumann's name is Jewish-German, but he was pure Saxon. Schubert was Austrian. Mendelssohn and Meyerbeer and Goldmark, of course, are Jewish. Richard Strauss is a puzzle His name is unqualifiedly Jewish, his father looked like one (he was first hornist in the Munich opera), but Richard is an out and out Bavarian. His mother was a Pschorr, daughter of the Munich brewer. The music of Wagner, Strauss, and Goldmark, is notably oriental in color and intensity. All the celebrated singers and virtuosi were, with few exceptions, of Jewish origin: Thalberg, Rubinstein, Paganini (who looked as Jewish as the Kol Nidrei), Joachim, Wieniawski, Karl Tausig, Joseffy, Rosenthal, D'Albert, Busoni, Godowsky, Pachmann, Lilli Lehmann, Milka Ternina, the Garcia family—Spanish Jews; Patti, on the Patti, not the Barili side—Josef Hofmann, Mischa Elman; the list is as long as from here to Jericho. No one need be ashamed to be a musician or virtuoso of Jewish origin, though I know some that are, they even change their names to fool themselves, but don't fool the world.

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Department for Violinists

Edited by ROBERT BRAINE

CZINKA PANNA.

The Hungarian Musical Joan of Arc.

BY HELEN WARE.

In all musical history, no career is more romantic than that of the unique gypsy woman violinist Czinka Panna, whose compositions and whose playing were so remarkable that they have become closely knit with the music-lore of Hungary. Indeed, one of the most famous melodies played by the gypsies to-day is known as Czinka Panna, and there are few who are aware that it takes its name from the interesting personage of its composer.

Before considering the composer herself, the reader will do well to spend a few moments in becoming acquainted with the peculiarities and history of the Hungarian folk-song. In the seventeenth century and during the early years of the eighteenth the music of the people in Hungary was at its heyday. The songs of the period are altogether unique in their characteristic rhythmic form. Their spontaneity indicates the extreme sincerity and naturalness of their composers. Strange to say most of them were written to be played in moderato or adagio tempo, all indicating the influence of the musical settings of the psalms of the day. They sing of the open air, the roadside, the woods, the *czigany* life, like which there is no other.

However, we must realize that much of the music commonly attributed to the gypsies is none other than that which the gypsies, with their characteristic traits, have purloined from the Magyar or Hungarian race. Indeed in many of their themes one may discover old church themes with very inconsiderable changes. Others have what might be termed a strong sense of cynicism and what may be termed "goading." Others are the incendiary themes of the warring Magyar camps, then actively engaged against the encroachments of the Austrians. The Magyar leader was none other than the noble Rakoczy. Strange to say, even in Hungary very few of these magnificent old themes are widely known.

Several years ago Hungarian musicians who realized the beauty of the early folk songs sought to revive them by resurrecting the instrument known as the "tarogató." This very individual member of the reed family seems to be peculiar to Hungary. Much larger than the clarinet it has a deeper, fuller tone, and when played by native players is tinged with a melancholy hard to define in words. Such an instrument accompanied by strings and the native "cimbalom" makes a never to be forgotten impression. Some of the gypsy bands in Hungary still use this instrument.

Magyar nóta.

CZINKA PANNA.



THE RÁKOCZY MARCH.

It was in 1702 that the original of the famous Rákoczy March was first heard. Like most compositions of its class it was first played in a very slow tempo. Michael Barna, the court gypsy of Rákoczy (Francis II), is said to have been the originator of the theme. Francis Rákoczy, after many reverses, found his power gradually waning under the attacks of the more powerful Austrian armies. Barna foresaw the fate of his master, and with great sorrow and true devotion he wrote the catastrophe into his music. Filled with fine spirit of patriotism and the characteristic intervals and rhythms of Hungarian folk music, there is no wonder that it has become "the battle hymn of the Magyars."

It was Czinka Panna, the wonderful gypsy woman violinist, however, who first carried the *Rákoczy March* beyond the boundaries of Hungary.

Czinka Panna was the granddaughter of the famous Barna, and like the musicians of her class, her education in the art was largely of the "parent to child" type. She listened to the wonderful Hungarian themes from her babyhood, and when she was old enough to hold a fiddle she found the way to pick them out one by one. What was the need of notation? Music was her language, and a baby does not learn to speak by first learning to read.

However, the time came when the obvious talent of the child made it necessary for her to study seriously. When she had learned all that her grandfather could teach her, she started out to play in public. Discarding her frocks and frills she adopted male *attire* and this mode of dress was never changed until the time of her death.

A SENSITIVE MUSICAL SOUL.

Those of her time who heard her play, speak superlatively regarding her magnetism, fire and emotionalism. Some indeed might rank her as a charlatan. However, when one glances over her compositions, of which there are a few preserved (though rarely played) one is compelled to admit that Czinka Panna possessed an unusually sensitive musical soul. Entirely apart from the innumerable grace notes and runs which distinguish gypsy music from that of all other peoples, Czinka Panna's compositions (like those of the famous gypsy violinist composer John Bihari, 1769), are simple and majestic. They portray the sad fate of Hungary during the bitter period of its struggles.

At fourteen, Czinka Panna married a viola-di-gamba player in her orchestra. At that time the accompaniments for such players were not written out or printed. The soloist traveled with bands of gypsies who would extemporize accompaniments as the soloist proceeded. When the soloist chose to play alone, a wink to the band signified that they were to keep still. At the end of a brilliantly improvised cadenza, the cymbal player would strike an appropriate chord, serving as a signal for the band. *Poco a poco* they would take up the accompaniment of the solo, mostly ending the number in a furious *Csárdás*.

Like her race Czinka Panna had an insatiate craving for decoration, particularly jewels. Her death was most dramatic. When she felt that the end was at hand, she summoned her band of gypsy players to her bedside. One by one they played through her best known compositions. Her famous Amati violin had never sung with such music before. Finally she fell exhausted and unconscious in the transit to immortality. Clad in her gypsy raiment and decorated with gorgeous jewels, her Amati still held in the grip of death, she was laid away.

It is not possible to reproduce here more than a few measures of her striking themes and we choose that known as *Magyar nota* written about 1735. Musicians will recognize that Brahms was not above using this beautiful theme.

I certainly disagree with those who assert that counterpoint and fugue are of no use. It is as in the modern schools, where Latin and Greek are omitted, on the ground that they are not used in after-life. Latin and Greek once learned may be forgotten, but the scaffolding on which the learning has been built in the school remains standing, though invisible, and gives a support to all knowledge; so do counterpoint and fugue give to harmony a life, and a flexibility, that makes out of a compact mass a living and well-organized entity. Perhaps a musician may have as little occasion to write fugues as to speak Latin; but his waltzes and songs will at once betray what he knows of composition, and we should obtain lightness and facility, instead of that egotistical oppressiveness which weighs us down like a huge alp in so much of our modern music.—Hauptmann.



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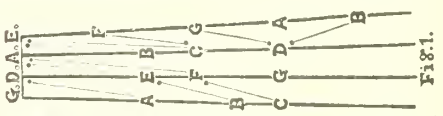


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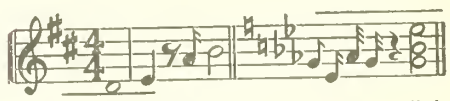
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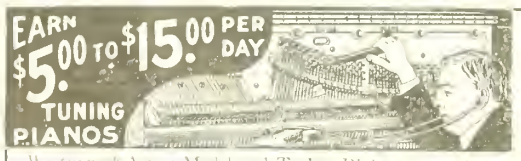
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HOW THE GREAT WAR AFFECTS THE VIOLINIST.

THE deplorable war now raging in Europe will have a widespread effect on the art of violin playing and music generally in the United States and on the fortunes of American musicians.

Germany, which is at present the storm center of the war, with her great export trade at a standstill, is the world's greatest producer of violins, 'cellos, violas, double-basses, bows, and, in fact, all string instruments, as well as strings and musical small goods generally. Even if the goods could be exported from Germany to this country without interruption, it is doubtful if the factories producing these goods could fill orders promptly, since a large proportion of the workmen must have been called away from their work by the war. The manufacture of these goods calls for specialized labor of the highest skilled type, so that there would be no other labor available to take the place of those called to the battle field.

Goods of the classes enumerated above have already advanced in the American markets. One of the largest music houses in America has sent the following circular to the trade: "Inasmuch as the war in Europe prevents the further production, as well as the shipment of a general line of musical instruments and musical supplies, we are obliged to suspend all catalog or other quoted prices, and to announce that advances must be made upon the prices of these goods, consistent with present and future conditions. This will apply only to articles of foreign production, unless goods made in this country are advanced in cost of manufacture. Present advance is substantially 25 per cent. over former prices, but this is subject to change."

Germany produces enormous quantities of gut and silk strings for musical instruments, in fact, she is the largest producer of strings in the world. The finest and most expensive gut strings come from Italy, and if Italy gets into the fight, it would be extremely difficult to get shipments of strings through. Saxony produces large quantities of the finest silk violin strings, which are exported all over the world.

If the war lasts any great length of time the United States will no doubt learn to manufacture all kinds of musical merchandise and strings, which are now imported from Europe, but temporarily prices are bound to be higher. Using the same methods it would be impossible for American workmen to produce instruments and small goods at anything like the low prices at which Europe has produced them in the past, owing to the cheap labor of Europe. The cheap labor of the Mittenwald and other localities in Germany, where violins and other musical goods are made in large quantities, turns out these goods at prices which seem almost incredible. The cheapest grades of violins can be bought from these manufacturers in Germany, at wholesale, for less than $1 each, and the cheapest grades of bows for 12 and 15 cents each, with all other goods in proportion. Of course, such goods are of the cheapest possible quality, but the marvel is how they can be made at all for such prices. The German goods of finer quality are cheap in proportion. The secret is the labor. This cheap labor could not be obtained in our country, but American ingenuity would no doubt learn to make these goods in large quantities by specially devised machinery, so that the native-made goods might approach the foreign in price, and we might, in time, be exporting these goods to foreign countries.

It is said that the dry and sunny climate of Italy has much to do with the excellent quality of the Italian gut strings, but we have localities in Arizona, New Mexico and California which greatly resemble the Italian climate, and where strings just as good could no doubt be made, if skilled workmen, who know all the secrets of the manufacture, which have been handed down in these factories for many years, could be obtained. The war will also stop very largely the importation of genuine old art violins.

The war will likely benefit the American teacher and soloist, and the orchestra violinist to a great extent. Thousands of American students of the violin and other string instruments have come back home, and to a very large extent these students will study with American teachers in the large cities of our own country. This ought to make a boom in the business of the American violin teacher.

The American concert violinist and American performers on string instruments ought also to be benefited, since so many foreign musicians will be obliged to take their places in the armies of the various countries at war. The American people have catered to the foreign musician so long that it will no doubt be a revelation to the public to find what excellent musicians we have in our own country, and how well we can get along without foreign help.

FOREIGN EDITIONS.

One of the worst inconveniences of the war will be the difficulty of getting foreign editions of music books and sheet music. While it is true that a great deal of the best music of the world has been reprinted by our American publishers, yet there is an immense number of compositions which can only be obtained in foreign editions, and many others which are subject to international copyright, making their publication here impossible. American music dealers have in many cases advanced their prices on foreign music, several of them demanding full retail prices from even professional musicians, and giving the trade only a very scant discount. The result of all this is that American editions will enjoy a boom, and the sale of foreign music will practically stop, owing to the prohibitive cost. If the war lasts any length of time the American publishers will no doubt take advantage of it to publish many compositions which have only been obtainable in foreign editions heretofore.

Considered as a whole, while it may result in temporary confusion for a few months, the fact that America is thrown on her own musical resources for a while will eventually result in a great impetus to the cause of music in America, and to the manufacture of musical merchandise in our country. The United States cannot go on forever "sneezing when Europe takes snuff." A little healthy independence for a while will have the best possible results.

A NEW BRIDGE.

A NEW style violin bridge which has been patented is on the market in Europe. Instead of being made of one piece of wood, the bridge consists of three pieces of wood glued together. The inner layer is of pine, with two pieces of maple glued one on each side of it. The three layers of wood are no thicker than an ordinary violin bridge. It is claimed that the bridge gives the violin the deep, soft tone of an old Italian instrument. The bridge is said to be particularly beneficial in the case of a violin with a hard, rough tone, as it softens the hard quality in a marked degree.

TECHNIQUE ESSENTIAL FOR SELF-EXPRESSION.

A young lady violinist writes to THE ETUDE: "I have played the violin for eight years, having had but three years instruction. In my mind I can hear the quality of tone, the crescendos, diminuendos, softness and loudness of tone, etc., that I desire, but cannot play the way I feel. Is this a lack of technic, and with hard study will I be able to express myself satisfactorily? Are other pupils troubled similarly, or am I backward in this respect?"

It is a very good sign indeed that our correspondent feels her shortcomings, and that she hears in her mind how the tones should sound, even although she is not able to come up to her ideal. She is perfectly correct in her theory that her trouble comes from a lack of technic. Technic furnishes the wings by which we fly. No technic; no flying. Thousands of violin students are in the same boat. They know that their playing does not sound right, but have not the power to remedy it. Their technic is not developed to a point so that they can express what they feel. This is why great teachers of the violin compel their pupils to go through years of technical drudgery, so that they will have the mechanical ability to produce the correct musical effects. Take the swelling and decreasing of a single long tone on the violin. How easy it is in theory and yet, how extremely difficult in execution! One must be a past master of the art of bowing to achieve it. Every other detail in violin playing calls for perfect preliminary training, before even the simplest composition can be executed in a really artistic manner.

Our correspondent will certainly not arrive at a technical state where she can express herself perfectly, unless all the fundamentals of her playing are correct, and unless she knows exactly how to study and build up her technic. Her best course would be to take a course of instruction from a really eminent teacher. He could advise her what is lacking in her playing, and how to remedy it. She may never have had a chance to study with a teacher who understood the important art of technic building.

AGE NO GUIDE TO THE VALUE OF A VIOLIN.

EVERY other letter which comes to THE ETUDE, asking an opinion as to whether the writer's violin is a genuine Cremona, contains the information that the violin in question has "been in the family" for fifty or one hundred years. People writing these letters seem to think that if the violin can be traced back this length of time that it is a pretty sure proof that it is genuine. This does not follow at all, since the imitation of the Cremona violins and labeling them with false labels began very soon after the supreme excellence of the Cremona violins began to be pretty generally acknowledged. There are hundreds of thousands of violins in the world to-day which are seventy-five or one hundred years old, and which bear the labels of the old masters of violin making, and yet which are far from being genuine. Artists commenced to copy the great paintings of the world almost as soon as the paint was dry on them, and many copies are in existence, some of great excellence. In the same way the work of the great Cremona masters has been copied millions of times, duly ticketed with their names, and sent out into the world to fool the unwary. Most of these violins can be detected as imitations by almost anyone who knows a little about the violin. Some are counterfeits of supreme art, like the counterfeit bank bill of a great counterfeiter. Such violins are often sold as genuine, and it takes a great expert to detect their falsity.

ANSWERS TO CORRESPONDENTS.

C. A. G.—The sign you refer to is the turn. It indicates that certain notes are to be added by the performer.

As turns are played in a variety of ways, although the basic principle is the same, you had better consult a good dictionary or encyclopedia of music, or a work on theory, where you will find many examples of turns and their execution.

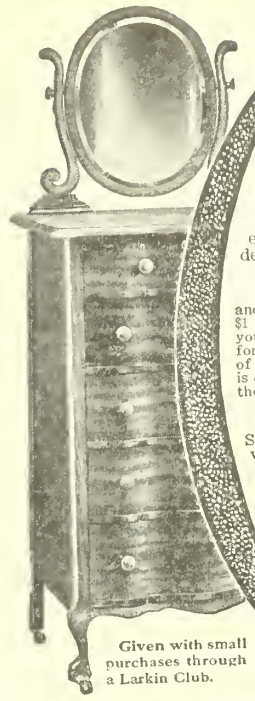
H. G. L.—It is a pretty well established fact that the tone of a violin is improved by being played on for a considerable time by a good violinist, who plays in good tune. The tone of a violin which has been so played, seems to be more free, even and sonorous, and the quality seems to be improved. Just why this should be so is not known, although there are many theories. Most of the theories ascribe the improvement in the tone to a change in the arrangement of the molecules of the wood of the violin through this long-continued vibration.

Otto, in his work on the violin, claimed that practicing chords in fifths all over the violin, each chord being played several hundred times, had an extraordinarily favorable effect on the tone of the notes so practiced. His method was to take a chord of the fifth and play it several hundred times with a full bow. He claimed that after this had been done, the chord, and also each of the notes, say B and F sharp composing it, would be vastly improved. Another chord of the fifth was then taken up and played, and so on until all the notes of the violin had been "developed" in a similar manner. Acting on this theory, an Indiana violin maker invented a machine to do this work. The violin was clamped into position and a mechanical device sawed the bow across the strings for hours at a time, being driven by an electric motor. A movable bar held down the strings at the interval of a fifth, and was advanced from time to time, until all the notes of the violin used in ordinary playing had been treated. The inventor called his device a "quick-aging" machine, and it attracted considerable attention. In response to extensive advertising he secured violins for treatment from all over the country, but, unfortunately, just as the enterprise got to going in full blast the factory took fire, and all the violins were burned up, with no insurance. I have never heard that the industry was re-established.

A newspaper wag claimed that people living near the factory burned it down, unable to stand the hideous racket of a dozen or more violins being "aged" at once.

It is extremely doubtful if the effect of a mechanical bow, roughly sawing at the strings of a violin, would not do its tones more harm than good.

A. B.—Thomas Perry, Dublin, Ireland, 1767-1827, was one of the leading violin makers of Great Britain. His workmanship, varnish, model, and all the appointments of his violins are of the highest character. He made many excellent copies of Amati. His violins often have a stamp of "Perry," or "Perry, Dublin," burned in the wood. 2.—There is no fixed value for violins of different makes, as the value is purely arbitrary. I have known of Perry violins selling from $50 to $200, according to the quality of the violin and to circumstances. You would probably have to pay an American violin dealer from $100 to $200 for a good Perry. Thomas Perry, in 1820, formed a partnership with William Wilkinson, and for almost fifteen years the business was conducted under the name of Perry & Wilkinson. The Perry violins are highly esteemed and in great demand in Great Britain.



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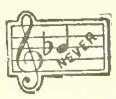
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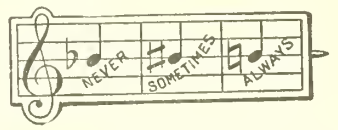
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A CATECHISM FOR LITTLE MUSICIANS.

A FEW months ago the *Musical Record* of London printed this ingenious list of questions for tiny music workers:

1. QUESTION. What do you seek?
   ANSWER. Fortune (For tune).
2. Q. How do you weigh your motives?
   A. In scales.
3. Q. What medicine do you take?
   A. A tonic.
4. Q. What do ambitions aspire to be?
   A. Dominant
5. Q. What note helps you in the dark?
   A. The leading note.
6. Q. What do you use at dinner
   A. A (tuning) fork.
7. Q. What kind of work is yours?
   A. Manual.
8. Q. Which note unlocks your door?
   A. The keynote.
9. Q. With what do you secure your boxes?
   A. With chords (cords).
10. Q. What is your advice to boys?
    A. B sharp.
11. Q. To girls?
    A. Be natural and avoid airs.
12. Q. Which note do you despise?
    A. A flat.
13. Q. Which of the great composers can you most readily grasp?
    A. Handel (handle)
14. Q. Name a musical cobbler.
    A. Schumann (shoe man).
15. Q. Which is the most appropriate key for "water music"?
    A. C (sea).
16. Q. With what do you decorate your waist?
    A. A band.
17. Q. Name some useful members of the orchestra?
    A. Strings.
18. Q. Which is the most contemptible instrument?
    A. The bass (base) viol (vile).
19. Q. What is the favorite instrument?
    A. The trum-pet (trumpet).
20. Q. Name the smallest kind of drum.
    A. The drum of the ear.
21. Q. Name the anatomical instrument.
    A. The trom-bone (trombone).
22. Q. What organ stop reminds you of a rude Spanish nobleman?
    A. The Bourdon (Boor Don).
23. Q. Who is your good fairy?
    A. The metro-nome (gnome).
24. Q. Which key is in the army?
    A. A major.
25. Q. Which keys descend into the depths of the earth?
    A. The minors (miners).
26. Q. What do you lean upon in walking?
    A. The staff.
27. Q. What is your opinion of this catechism?
    A. Fiddle-sticks.

FORTUNATELY for art, we find even at the present day painters, sculptors, architects, poets, and composers who are modern in sympathy and yet able to clothe their thoughts in forms of beauty. In spite of the present confusion of tongues in our Babel of Art, there are two or three precepts that are universally intelligible: *First*, The freedom of the will; we are not to be forced into accepting the dictum of every man who seeks to impose upon us something because it is new; for, *Second*, Novelty alone does not indicate progress; and *Three*, No enduring art can exist without that happy combination of the intellectual and the emotional which has lent such a permanent quality to the works of the great masters through all past ages.—EDGAR STILLMAN KELLEY.



Department for Children

Edited by Miss Jo-Shipley Watson

After Hours in the Studio.

"SAY—hello—down there!" said a squeaky little voice up stairs.

"Hello yourself," grumbled a deep bass from below.

"Let's chat a bit, I've been so overworked to-day," said the Squeaky One, confidentially.

"Oh bother!" mumbled the bass voice.

The last student had gone, it was dusk in the studio. The lid of the piano was wide open and the evening breeze swept the overworked keyboard and sent the sheet music on the rack swirling across the floor. It was the end of a warm, restless, tired-out day.

"Come—let's talk it over," said the Squeaky One peevishly.

"You'll have to meet me half way, then," the bass voice rumbled like distant thunder.

So they both stepped from their places and sat down together near middle C. The Squeaky One was no other than that provoking tone 'way up there, you never can tell just where, some place between the fourth and fifth lines in the treble. The Deep One was no other than the tantalizing bass located somewhere in the contra octave.

"I'm completely worn to the bone!" sighed the Squeaky One. The Deep One said nothing, he never talked much. The treble was known far and wide as the chatterbox.

"It was Bessie's lesson day and she said for the tenth time, I'm sure, that she couldn't count out loud and play at the same time. Absurd, foolish girl, doesn't she know that's about as silly as saying you can't walk and talk at the same time. Do you suppose all the Bessies in the world say that?" And as the Deep One sat silently staring out the window, the Squeaky One went on to say that Mary was equally foolish.

"Teacher said, sharply, 'Slow down,' and Mary answered, 'I've got to play fast or I can't play at all.' Now every one knows that you must play slowly in order to play fast. Dear me—how much we hear these days of slow practice."

"Yes," said the Deep One approvingly, "I think that is the greatest need in this studio. Suppose we suggest it to every one taking lessons here."

"That's one reason why I'm so overworked to-day—I've been stumbled over so much that my nerves are all out of tune. Just fancy playing me for *B* when I'm *A!*"

"Oh, that's not half so bad as not playing you at all!" laughed the Deep One. "That's what happens to me every five minutes, because I'm bass, and away down there I don't get played—they simply jab at me and hurry off. Sometimes it's beyond endurance, and the funny part is this, when teacher corrects and says, 'Now get your bass, be sure your bass is right,' why what do you think—they get provoked and think she is fussy—yes, indeed, they do!"

"Well, you can't be too particular," said the Squeaky One.

"If they are as careless as they are now what would they be if teacher was less severe?"

"The trouble with the whole business," said the Deep One savagely, "is that they all want to go too fast, hurry—hurry—more new pieces—and they must be pretty ones, too!"

"Suppose we suggest," answered the Squeaky One, "that they go slower. Suppose we say, 'Now, dear, here is a new piece; we will be on this piece some time, perhaps a month or more. We will not leave it until each little part is perfect—in fact we do not intend to hurry over it; we do not care if you don't have a new piece for a twelve month. This one must be learned—learned, mind you, not guessed at.'"

"Why, I believe there would not be a student left in this studio if you did that," said the Deep One. "Indeed I think every one would go to a new teacher—indeed I do."

"I don't; I think there would be a complete turning to the side of thoroughness—I believe, too, that results would show that we were making new standards—oh, this sloppiness will never do, Bessie must count aloud, Mary must play slowly, Edith must memorize and Ruth can not have a new piece every lesson." The Squeaky One was getting quite excited when the studio door opened and teacher entered.

"From this time onward," said teacher, "I'm going to do differently, they must count, they must play slowly, they must be prepared, or I will not have them," and she shut the piano lid so quickly that the Squeaky One barely got back to her place, while the Deep One was left outside in the twilight; but he didn't care, "I'll help teacher," he said bravely, "I'll go tell every one of them what we intend to do from now to Christmas and from Christmas to now." So the Deep One started off to help teacher, and now won't you help, too, by doing the best you can at your next lesson, for the Squeaky One and the Deep One will be watching you.

WHO CAN TELL WHAT THESE DEFINITIONS MEAN?

(Answer by using one word.)

A deep, full-toned, female voice (*Contralto*).

Increasing in power of tone (*Crescendo*).

In a smooth, gliding manner (*Legato*).

A night song or piece (*Nocturne*).

Work or composition (*Opus*).

A smooth passage from note to note indicated by a curved line (*Slur*).

Quality of sound (*Timbre*).

The keynote of the scale (*Tonic*).

A chord of three notes, a root with third and fifth above (*Triad*).

Sounds in perfect accord, being the same pitch (*Unison*).

The bass violin in a string quartet (*Violoncello*).

The highest female voice (*Soprano*).

The end, the conclusion of a composition (*Fine*).

Denoting a change of name without a change of pitch (*Enharmonic*).

The stress upon particular tones by which the rhythm is made clear (*Accent*).

A line drawn across the stave to separate measures (*Bar*).

AT THE CLUB.

A LITTLE CHAT WITH A PURPOSE.

"THERE is one musician I am actually afraid of," said the demure little president.

"The idea!" echoed five girls at once, "Who is it?"

"Franz Liszt—why his music is just like a dynamo, I simply get all charged up with him even when I read about him," said the little president.

"He casts a spell and it's ages, you know, since he died." And the little president went on about the hypnotic fascination of Franz Liszt.

"You know his eyes were deep-set and I'm sure his shaggy eyebrows must have made them seem more brilliant, and how bold and strong his nose looks; but I don't think I should have really trembled before him because his mouth seems mild at least, in the pictures I have of him."

"What a funny girl you are," said the chorus.

"Oh I just love to imagine taking lessons of him," the little president went on. "Think of the fiery energy smoldering in his brain and fingers."

"Well, for my part I don't dote upon fiery teachers," snapped Mildred. "They most generally get you so twisted into knots of fear that you can't do a thing but tremble."

"Oh! I'm sure that sort of fear is vanity," said the little president, "or lack of preparation. You know how that counts even more than the trembles."

"I'm positive that Liszt did not practice much," said Mildred, "because you know some people have a genius for execution and he was just born with technic."

THE GOD-GIFTED GENIUS MUST WORK.

"Yes—but even a God-gifted genius has to work," Beth remarked dryly. "Think of all the stories we have read this year about Paderewski's practicing every minute part of a piece, taking it apart and dissecting it as we do a frog in our zoology class."

"Really, girls, I think Beth has made a good point," said the little president. "Surely if we did examine the muscles and ribs and nerves of our pieces we might be more intelligent players than we are."

"Really, girls, I'm going if you insist upon comparing music with animals!" and Mildred whisked out of the room.

"Oh don't pay any attention to her," said the chorus, "Go on Beth, with your dissecting theory!"

"Well, you know the frog we use in the dissecting room is beautiful, but we don't in the least know anything about its workings until we dissect it, and a piece is beautiful, too, but we don't really know how wonderful it is until we take it apart and see how it is made—there are the periods and phrases, the first subject and second subject and the development and key relationship and all that is wonderfully helpful when you practice."

"Why not take up musical form for our study next year?" the chorus said animatedly.

Music is a higher, finer speech than the spoken word. In those moments when the ennobled soul finds itself incapable of expression with words, when it despairs of capturing the finer nuances of its sensations with words, there begins Music. All true song has this foundation.

K. VON WOLZOGEN.

(Children's Department continued to page 848)

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—
November, 1914.

	Regular Price	Special Offer Price
Christmas Praise. Six Carols by H. M. Staton	.05	.02
Chopin's Polonaises	.75	.30
Easiest Studies in Velocity. Op. 83. C. Gurlitt	.60	.20
Eight Characteristic Four-Hand Pieces—E. Kronke	.75	.20
Elementary Progressive Studies for the Violin. Book I and Book II. Op. 20—Kayser	.75	.30
Exercises for Developing Accuracy in Piano Playing—Gustav L. Becker	...	.25
Lighter Compositions of Chopin	1.00	.30
Merry Rhymes for Childhood Times. Vocal or Instrumental—L. A. Bugbee-Davis	.50	.20
Musical Impressions for the Pianoforte—Hubbard W. Harris	.75	.25
Musical Playing Cards	.50	.25
Newest Dance Album	.50	.20
Practical Five Finger Exercises, Op. 802—C. Czerny	.90	.25
Practical Method for the Pianoforte. Part III. Op. 249—L. Koehler	.75	.20
Practical Method for the Young Violinist—K. H. Aiqouni	...	.25
Reed Organ Player	.50	.25
Rhyming Tunes for Little Players—Hannah Smith	.75	.20
Scenes from Childhood. Op. 62 and Op. 81—Theo. Kullak	1.00	.20
Sixty Studies for the Violin. Op. 45—F. Wohlfahrt	.75	.25
Sonatinas for the Pianoforte. Vol. II—Fr. Kuhlau	.50	.15
Souvenirs for the Pianoforte—George L. Spaulding	.50	.20
Stabat Mater—Rossini	...	.25
Stainer's Crucifixion	.60	.20
Studies in Florid Song. Medium Compass—F. W. Root	1.00	.30
Twelve Etudes Elegantes—Theo. Lack	1.50	.25
Very First Duets for the Pianoforte.	.50	.30
Wagner-Liszt Album	1.00	.35
Wagner's Operas and Music Dramas (2 vols.)	7.00	3.00
Young Musicians. Four Hands—O. Schwalm	.75	.20

Thanksgiving and Christmas Music

Having made a specialty of furnishing music for Holiday Services, we are in a position to give particular attention to the needs of soloists and choir directors looking for suitable music for the occasions named above. Our catalog of church music has had a number of valuable new works added to it during the past year and we are equipped better than ever to meet the wants of choirs and church singers. We gladly make up assortments of anthems and solos to be sent for examination. A classified catalog of church music may be had for the asking. Liberal discounts.

The Wm. Maxwell Music Company Catalogue

We are glad to announce the purchase of the entire catalogue, including all copyright, plates, and printed copies, of the Wm. Maxwell Music Company, New York.

This business was founded by the well-known and talented composer, Mr. Julian Edwards, and after his decease was carried on by his widow. This purchase is one of great importance. The catalogue is rich particularly in vocal and octavo music by the best-known American composers.

The addition of this catalogue to our already extensive song and octavo numbers will mean that we can furnish the professional voice teacher, and the choral and choir conductor with even still better and more satisfactory service than ever before.

The catalogue contains in addition to a large number of compositions by Julian Edwards, such well-known song successes as "Jean," "Just Because," "O Perfect Love," "Rockin' in de Win," "Sweet Miss Mary" by such representative composers as H. T. Burleigh, Homer N. Bartlett, Chas. W. Cadman, S. Coleridge Taylor, J. Christopher Marks, Harry Rowe Shelley, and many others.

In addition to the above the well-known and popular cantatas by Julian Edwards, "Lazarus," "Mermaid," "The Redeemer," as well as "Prayer, Promise and Praise," by W. H. Neidlinger, and "Victory Divine" by J. Christopher Marks, are included.

Selections from this catalogue will be cheerfully sent according to our usual terms and liberal discounts. The catalogue as a whole will form a most valuable addition to our business.

Mail Order Music Supplies

There can be no question but that this is America's opportunity in music. The incoming of foreign musical publications has been almost completely stopped, which means American copyright music must be used to a greater extent than ever before. The terrible catastrophe in Europe will without question put back everything with regard to education and culture in those countries for many decades.

These are times when we should put forth our greatest energy. We should not hesitate in times of doubt. The moment that America finds its balance, and it will surely be found, very soon, we are going to have an era of prosperity never before equaled. The effect of the greatest corn and wheat crops of all times is not going to be effective except to our betterment in every way.

From the result of our business since the opening of this season, there is no lessening of educational musical activity throughout this country. Business for the month of September has been phenomenal. Our organization, however, has been such that we believe we have given the satisfactory service it is always our aim to give. Every school and every teacher should communicate with this house and get full details with regard to our mail order method of music supplying, with regard to our catalogues, our exceptional discounts, terms and service.

Let us send our first batch of catalogues to any who are interested, or, better still, let us fill an order. Our best advertisement is the filling of an order;—carefully, intelligently, it will be done, and in an advisory way if it is desired.

Our song catalogue, as well as our octavo catalogue of church and secular music, has been greatly augmented during the past month. It has been our good fortune to purchase the entire catalogue, including copyright, plates, and copies of the Wm. Maxwell Company, of New York. Separate note with regard to this will be found elsewhere in this head.

"Etude" Violin Strings

We are pleased to be able to say that the "Etude" Violin Strings, announced in these columns last month, are finding their way into general favor, and for their further introduction, we shall extend the special price for another month. The strings are of a very superior grade, both as regards tone and durability and no violin player should be obliged to put up with ordinary strings as long as the "Etude" brand is on the market. The E strings are in three lengths (making three individual strings) and the A's and D's are each two lengths. The G string is an exceptional bargain. Any of the above (all 25 cent values) may be had now for 15 cents each—or a full bundle of 30 strings, E, A or D, for $3.00.

Stabat Mater. Rossini

In pursuance of our policy of adding to our own catalog editions of the most popular standard, sacred and secular cantatas, we now announce that we have in preparation Rossini's "Stabat Mater." This work is by far the most popular setting of the grand old mediaeval hymn. It is sung frequently with both the original Latin text and to the well-known English version. In our new edition both texts will appear and a new set of plates has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents, postpaid.

Christmas Praise. Six Carols. By H. M. Staton

We have in preparation, in small booklet form, a set of six carols for Christmas, by H. M. Staton. This is in no sense intended as a complete Sunday-school service, but the carols may be used either for church or Sunday-school. The music is all new and original, but the texts are selected from either standard or traditional Christmas hymns and carols. Mr. Staton's music is attractive, characteristic and dignified, such as will appeal to all lovers of bright and good church music.

We would be glad to send a sample copy of this set of carols for a two cent stamp.

Stainer's Crucifixion

Our new edition of this standard Church Cantata is now on the press and copies will be ready in a short time. We will continue the special offer during the current month, however. The "Crucifixion" is one of those works which should be in the library of every choir; in many churches its performance is an annual feature. We feel confident that our new edition will prove satisfactory in all respects. It is printed from new and specially engraved plates and it has been prepared with the utmost care.

The special introductory price in advance of publication is 20 cents, postpaid.

The Holy Night, Christmas Cantata. By L. G. Chaffin

Organists and choir masters in search of a short and effective Christmas cantata for church use, will be interested in examining the "Holy Night" by Mr. Lucien G. Chaffin. This is a work of thirty pages and consists of eleven numbers including three congregational hymns. This work may be performed very satisfactorily by a small chorus or even by a quartet. It is very musical throughout and not difficult of performance. There are solos for soprano, alto or baritone, and tenor. We would be pleased to send copies of this for examination to any who may be interested.

Souvenirs for the Pianoforte. By George L. Spaulding

This unique set of little pieces is destined to become very popular. Each one contains a popular theme of some great composer with an introduction. They also have words suitable to the theme. They lend interest to every young pupil and make a good stepping stone into the classics. There are some twenty pieces in the volume and each one is a gem.

The special introductory price in advance of publication is 20 cents, postpaid.

Chopin's Choice Works at a Special Price

For one month (November, 1914) we offer one of our standard books at a re-introductory price, the volume selected being "THE LIGHTER COMPOSITIONS OF CHOPIN," listed in our catalog at $1.00, and containing twenty of Chopin's best-known compositions such as are, or should be, in the repertoire of every piano player; they include the favorite Nocturnes, the Funeral March, the Military Polonaise, Valses, Preludes and Mazurkas, all carefully

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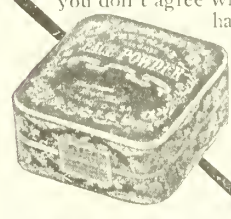
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edited and fingered, and with special explanatory notes to several, besides a brief but illuminating essay by Niecks on the composer's life and works. Few pianists succeed in mastering all of Chopin, but every player of moderate ability should make these lighter original works a leading part of his musical education.

For November we offer this volume at 30 cents a copy postpaid if cash is sent with the order; if charged, the postage will be extra.

Sonatinas for the Pianoforte. Vol. II. By Fr. Kuhlau

This second volume of Sonatinas deserves to be better known; in quality we consider it superior to the first and there is very little difference in the grade, if any. These Sonatinas are the best preparation for the Sonatas by Haydn, Mozart and Beethoven. Our edition will be gotten out in first-class form and will be entered in the Presser Collection. To those who have used only Vol. I, we would recommend a trial of Vol. II as they can be used interchangeably.

The special introductory price in advance of publication is 15 cents, postpaid.

Chopin Polonaises New Edition

The stately national dance of Poland, the Polonaise, responded to the magic touch of Chopin, who expanded the form until what had previously been reserved for the court functions of his native country became art forms of exquisite, often gorgeous character. Here one finds a range of musical expression going from the delicate theme of the first *Polonaise in C sharp Minor* to the force of the *Military Polonaise* (Opus 40, No. 1) and the magnificence of the *Polonaise in A flat* (Opus 53). The new edition of these works which we are about to put out contains many improvements in fingering, notation, etc. All of the entire eleven polonaises are included. The printing and paper are up to the high Presser standard. The special advance of publication price of this work is 30 cents, postpaid.

Wagner-Liszt Album for the Pianoforte

This new volume is nearly ready, but the special offer will be continued during the current month. It is one of the best books for the advanced player, containing brilliant transcriptions from the most popular of the Wagner operas,—"Tannhauser," "Lohengrin," "Tristan and Isolde," "The Flying Dutchman." Each one of the pieces in this volume has been very carefully revised and edited, the services of some celebrated pianists and teachers having been enlisted for this purpose.

The special introductory price in advance of publication is 35 cents, postpaid.

Easiest Studies in Velocity, Op. 83. By C. Gurlitt

These popular studies by one of the best educational composers will be welcomed by all teachers. The right hand of these studies is mostly in the compass of five notes, but octaves are avoided in both hands. The two hands receive equal attention. For all around easy second grade studies there are none superior to these of Gurlitt.

The special introductory price in advance of publication is 20 cents, postpaid.

Exercises for Accuracy. By Gustav L. Becker

Mr Gustav L. Becker has found a new angle in technical studies. His new work tests the powers of the student in such a way that more careful, more confident, more accurate playing is induced. In addition to numerous special exercises Mr. Becker has written a very exact description of the purpose of the exercises and how that purpose may be accomplished. The special advance of publication price for this work is 25 cents, postpaid.

Practical Five Finger Exercises, Op. 802. By C. Czerny

This work will be ready for delivery during the present month. This is the only work of Czerny that is a complete technical work, containing all the technical material necessary for pianoforte playing, such as scales, octaves, five finger exercises, double notes, etc. It is suitable for any pupil and is one of the most popular of all of Czerny's works.

Our special advance price during the present month is 25 cents, postpaid.

Practical Method for the Pianoforte. Op. 249, Part 3. By L. Koehler

This volume will be continued on special offer during the current month. The name Koehler in pianoforte playing is akin to the name Czerny. Practically every student at some time or other plays something by either one of these two masters. Koehler's Op. 249 is a favorite with many teachers and it is a work which usually appeals to students, owing to the fact that it is tuneful throughout. Part 3 is still much in demand.

The special introductory price in advance of publication is 20 cents, postpaid.

Musical Impressions for the Pianoforte. By Hubbard W. Harris

This new volume is now on press and it will be ready in a short time. It contains eleven original pieces in various styles, the work of a well-known American teacher and composer. The pieces are all of moderate length and are all very characteristic. They lie chiefly in the third grade or in a few instances a little beyond. They will prove equally well adapted for study, recreation, or recital use.

The special introductory price in advance of publication is 25 cents, postpaid.

Newest Dance Album

This new volume is very nearly ready, but the special offer will be continued for a short time longer. The recent evolution in the art of society dances has brought with it a need for music of a very different character from that formerly in use; even the great favorite, the plain waltz, has been displaced by the Hesitation, Valse Boston, etc. The One Step, Tango, Maxixe, etc., also require music of decidedly characteristic rhythms. All these are provided for in this new volume.

The special introductory price in advance of publication is 20 cents, postpaid.

Eight Characteristic Four-Hand Pieces. By E. Kronke

These studies are by one of our best German writers of educational works, who is destined to take the very front rank among our modern composers. These particular duets are full of character and freshness and the pupil's part is in the compass of an octave. The pieces are both entertaining and tuneful. They are all about Grade 2.

Our special introductory price for this month is 20 cents, postpaid.

Young Musicians, Four Hands. By O. Schwalm

This work is a very easy volume for four hands. The two parts are about of equal difficulty and the selections are musically arranged. They are mostly taken from folk songs of the Germans with some additions of Beethoven and Mozart and other masters. The work has been issued by a number of publishing houses and has gained great popularity.

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Merry Rhymes for Childhood Times. Vocal or Instrumental. By L. A. Bugbee-Davis

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Scenes from Childhood, Op. 62 and Op. 81. By Theo. Kullak

This unique little work is growing more and more popular on account of its deserving qualities. Each piece in this work occupies only a page or two. They are full of character and come very near being descriptive pieces. Besides this, they are most pleasing. To our way of thinking they are even more valuable than Heller's Studies.

Our special advance of publication price is 20 cents, postpaid. The retail price of this work is $1.00.

The Education of the Music Teacher. By Thomas Tapper

Mr. Tapper's latest work will be in the hands of those who have ordered it very shortly. That is, our patrons who have taken advantage of the advance offer of 60 cents will receive a work which will now be sold at the regular price, $1.50. Coming just at this season of the year, hundreds of teachers should profit by having this practical handbook upon their profession ready to make use of Mr. Tapper's sensible and helpful suggestions. As stated the price is now $1.50, with customary discounts, etc.

Sixty Studies for the Violin. Op. 45. By F. Wohlfahrt

This is one of the standard study books for the violin and it is a work which would be difficult to replace as it covers a great deal of ground in a practical and interesting manner. Our new edition of this work is to be added to the Presser Collection and it has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents, postpaid.

Elementary Progressive Studies for the Violin. Op. 20, Book II. By Kayser

This new volume in the Presser Collection is now in press, but the special offer will be continued during the current month. Through an oversight Book II of Kayser's Op. 20 was announced in the September and October numbers of THE ETUDE as costing 30 cents. Those who have ordered Book II will receive both Books I and II. The studies by Kayser are a part of the standard curriculum of violin playing and they should be taken up by every student sufficiently advanced to master them. Both books should be used.

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Practical Method for the Young Violinist. By K. H. Aigouni

We are continuing this month the special introductory offer on this new and important work. The object of this book is to furnish practical study material simple enough for the veriest beginner, arranged in progressive order and proceeding by slow and easy stages. The youngest students should have no difficulty in mastering the contents of this book in a reasonable length of time. The author is a violinist and teacher of many years' experience.

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Advance of Publication Offers Withdrawn November First

We have had an exceptional number of works in press during the past two or three months; we therefore have an exceptional number of works coming from press.

All the works withdrawn on this day are from the *Presser Collection*, new numbers, as follows:

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We will continue the special offer on this work for one month longer, although it will soon be off the press. The reed organ has by no means gone out of use, in fact it seems to be regaining some of its former popularity. A good reed organ is an ideal instrument for a small church where a pipe organ is not to be had. It is also very desirable to be had in the home. Our new collection contains pieces suitable for all occasions; all of moderate difficulty and well suited to the instrument. It is one of the best books of its kind.

The special introductory price in advance of publication is 25 cents, postpaid.

Studies in Florid Song, Medium Voice. F. W. Root

The success of the high voice edition of this work on florid song has been so great that we are encouraged to get out an edition for medium voice which will be published in a short time. These studies in florid song contain the best examples of Nava, Panseron, Bordogni and others. They are supplied with English words. We look forward to even greater success for the medium voice edition than we had for the high voice. All voice teachers should be interested in this volume for advanced vocalists.

The special introductory price in advance of publication is 30 cents, postpaid.

Musical Playing Cards

We hope during the coming month to be able to fill the orders for musical playing cards which we have received

during the period of the announcement of this work. This pack of cards will be quite unique. They will be as near like a set of regular playing cards as it is possible to make them, except that the suits will be called by musical names, instead of hearts, diamonds, clubs, and spades. Any game playable with the usual cards will be playable with these, and the advance of publication price is 25 cents. We believe it will pay to buy a number of packs of these in advance of publication. There will be no risk in doing so. They will be well made and very attractive.

Twelve Etudes Elegantes, Op. 30. By Theo. Lack

During the present month we will issue a new set of studies by this popular French composer. These studies are intended not only for mechanism, but also for style. There are very few studies in existence of a similar nature. In some cases they almost approach pieces, but the technical idea is never lost sight of. The best possible name for these studies is "elegant." They are a little above the medium grade and could possibly be taken up after Heller Op. 16 has been studied. We take pleasure in recommending these works to our readers.

Our special advance price on these studies is 25 cents, postpaid.

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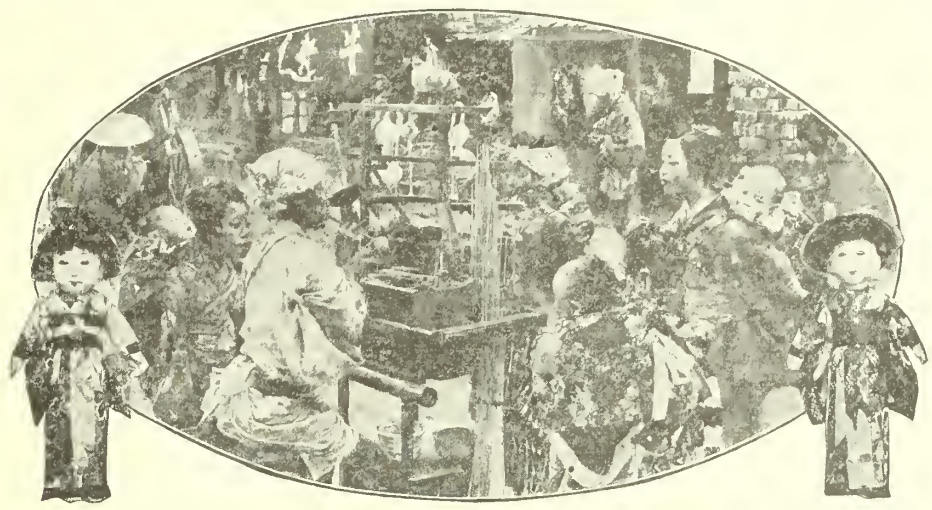
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Enthusiasm the Keynote of Success

By ROBERT BRAINE

A NEWSPAPER interviewer recently asked E. C. Simmons, president of the Simmons Hardware Co. of St. Louis, which is probably the world's largest hardware business, what was the secret of his success in building up this immense business in a comparatively short time from the humblest beginning.

"Enthusiasm," was the laconic reply of the great merchant.

"Nothing else?" asked the interviewer.

"Nothing else, just enthusiasm," said Mr. Simmons.

Continuing, the hardware merchant, who employs hundreds of traveling men, and markets the handiwork of thousands of men, told of his early determination to build up a great business, how, when he started, he was at his store before other merchants were up, and stayed long after ordinary business hours; how he thought by day, and dreamed by night, of how he might increase his business, and serve the public better; how he brought the greatest possible enthusiasm to his work, and felt unbounded joy as he saw his business growing by leaps and bounds.

Mr. Simmons reply contains a great lesson to the violinist and violin student, for ENTHUSIASM is the secret of success in any branch of the musical art. The violin student who lacks enthusiasm for his work might as well hang up the fiddle and the bow, for any good he will ever accomplish. The lives of the great violinists furnish us innumerable examples of how their enthusiasm for violin playing carried them over apparently unsurmountable obstacles. Paganini's love for the violin amounted to sheer idolatry. Before he was twenty years of age, he practiced for months at a stretch for over ten hours a day, with a feverish desire to achieve a great and greater technic. He simply worshiped his violin, and the hours of practice, so irksome to the average student, were to him periods of the most intense joy. An anecdote gives an insight into his feeling for his violin. An English admirer tells of having engaged a room at a hotel, where the great violinist was staying during one of his English concert tours, directly next to that occupied by the great *maestro*. While sitting in his room the English admirer heard the violinist come into the adjoining room, and unable to resist the opportunity of seeing the great violinist in his hours of private practice, looked through the keyhole. Paganini laid his violin case on a table and then slowly opened it. "Now," thought his admirer, "I will see how he practices those remarkable tricks by which he is setting Europe wild." Paganini took his peerless Guarnerius from the case, rolled his eyes devoutly heavenward, kissed the violin reverently as if it had been an idolized human being, and put it back into the case, without playing a note.

The Englishman was disappointed in not seeing the great man at his private work, but got an extraordinary revelation of the veneration he felt for his art. It was this feverish love and veneration for the violin and violin playing which made Paganini what he was—the greatest violinist of all time.

No instrument is so dependent upon passage effect as the pianoforte. While in singing and violin playing the passages are used incidentally, as a luxury, with other ornaments, in piano playing, paradoxical as it may seem, quite the opposite is the case. The lack of power to prolong the tone on the piano is the cause. This is one reason why we begin with the passage touch. A second reason is that piano playing begins its development generally with the passages for stationary hand. Nothing is more necessary for its training. Everything else depends upon a correct and sure foundation in legato passage playing. By it the capacity of a piano hand is best proven, and this training must be done in early youth. —KULLAK.

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At Home

HAROLD BAUER is now in the United States after a most successful tour in Australia.

LUDWIG ENGLANDER, the well-known composer of operettas, recently died at Far Rockaway, L. I.

AMONG those killed in battle is the father of Fritzi Scheff, the well-known light opera singer. Dr. Godfrey Scheff was a surgeon in the Austrian army.

EDGAR STILLMAN KELLEY has managed to get safely back to the United States after his very successful visit to Germany, where his works have been much appreciated.

ONE of the most successful of the younger musicians in the United States to-day is Christian Kriens, who announces that he has removed his studios to Carnegie Hall and to The Raleigh, New York.

THE Century Opera House has launched boldly into its second season, the opening work being Gounod's *Romeo and Juliette*. Lois Ewell and Orville Harold, being the artists who took the principal rôles.

THE excellent work done by the Schola Cantorum in New York makes it all the more regrettable that its brilliant young founder and conductor, Kurt Schindler, should now be engaged in the war.

AN excellent concert was recently given in St. Louis by the Young Peoples' String Orchestra, under the direction of Victor Lichtenstein, the principal work on the program being Haydn's *Surprise Symphony*.

ADMIRERS of the excellent Cincinnati Orchestra are congratulating themselves that Dr. Ernst Kunwald, the conductor, will be able to return in time for the season. He plans to produce the works of many American composers.

THE production of *The Miracle*, the gigantic spectacle drama by Max Reinhardt, with music by Humperdinck, was to have been produced on a huge scale in Madison Square Gardens, New York, this winter, but it has been postponed.

BAINBRIDGE CRIST, the Boston composer, who has just returned from Europe, declares that the German music publishers are in a panic owing to the fact that the German government is using up all the music plates to make bullets.

HANS LETZ the second violin in the Kneisel Quartet, has been claimed by Germany, and is now serving with the colors. His place will be taken by one of Franz Kneisel, so that this excellent quartet will be able to keep its engagements this season.

THE report that the Boston Opera season would have to be abandoned is luckily likely to prove false, as Mr. Henry Russell, the Boston impresario, is now on his way over to this country, and the chances of getting together an opera company are considerably better.

A REPORT from the New England Conservatory at Boston, indicates that judging from the number of pupils who have already entered for the coming term, the European war is going to help rather than hurt American musical educational institutions and teachers.

IT is possible that the now defunct St. Paul Symphony Orchestra will rise again from the ashes of its former self. There is a movement on foot to establish a "People's Orchestral Association" in St. Paul, giving concerts at popular prices. The orchestra would be formed of members of the former orchestra.

THE death has occurred in Los Angeles of Albert L. Guille, a once famous French tenor. He sang in America with Adelina Patti and earned huge fees, but saved nothing. He has lived for some years in great poverty. His three sons are said to be serving in the French army.

THE New York Symphony Orchestra, under Walter Damrosch, is congratulating itself that it has its full quota of members, and can proceed with its scheduled plans. The Chicago Symphony Orchestra is also fortunate, as only two of its members are absent on account of the war.

THERE is a café in New York advertising the customary Thé Dansant with music every afternoon by "The Hague Orchestra, formerly of the Palace of Peace." If our readers had not already guessed it, they will now know that the movement for universal peace in Europe is temporarily at an end.

A GERMAN statistician, says *Musical America*, has ascertained that among 4,000 musicians who died in the years 1870 to 1913 there were seventy suicides, the larger proportion being women singers. Thirty of the four thousand died insane. The average duration of life of these musicians was sixty-one years.

OSCAR HAMMERSTEIN having been forced to give up his dreams of opera for the present is giving his patrons at the Lexington a sort of combination of opera and the movies. An excellent orchestra and a big pipe organ together with some excellent singers help materially in aiding realism to the operas as enacted on the films.

A PAGEANT was recently given by the Harmonia Club of Los Angeles, Cal., depicting the musical development of America. Mrs. W. S. Howard, the president, and indeed all the officers of the club are to be highly commended for the enterprise and skill with which the idea was carried out. The Harmonia Club has done much for the musical development of Los Angeles.

THE American violinist, Arthur Hartmann, who has been living many years in Paris, has returned to America. He left the French capital when the Germans were within forty miles of it, and the first bomb dropped from a Zeppelin on the city streets. He was obliged to leave all his belongings behind him, including many valuable manuscripts and paintings, to say nothing of his wardrobe and furniture.

IT is announced that fully two dozen cities will be represented by great choral and other musical organizations at the Eisteddfod contests at the Panama-Pacific International Exposition in San Francisco during the last week in July, next year. Of these contests, the most important will be the chief choral competition for mixed choruses numbering not less than 125 nor more than 150 voices, the three prizes offered being respectively $10,000, $2,000 and $500. For mixed choir work, fifty to sixty voices the prizes are $1,000 and $250. Prizes offered in the ladies' choral competitions, fifty to sixty voices, are $1,000 and $500. In the male choral contests with the same numbers, $3,000 and $750; and for children under sixteen, numbering forty to fifty voices, the prizes are $250, $150 and $100.

AMERICAN organists will be deeply affected to learn that Robert Hope-Jones died recently, by his own hand, in Rochester, N. Y. Mr. Hope-Jones was born in England, February 9, 1859. He showed a great deal of musical ability but he was a nervous, sickly youth, and his education was necessarily very desultory. Nevertheless, he acquired considerable skill as an organist. Subsequently he entered the employment of a Liverpool shipbuilding firm, and thus acquired the technical knowledge, which combined with his musical talent resulted in the many extraordinary inventions that have made him famous among organ builders. After a brilliant but somewhat erratic career as an organ builder in England, he came to this country, where he speedily became famous. Among his numerous inventions may be mentioned the diaphone, an organ pipe of powerful tone which has made the Hope-Jones organ famous. It has also been adapted to naval purposes as a fog signal, and is so employed by the Canadian government. Among the best known Hope-Jones organs are those at the Baptist Temple, Philadelphia, Ocean Grove auditorium and elsewhere. He also invented a device for augmenting the tones of the human voice which is employed in the sound reproducing machine. Mr. Hope-Jones encountered much opposition and suffered many financial vicissitudes. This, no doubt, combined with the physical disabilities from which he suffered, is responsible for the tragic close to his remarkable career.

Abroad

THE New Opera at Hamburg has announced that it is bankrupt owing to the war.

THE Berlin Royal Opera opens only two weeks later than usual with a performance of *Lohengrin*.

AN "Aid Association for Destitute Artists" has been formed in Berlin to help musicians thrown out of employment.

MISCHA ELMAN, the celebrated Russian violinist, is in Australia where he is enthusiastically applauded by his British allies.

JOSEPH MALKIN, the solo cellist of the Boston Symphony, is having difficulty in getting out of Germany, as he is a Russian by birth.

MICHAEL PRESS, the Russian concertmeister of the Dresden Royal Opera, has been notified by the management that his contract has been canceled.

The well-known French composer, Alberic Magnard, composer of *Berenice*, was killed while defending his home against the Germans at Nanteuil.

The British War Office Council has commissioned certain musicians to give concerts of patriotic and other music in the hospitals to cheer the wounded.

John McCormack, the famous Irish tenor, who is now in London, is said to have bought a million cigarettes, one-half for those on the firing line, and one-half for the soldiers in the hospitals.

The college of Jacques-Dalcroze at Hellerau, Germany has been converted into a hospital. The educational work of this famous institution will therefore have its headquarters in London for the present.

The famous Hallé Orchestra of Manchester, England, is now without a conductor, Michael Balling, its recently appointed leader being a German. He has been detained in his own country and is supposed to be serving at the front.

The management of the Bayreuth festivals has announced that the money paid for performances cancelled owing to the war will be refunded, and many patriotic Germans are using the money thus returned to them for the various war funds of their country.

The rumor that Fritz Kreisler, the eminent Austrian violinist, had been killed has turned out to be false. One musical journal goes so far as to say that he is safe in Vienna, and will be able shortly to proceed to America to fulfill his engagements for this coming season.

The great choral festivals which usually take place about this time of the year in England have all been abandoned owing to the war. It seems likely also that Beecham's season of opera at Covent Gardeu will be given up. Nevertheless, there are many signs of musical activity emanating from the British capital and other English musical centers.

Wagnerites will hear with great regret that Emil Fischer, the eminent basso who was in the memorable company at the Metropolitan at the time Lilli Lehmann was at her prime and Anton Seidl was conducting, is dead. He was born at Braunschweig (Brunswick), Germany, 1838, and sang in many European opera houses before becoming famous in the United States. He died in Hamburg, Germany.

Carl Flesch is in doubt whether or not to come to America, as he is liable to be called out to serve in the Austrian "Landsturm." We hope he will make up his mind to come over here, as he can be of much greater service to mankind alive than dead, and one soldier more or less can make little difference to the final outcome of the war so far as Austria is concerned.

An interesting letter from the directors of the Concertverein in Munich has been received by Leopold Stokowski, conductor of the Philadelphia Orchestra, who was to have conducted the first of the festival concerts planned by that organization. The letter informs Mr. Stokowski that all the members of the orchestra and most of the directors have gone to the front, and expresses a hope that all will meet again and that the festivals will be given in the fnture.

Russian, French and English musicians holding positions in German and Austrian Conservatories of Music have been retired. Similarly news comes from England that German and Austrian teachers in British institutions have also been obliged to give up their posts. This must work terrible hardship on the musicians concerned, and it is difficult to see what they can do to earn a living thrown on their own resources in an enemy's country.

News has come to hand just as we are going to press of the death of Frank King Clark, the American vocal teacher who long held a prominent position in the musical world first of Paris and later of Berlin. He was enormously successful and it is said that at one time he earned as much as $30,000 a year. Among his pupils may be mentioned the well-known American singers Helen Stanley, Ruth Ashley, Estelle Wentworth, Gertrude Rennyson and William Meyers. All of these singers have been successful in opera here and abroad.

News from Berlin indicates that the Germans in that city have got over the first numbed sensation due to the mobilization of troops and general dislocation of normal conditions. They are making the best of things in a truly Teutonic fashion, and not least of the good signs is that the music season promises to be active. The Philharmonic Orchestra has opened up its season, various other concerts and recitals have been given, and things are proceeding if not as usual at least as well as can be expected. A forgotten operetta by Millöcker, *The Field Chaplain*, has been revived at the Charlottenburg Opera, and scored an instantaneous success.

American and other foreign residents in Berlin and the leading German cities are unanimous in the praise of the steps being taken by the authorities to ensure their safety and welfare. This fact should be kept in mind in view of the one-sided reports which come to us from abroad. So many charges of "atrocities" are going about on both sides that one should remember that neither the Germans, nor the French, nor the British, nor indeed any of the belligerents are greatly different in wartime from what they are in peace. Germany has, roughly speaking, 60,000,000 inhabitants, of whom less than one-tenth are in the field. The remainder are endeavoring to go along with as much calmness and normal confidence as conditions permit. Even among the soldiers, ravaged as they must be by the battle spirit, the majority are brave, well-intentioned men, among whom only a small proportion are now and then led into committing brutalities and atrocities such as are inseparable from wartime. The same applies also to the other countries engaged in the war and to the armies in the field.

It has been reported that Max Bruch has renounced the degree of Doctor of Music conferred upon him *honoris causa* by the University of Cambridge in 1893. The same report states that Hans Richter, who spent the greater part of his life in England and was for many years conductor of the Hallé Orchestra in Manchester, has also renounced his English musical degrees given him by the Universities of Oxford and Cambridge. He is also said to have renounced his English orders bestowed upon him by the king, devoting the proceeds of their sale to the Red Cross, "whose blessed activities," he writes, "include also the wounded English." The renunciation of English degrees by German professors has been quite general. To unprejudiced thinkers, the action seems to be scarcely worthy of the broad-minded culture upon which Germany justly prides herself. In any event, all the news, musical and otherwise which pertains to the war seems to be greatly garbled and the accounts we receive may be much exaggerated. There should be no partisanship in music and The Etude is before all things wholly neutral.

There was quite a violent outcry at British insularism when it was reported that the works of Wagner were debarred from performance at the Queen's Hall, London. It transpires, however, that there is now no particular desire to bar German works, at least so far as the older German composers are concerned. One can readily understand that works of a peculiarly Teutonic flavor, such as Wagner's *Kaisermarsch*, or Brahms' *Academic Overture*, could hardly attract an audience of British people at this time, especially as the British are inflamed at the reports of ill-treatment of British subjects in Germany at the time the war broke out. There seems to be, however, a determination to bar the works of modern German composers. This is not due to artistic bigotry so much as to the fact that the performance of modern copyright German works would involve the payment of performing fees and royalties to German composers and publishers. It is felt that there are many French, Russian and British orchestral works deserving attention, and that the composers and publishers of these works are more justly entitled to financial rewards at the hands of the British. On the other hand it is reported that French and Russian operas are to be eliminated from the repertoires of German and Austrian opera houses, so the Germans have no ground for complaint at the treatment of their work in Great Britain.

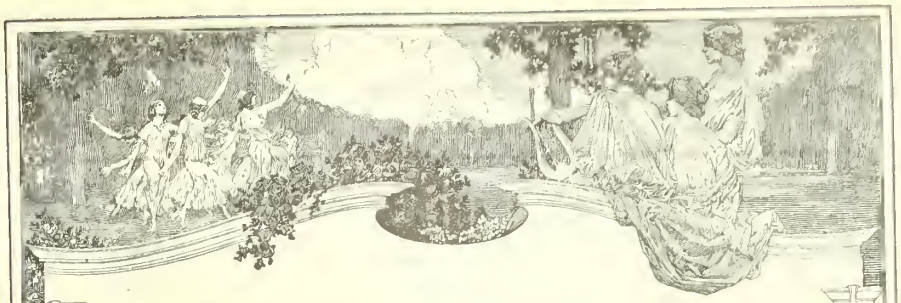
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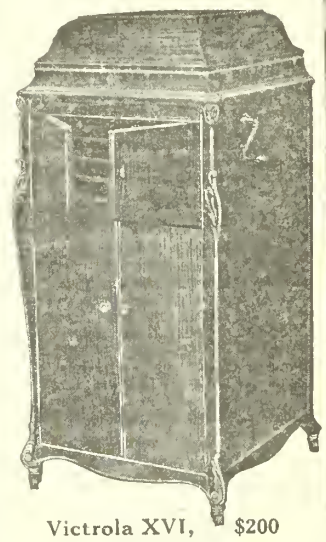
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(*Children's Department—Continued from page 840*)

Auntie's Part in Mildred's Music.

DEAR AUNTIE:—I'm very young, you will say, to be writing you this letter and I fear you will think I am ungrateful, if not downright impertinent; but, Auntie dear, there are some things about music lessons and practicing that you do not understand. I'm going to tell you the straight plain facts in my case, because Cousin Delia complained in her last letter to you of my slovenly ways of practicing.

First of all, would you like to sit on a hard slippery bench at least four inches too high, to run your sewing machine? I know the bench looks stylish, but it's too hard and too high and it makes me so uncomfortable I can't pretend to work the way I should.

What I need, and you would see it plainly enough if you had to do three hours a day on it, is a chair with a back and a sane seat. You have read how fussy some of the artists are over their seats, some of them even carry their own chairs or stools or benches, and I don't blame them or any one for making a fuss over a piano stool that's uncomfortable. Really, Auntie, it isn't the practicing itself but these little outside things which keep me away from the piano. I might just as well say it now—I'm not on the best of terms with the piano either. I know it's yours and that it was once expensive and beautiful, but it's beyond hope of keeping in tune; it's half a tone lower than teacher's piano and it rattles in every joint when I use the pedals.

Delia says when the house was rebuilt that the piano was stored in the mill over the river and that it stayed there three years. If the poor piano could talk it would send up groans of misery, because it is just as much too hot and dry now as it was too damp and cold in the mill; for Delia will have the steam on full force and the piano is only a foot from the radiator. For my part I don't see why people should expect a piano to stand more than a human being—teacher has told me that they are so delicate in construction and so sensitive to heat and cold.

Of course I know it would be too much to ask you for a new piano now, because you do love yours even though you did store it in a mill; but really, Auntie dear, pianos do wear out just like shoes and other things.

Delia complains about my not practicing in the evening, I would if the light was good, but what can one see from a glaring ceiling light; a desk lamp costs little enough compared with the use I would get out of it and it could be easily adjusted over the top so the glare would come in the right place. I tell you, Auntie, it is these little things that make us want to practice.

I have a real longing for a place to keep my music, it is in the piano bench now where Delia keeps her gloves and veils and its getting most awfully torn. Auntie, if I can't have a new piano can't I have a place all my own to put my music. I believe I would love it more if it were clean and not torn.

I am getting along beautifully. I played at the last recital and I know you would have been proud of your niece, I'm so glad you are to let me take lessons this summer, for I lose so much in the long vacation. Teacher says I am ready for a Beethoven sonata; how glad I shall be. I just know it will feel like walking into some grand and solemn temple. Teacher says Beethoven is next to Bach and I'm so glad I don't "hate Bach" as some of the girls do, for his music is a temple too. I'm not complaining, Auntie, I'm telling you that's all.

Your devoted niece,

MILDRED.

Music's Debt to the Dance

A RATHER violent attack on the influence of the dance appeared in a recent issue of the London *Times*, in which the author insisted that while the older composer certainly appropriated certain dance forms they robbed them of the "dance" element as speedily as possible. The dance, he contended, might be a means to an end; it was never an end in itself. "Allemande, sarabande, gavot, minuet, and all the rest might be built up into the new complex structure of the suite; but the artistic life of one and all depended on the more or less complete repudiation of their birthright."

The article in the *Times* created some discussion which was later carried into *The Music Student*, to which Mr. J. A. Fuller-Maitland, formerly music critic to the *Times* and editor of the revised Grove's *Dictionary*, contributed. He answered the above argument in the following interesting way:

"It is perfectly true, of course, that artistic music did appropriate the dance-forms of its time, and gave them a new life, quite apart from natural dancing; but in these latter days the art of the dance has made the aptest retort that could be imagined, by taking musical works often unconnected with dancing, and illustrating them in the dance. I believe this to be due, in the first instance, to Miss Isadora Duncan, who, when she first came to England, professed to dance poetry and pictures, but not music; it was pointed out in the columns of the *Times* and elswhere that there was a new field for her energies in the dance-measures of the classical composers. At first, a valse or two of Chopin were the only musical compositions she essayed, but as she went on new possibilities were discovered, and various followers in her footsteps enlarged the borders by attempting to dance whole sonatas of Beethoven, and various long compositions which did not at first sight seem to cry aloud for saltatory illustration.

"Miss Maud Allan's experience as a musician gave special beauty to her versions of things like Mendelssohn's *Spring Song* and Schubert's *Moment Musical* in F minor, in all of which the details of the musical phrase found an exact and appropriate counterpart in the gestures of the dancer. Neither here nor in those productions of the Imperial Russian Ballet, which deal with music of established fame, was the smallest trace of artistic irreverence to be perceived.

"The *Carnaval* of Schumann, as danced at Covent Garden, had not a quaver interpolated or taken out; it had only undergone the process of transformation from the pianoforte to the orchestra. Speaking personally, the dancing of this and the performance of Karsavina and Nijinski of Weber's *Invitation á la Valse* taught me so many things in the way of rhythm that I shall never hear either of the compositions played without picturing the dance. At Mme. Pavlova's first visit to the Palace Theatre she was accompanied by a troupe of dancers whose execution of a mazurka was a revelation to most people; no one with any spark of the artistic temperament could play a mazurka of Chopin, after seeing them, exactly as he had been content to play it before. Surely here is a benefit to music which the dance, and the dance alone, can give."

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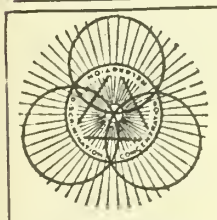
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Divide the piece to be memorized into sections of about four measures, according to the phrasing, and test thoroughly your knowledge and ability to play the *beginnings* and *endings* of these sections. Be able to tell to someone the notes, chords or accidentals, of the beginnings and endings of the sections, or to write them without the music.

Also be able to start the piece from memory at any one of these links in the chain. It is good practice to return to the piece in question after work upon another piece or etude—or after some other occupation—and to see if you can play the piece starting from any phrase or section. Of course the piece must be gone straight through in its entirety several times after each link has been tested separately so that a concept of the whole may be held in the mind, but I have found that a feeling of security and sureness is gained by this drill in analysing the component parts of a composition. One feels that even if his memory *should* somehow unaccountably fail him at the recital yet nothing serious will happen to his piece—that he can grasp it again at the nearest link—since all the links of the chain are familiar.

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"The competition for pianoforte in 1838 gave rise to a singular incident which is worth relating. After having played the work selected—Hummel's A minor concerto—in excellent style, young Franck took it into his head, when it came to the sight-reading test, to transpose the piece that was put before him to the third below, playing it off without the least slip or hesitation. Such exploits were not within the rules of the competition, and this audacity on the part of a pupil of fifteen and a half so shocked old Cherubini, then Director of the Conservatoire, that he stoutly declined to award a first prize to the lad, although he deserved it.

"But in spite of his red-tapism and dictatorial methods, the composer of *Lodoïska* was not really unjust, and proposed to the jury to recommend the audacious pianist for a special reward, outside all competition, and known by the high-sounding title of 'Grand Prix d'Honneur.' This is the only time, to my knowledge, that such a prize has been given at any instrumental competition in the Paris Conservatoire."

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Book Reviews

The Teacher's Manual, by Romaine Calcuder. 50 pages bound in cloth. Published by Carl Fischer. Price 60 cents.

In this little book the elementary work of the pupil is outlined by the author according to ideas of his own upon the first steps in musical education. There are sixteen half-tone illustrations and several notation examples, all designed to make the text more helpful. The purpose of the book is to accompany an elementary piano work.

Musical Interpretation, by Tobias Matthay. Published by the Boston Music Company. 163 pages, bound in cloth. Price $1.50, net.

The well-known English teacher and writer upon musical subjects makes a good point in his preface by admitting that he does not claim that the truthful analysis or synthesis of art or its technique can transform dullards into poets and seers. He does show, however, that "such teachings inevitably do help the ordinary student." Those who have found some of Mr. Matthay's works upon touch and technic difficult to follow will find that this book may be much more easily read. There is a great deal for the student to learn through its pages. The names of some of the chapters serve to show the design of the book. Musical shape, rubato, tone inflection, pedaling and art expression. The book may be safely recommended to advanced pupils in pianoforte playing.

How to Sing (Meine Gesangkunst), by Lilli Lehmann. Published by The Macmillan Company. 325 pages, bound in cloth. Price $1.75, net.

It is very gratifying to note that the success of this estimable book by the greatest of living Wagnerian sopranos, Mme. Lilli Lehmann, has been so successful that ten years after its first publication it has been necessary to prepare a new and expanded version.

Music Notation and Terminology, by Karl W. Gehrkens. Published by the A. S. Barnes Co. 158 pages, bound in cloth. Numerous notation examples.

This work is novel in that it is perhaps the first elaborate attempt to teach the principles of correct notation through a text book. Being the result of practical experience (the author is associate professor of school music at the Oberlin College of Music) the book promises an interesting future. All the symbols of music are explicitly defined as are abbreviations, auxiliary words, the meanings of different kinds of tempo, dynamics, etc. There is also a brief history of notation and a description of the instruments. A chapter is devoted to terminology reform and to acoustics. The usual method of the student is to pick up his bits of information regarding these subjects throughout his whole musical education. Thereafter he employs a good musical dictionary for special reference purposes. It is, however, quite obvious that a special course with such a book as that which Mr. Gherkins has written would be obviously to the advantage of the student.

Psalterium Vespertinum, Pro Dominicis et Festis Duplicibus, editit Joannes M. Petter, S.T.B., published by Frederick Pustet & Co., New York and Cincinnati. Price 15 cents, net.

This little work is designed for the purpose of assisting those who participate in the chanting of the Psalms in accordance with the liturgy of the Roman Catholic Church to begin the meditation and termination of the Psalm Tone on the proper syllable. The system employed is one in which the figures 1-8, corresponding to the eight Psalm Tones designate each for its respective tone the point at which the mediation and termination of that Tone are to begin. The figures are arranged on a very practical system so that there can be no difficulty in following them.

One Thousand Questions and Answers on Musical Theory, by T. L. Krebs. Published by the Philharmony Publishing Co., Wichita, Kas. Price $1.50.

The thousand questions and answers in this book cover an astonishingly wide range of subjects, including Notation, Signatures, Accidentals, Tempo, Diatonic, Orchestra, Musical Forms and indeed everything upon which musicians are supposed to be well informed and so often are not informed at all. Every fresh attempt to bring the musical public into a more earnest regard for the foundations upon which our whole musical system is built can only meet with the warmest welcome from all music lovers.

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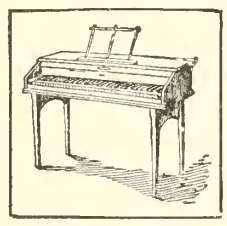
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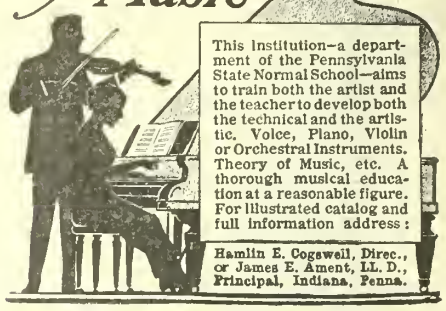
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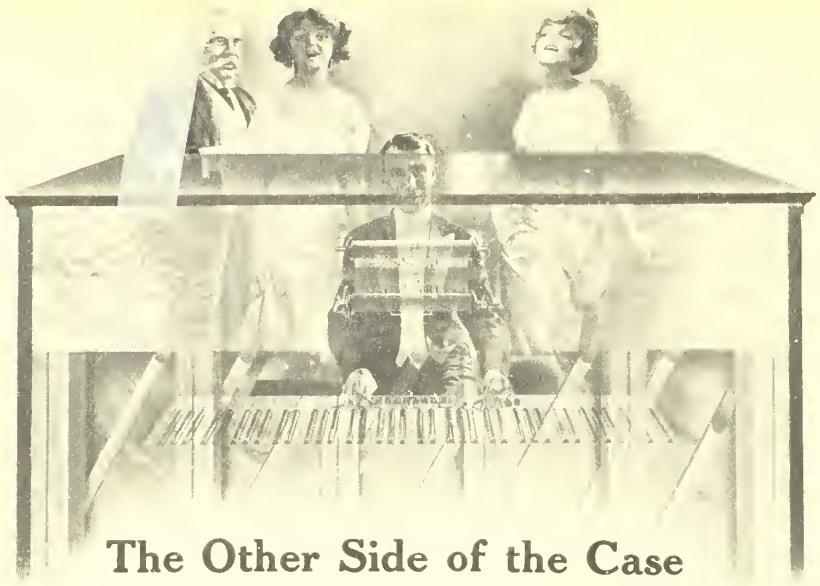


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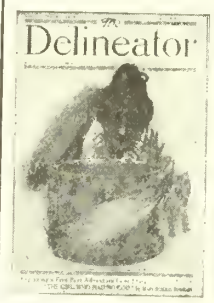
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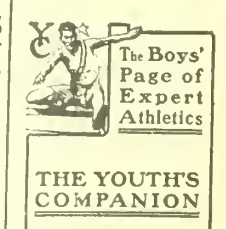
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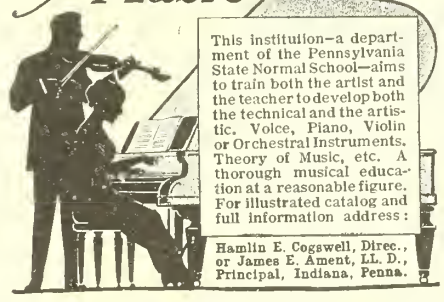
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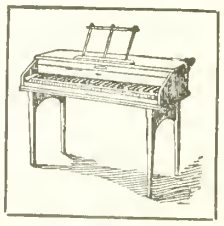
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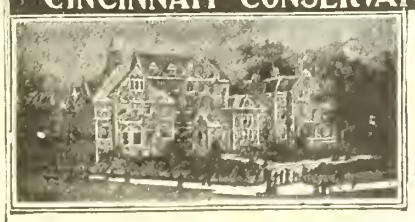
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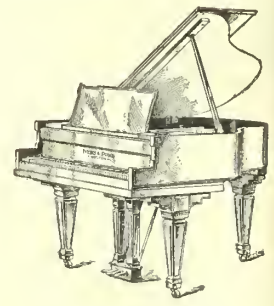
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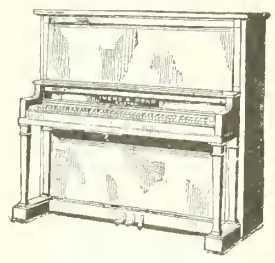
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THE ETUDE

DECEMBER, 1914 VOL. XXXII. No. 12

What of the Music of Bethlehem?

WHAT of the angel's song at Bethlehem? Fallen belfries lie sad and silent under the blood and ashes of war. The Holy Night shrouds a sickening tragedy. On both sides of the battle line men raise their voices to the Almighty and shoot straight for the hearts of their brothers. Cannon fumes smother the sweet incense of the altar. Guns roar where children sang their merry carols and embers mark the spot where stood the Christmas tree of last year's Nöel. What Festival is this that looks upon the graves of the fathers of a million orphaned little ones?

Yet the music of Bethlehem is not hushed. Scorned, belied, misunderstood, through all the clamor we hear persistently, profoundly, overpoweringly, the fathomless wisdom of

PEACE ON EARTH GOOD WILL TOWARD MEN

With faith unshaken, we who most of all seek harmony, realize that the world does move in some mysterious manner toward the light. Alas that the evils of the world must be expiated in the blood of the innocent. Men on both sides, who claim victory with fire and steel, have failed to heed the great meaning of Christianity. But this does not by one iota lessen the eternal truth of the music of Bethlehem.

And when, brothers and sisters in America, when have we ever had more cause for gratitude? When have we been more richly blessed? Surely Christmas must mean more to us this year than ever before, difficult as it is to enjoy our blessings with the thought of European suffering in our hearts. We have been permitted to help those in need. Let us do more and more. May nothing disturb the peace and good will which protects us from such a scourge as that which blackens Europe. Who knows what cosmic accident has spared us and laid waste the homes of our brothers in the old world?

With the fullest sympathy for friends in all lands over seas who may be mourning some loved one at this hour, with deep compassion for the little children whose fathers are missing at this Weinacht season, with the fervent hope that the great war will speedily cease and that justice, not revenge, will be the thought of the warring nations, with the most earnest thanks for our faith in the best, for our abundance, for opportunity to help others less fortunate, for our friends, for the benison of the music of Bethlehem, we send our warmest Christmas greetings to THE ETUDE family everywhere.

What Mozart Could Do As a Child

By J. G. JACOBSON

THERE is no doubt in the mind of every musician that Mozart was not only the greatest musical genius of his century, but will probably remain so for many centuries to come. The world rejoices and is thankful for the wonderful gift it has received, and doubly so that he was able to express his divine talent in a language comprehensible to all humanity which lays claim to some standard of civilization. Mozart was the wonder of his time, as he is of to-day, and every friend of the Muses will deeply regret the too short time this great master was permitted to linger with us. Just as flowers too early developed soon will fade, Mozart became a colossus in his art at a tender age, only to leave in the prime of manhood. But in this short time he erected for himself a monument of fame and glory to which every musician pays homage.

The following little anecdote and copy of a letter will show at the same time the almost incredible talent Mozart possessed, which manifested itself already at the age of three years (at four he was a composer), and the unassuming simplicity of nature he kept, although spoilt and petted by the greatest of the land since babyhood.

Mozart revered and loved his parents, especially his father, so deeply that he composed a little melody when a small boy which he sang every night before going to bed. His father had to place him on a chair and sing the second to this tune. The ceremony ended, which was never omitted a day, he kissed his father tenderly on the point of his nose and then lay down peacefully to sleep. This he did until the end of his tenth year. The words were: "Oragna figata fa marina gamina fa." The melody:



A phrase he continually used was: "After God my papa comes first." Often he would be playing some composition with an understanding and a technic of a matured artist, only to stop suddenly at the sight of a favorite cat and play with it for awhile, or run about the room with a stick between his legs by way of a horse.

The following letter, which will show the early developed powers of the boy, was written in the year 1769 by the Honorable Daines Barrington, F.R.S., to Mathew Maly, M.D., Sec.R.S.:

"Sir, if I was to send you a well-attested account of a boy who measured seven feet in height, when he was not more than eight years of age, it might be considered as not undeserving the notice of the Royal Society.

"The instance which I now desire you will communicate to that learned body, of as early an exertion of most extraordinary musical talents, seems perhaps equally to claim their attention.

"Joannes Chrysostomus Wolfgangus Theophilus Mozart was born at Saltzbourg, in Bavaria, on the 27th of Jan. 1756. I have been informed by a most able musician and composer that he frequently saw him at Vienna when he was little more than four years old. By this time he was not only capable of executing lessons on his favorite instrument, the harpsichord, but composed some in an easy stile and taste, which were much approved of.

"His extraordinary musical talents soon reached the ears of the present empress dowager, who used to place him upon her knees, whilst he played on the harpsichord. This notice taken of him by so great a personage, together with a certain consciousness of his most singular abilities, had much emboldened the little musician. Being therefore the next year at one of the German courts, where the elector encouraged him by saying that he had nothing to fear from his august presence, little Mozart immediately sat down with great confidence to his harpsichord, informing his hearers that he had played before the empress. . . . Upon leaving Paris, he came over to England, where he continued more than a year. As during this time I was witness of his most extraordinary abilities as a musician both at some public concerts, and likewise by having been alone with him for a considerable time at his father's house, I send you the following account, amazing and incredible almost as it may appear:

A SEVERE TEST.

"I carried to him a manuscript duet, which was composed by an English gentleman to some favourite words in Metastasio's opera of *Demofoonte*. The whole score was in five parts, *viz.*, accompaniments for a first and second violin, the two vocal parts and a bass. I shall likewise mention that the parts for the first and second voice were written in what the Italians stile the Contralto cleff; the reason for taking notice of which particular will appear hereafter.

"My intention in carrying with me this manuscript composition was to have an irrefragable proof of his abilities as a player at sight, it being absolutely impossible that he could have seen the musick before. The score was no sooner put upon his desk, than he began to play the symphony in a most masterly manner, as well as in the time and stile which corresponded with the intention of the composer. I mention this circumstance, because the greatest masters often fail in these particulars on the first trial.

"The symphony ended, he took the upper part, leaving the under one to his father. His voice in the tone of it was thin and infantine, but nothing could exceed the masterly manner in which he sang. His father, who took the under part in this duet, was once or twice out, though the passages were not more difficult than those in the upper one; on which occasions the son looked back with some anger, pointing out to him his mistakes, and setting him right. He not only, however, did complete justice to the duet, by singing his own part in the truest taste, and with the greatest precision: he also threw in the accompaniments of the two violins, wherever they were most necessary and produced the best effects. . . .

"As many of those who may be present, when this letter may have the honour of being read before the society, may not possibly be acquainted with the difficulty of playing thus from a musical score, I will endeavour to explain it by the most similar comparison I can think of. Let it be imagined, therefore, that a child of eight years old was directed to read five lines (by this I mean the two parts for the violin, the upper part for the voice, the words set to music, and lastly the base) at once in four (by this I mean the violin parts in the common treble cleff, the upper part for the voice in the contralto cleff as before mentioned, the words in common characters, and the base in its common cleff) of which the letters of the alphabet were to have different powers.

"For example, in the first line A, to have its common powers.

"In the second that of B.

"In the third that of C.

"In the fourth of D.

"Let it be conceived, also, that the lines so composed of characters with different powers are not ranged so as to be read at all times one exactly under the other, but often in a desultory manner.

"Suppose, then, a capital speech in Shakespeare never seen before and yet read by a child of eight years old with all the pathetic energy of a Garrick. Let it be likewise conceived, that the same child is reading, with a glance of the eye, three different comments on this speech tending to its illustration; and that one comment is written in Greek, the second in Hebrew, and the third in Etruscan characters. Let it be also supposed, that by different signs he could point out which comment is most material upon every word; and sometimes that perhaps all three are so, at others only two of them. When all this is conceived, it will convey some idea of what the boy was capable of, in singing such a duet at sight in a masterly manner from the score, throwing in at the same time all proper accompaniments.

"When he had finished the duet, he expressed himself highly in its approbation, asking with some eagerness, whether I had brought any more such music."

What is America's Greatest Musical Need?

(A continuation of the important symposium in the November "All American" Issue.)

ALBERT LOCKWOOD.

(Mr. Lockwood is Head of the Pianoforte Department Michigan University School of Music, Ann Arbor, Mich.).

I consider that a standard of judgment is the most important thing for music in America. How this could be obtained and maintained is not so easy to say, but I suggest that musical education be centralized, say in Washington or New York, and that this institution give the tone and keynote, so to speak, for all the institutions of the country. A high standard should be set by this institution in all lines, and its instructors should be available for institutions all over the country for the object of conducting examinations, should this be considered wise.

ARTHUR L. MANCHESTER.

(Mr. Arthur L. Manchester is Dean of Fine Arts at Southwestern University, Georgetown, Texas, and is a brilliant organizer, conductor and teacher.)

Replying to the question, "What is America's Greatest Need," I would say that, in my opinion, it is a higher and more uniform standard of instruction combined with a greater appreciation on the part of the American public interested in music of the musical advantages available in this country.

Those who have to do with institutions similar to that with which I am identified find such a variation of ideals and thoroughness in the students who come to register for work in music that it is impossible to do college work in music until, in many cases, a complete remodeling of the student has been done. This makes it very difficult to arrange courses of study which really begin at the college grade. Too much preliminary elementary work must be done before the student can enter a grade of work which properly belongs to the college. With the standardization of academic work so that the student from the preparatory school enters a specific course and continues it to the end without complications arising from back work, there should also be a similar standardization in music. The space allowed me does not permit an amplification of the subject.

In regard to the second part of my answer, it is certainly time that those who are interested in the study of music should realize that America is fully able to provide the fullest musical education needed. There has been a steady advance in efficiency and of higher ideals during the past fifteen years which should be realized by the public at large. This, too, is susceptible of fuller statement which cannot be made here.

LEROY B. CAMPBELL.

(Mr. LeRoy B. Campbell is the distinguished head of an excellent Conservatory of Music at Warren, Pa.).

As conductor of a Musical Pilgrimage this summer through Europe, the even *tenor* of our way was interrupted by many a *discordant note* which materially marred our usual tranquil and pleasant *harmonious passage* through Germany, the so-called land of music.

Fighting our way on the crowded military freight trains, third and fourth-class, traveling at the rate of eight miles an hour; handling our own baggage; arrested in Bayreuth as spies and taken through a dripping rain to the Military Commandant of the town; chased by a mob of 500 in Nüremberg to a police station; even to crossing the sea from Naples steerage on an emigrant steamship.

Instead of music we saw and heard nothing but war, war, war on every side. All useful business, factories, and art given over absolutely to the awful war octopus. No matter what we think of high-handed militarism, we will all agree, that with the great masses of the common people, the movement to uphold the nation's flag is purely one of *loyalty*. And this brings me to the keynote of my message—Loyalty. We, as Americans, need not be dependent on Europe for our art; we have just as much artistic talent, just as good and better teachers, and, with a little encouragement, we can develop just as great composers. What we need most in music and art at this particular time is loyalty to everything American.

Loyalty sounds the A to which every earnest American interested in our nation's art should attune his energies and help fill in the harmonies, until one sweeping triumphant chord after another builds up a tremendous climax in musical history, which climax should spell AMERICAN MUSIC über alles.

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[Marguerite Melville was born at Brooklyn, N. Y. After her fundamental musical training in America she studied with Jedliczka in Berlin and later with Professor Leschetizky in Vienna. For many years she has been the chief assistant of the noted Vienna master. She has appeared frequently in important concerts in European music centres with invariable success.—EDITOR OF THE ETUDE.]

"THERE are no good teachers, there are only good pupils!" So says Professor Theodore Leschetizky, the world-famous piano-pedagog of Vienna.

It is not a new saying, nor am I sure that Leschetizky claims to be its originator, but of its truth there can be no doubt; and he, himself, is the best proof.

Where is there a piano-teacher, since the days of Franz Liszt, who has turned out such a number of artist-pupils? There are many before the public to-day, most of them excellent pianists, some even great. But do they stand in any proportion to the legions who have studied with him during the last sixty years, to the thousands of whom the world has never heard and never *will* hear? It is something to think about, and if fully comprehended, might avert many a tragedy of disappointed ambition, by blighting before it is too late the false hopes of fond parents and friends. The teacher can only guide the pupil on the road he is to travel, but it is the pupil himself who has to *do* the traveling, if he is ever to arrive. To this end several virtues are necessary: natural musical talent, idealism, individuality, intelligence, good health, self-criticism and perseverance. Even with three or four of these qualities a great deal can be accomplished. A pupil may learn to draw a full round tone from his instrument, and succeed in working his technic up to quite a degree of virtuosity. If he has a good memory he can acquire repertoire enough to enable him to give to the public fairly correct interpretations of certain compositions. Or, should he have pedagogic talent, he might some day be a stepping-stone in the artistic development of one possessing the "divine spark." Not that these are to be underrated. In fact it is the smaller lights, illuminating ever so faintly the little spheres in which they move, which in the and do more toward the general enlightenment than the comets which flash across the horizon from time to time. But it is to the *comet* most of the students have "hitched their wagon"—their ambition is to become a Paderewski or an Essipoff!

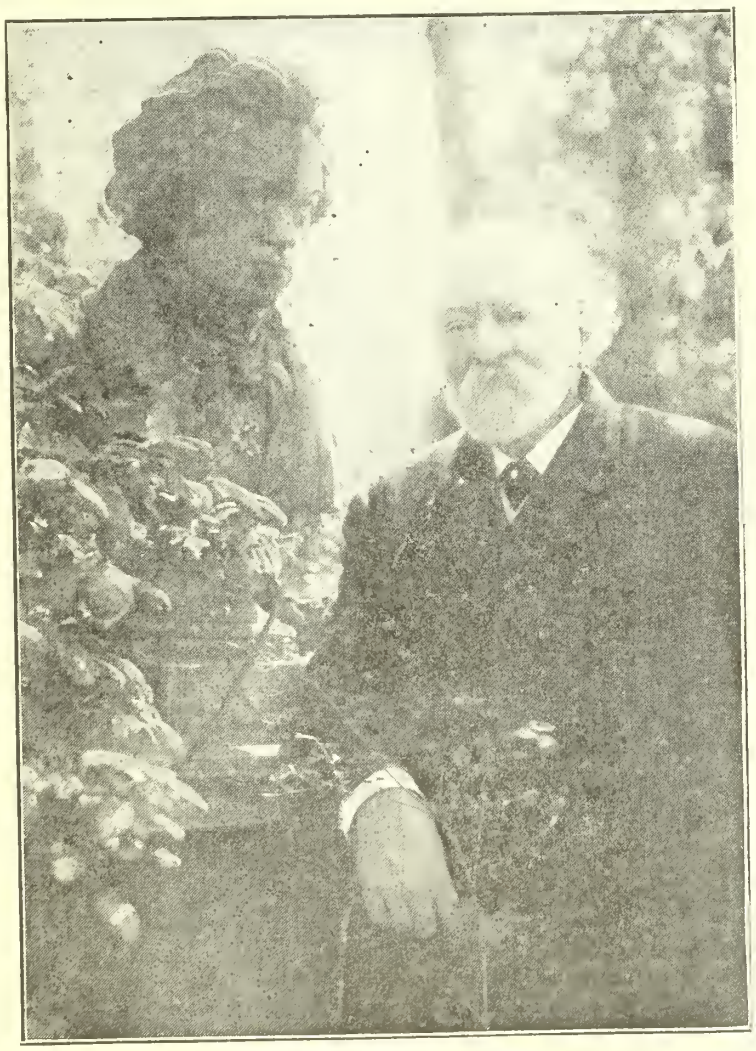
They think if they come straight to the fountain-head there is no reason why they should not learn "how." Only after being dragged violently off their pedestals a few times by Leschetizky himself do they come to the bitter conviction that the world is in unjust conspiracy against them—never realizing that the Kingdom of Heaven lies within themselves!

How often does Leschetizky bewail the lack of idealism in American students! But it is not that they *lack* idealism. They appreciate the really beautiful when they see and hear it. For the present, however, few are able to express it; nor do they seem to realize the means which might help in this direction.

AMERICA'S PRESTIGE.

Perhaps a little philosophy at this juncture will be forgiven.

America is the most wonderful land in the universe; the position she has made for herself since her discovery a little over four centuries ago is nothing short of miraculous. Not only has she kept up with all the other nations, but has left them far behind in many directions where she has had an equal start. In her struggle for existence, however, there was not much time for the subtler manifestations of life. She was also too far away to be influenced by the culture which was sweeping through Europe during this time.



LESCHETIZKY IN HIS GARDEN.
(From a Copyright Photograph by Pauline Kruger Hamilton of Vienna.)

Since the last fifty years, however, a reaction has taken place—America has been stretching forth her arms eagerly to grasp whatever she could towards her Art-development. In 1864 the first American girl crossed the Atlantic to further her musical studies at the Leipzig conservatory; the next year there were eighteen; now thousands bring back each year to their native shores more or less culture from the Old World. These students possess all the characteristic energy, perseverance, practicability and self-confidence which have made their country what she is to-day.

But Art is not to be conquered by these weapons alone. It is a slow development of the culture of centuries. If it takes three generations to "make a gentleman," should it not take at least an equally long time to make a great artist?

Europe has already reached her Art-zenith, and is now warming herself at the last few dying embers, before degeneration sets in as a natural result. Russia alone still has vigorous life, unused vitality, which is continually struggling for an outlet. To her we may look for the music of the future—and later yet, to America, whose culture and emotional life are just beginning.

If the Americans who come abroad to study music could be brought to the understanding of these evolutionary truths, how much more fruitful would be their own work, to say nothing of the measure in which they would be furthering the grand scheme for the future glory of their nation! But most of them do *not* understand. Consequently a great deal of the music study done in Germany could as well be done in America at infinitely less expense.

TECHNICAL INEFFICIENCY.

Leschetizky seldom complains of *technical* inefficiency in Americans, but of their absolute inability, with all their technic, to bring out the meaning, the inner feeling of the great German masters. And can one blame him for becoming furious with a pupil, who, after three years' residence in Vienna, is obliged to depend upon an assistant to translate during the lesson? Instead of going into German families and trying to absorb with every breath, not only the word and spirit of the language, but the very life-beats of a people from whom have sprung the world's greatest geniuses in music; instead of going to the splendid theatres, for education in the classics—yes, even for a better appreciation of Shakespeare, which is so seldom given in America—they concentrate all their energies on their instrument, associate almost entirely with Americans, and are quite content with the few words of German they are able to acquire without much exertion. As Moszkowski says, "They bring their own atmosphere with them, and never leave it the whole time they are in the country!"

Also, in the purely musical field, do they squander equally priceless advantages. What could help to a true understanding of Beethoven, for example, more than listening as often as possible to his symphonies and quartets, interpreted by the finest organizations in the whole world? But no, with few exceptions, the average piano student goes to piano recitals; the violinist only to hear the great violinists; while the vocal student confines her interest entirely to the opera and to the famous prima donnas. Music students, whether at home or in Europe, should strive to broaden in *every* direction. Practicing several hours a day will never do the whole work. To be a *great artist* is not to be able to play so many notes a minute, nor to have attempted most of the difficult compositions written for one's instrument. A great artist is much more than this; he has mastered the whole gamut of human emotion by study and experience; he has not kept his feet firmly fastened to the earth, but has strengthened his wings for a flight into higher transcendent realms,

from whence he brings a message of something better to his fellow-beings below.

One day, while a bright young American girl was having a lesson on Schumann's *Scenes of Childhood*, Leschetizky turned around in despair and said: "You overrate us teachers—there is not a teacher in the world who can help you! Either you *can* play Schumann or you can *not!*" On another occasion, after an advanced American pupil had played the *Fantasy*, he was very depressed. "Such a pupil," said he, when she had left, "is a source of real embarrassment to me; technically her work is perfect, but musically, hopeless!" Schumann is not only a stumbling-block to American students but to a great many artists, as well. The romantic poetry and youthful exuberance of his music, its impulsive, quick changing moods and massive proportions, his love for canonical imitation and separate voice-leading, all these require a musicianship, re-creative fantasy and talent for characterization which few possess.

PLAY SMALL THINGS PERFECTLY.

Leschetizky's great principle is: "Play small things *absolutely perfectly* before attempting the larger ones!" By playing a piece *perfectly*, he not only means to play the *notes* correctly. Leschetizky's idea of perfection, it must be confessed, might be rather appalling to the "uninitiated." He who "came to scoff" at a Czerny *Etude* or a *Song Without Words* of Mendelssohn, might "remain to pray" after hearing a lesson on one of these *small* things! Every tone is laid bare; inequalities of finger-action are discovered, first in one finger, then in another; here the pedal should have been taken a little later, or held a little longer; in another passage there was not enough color; the thumb has not learned to bring out a warm, mellow tone, and the left hand has not yet achieved the art of playing an accompaniment with that discreet touch which makes a note or chord conspicuous only by its absence And so it goes, until the pupil is finally convinced that when he is able to play this *étude* or piece to Leschetizky's *entire* satisfaction, he will have accomplished the greater part of piano technic in general.

Leschetizky says there is not enough *personal initiative* in piano-study. The pupil leaves too much work to the teacher, instead of learning to think for himself. If a passage presents difficulties to him, he should examine it carefully; perhaps he can arrange it more satisfactorily; the very note which lies so awkwardly for the right hand could perhaps be taken easily with the left; or if a combination sounds wrong to him, he should not practice it blindly for a couple of weeks, until his teacher tells him it is a misprint in the music!

There is too much time spent in *practicing*—in the mechanical, headless repetition of passages, which not only ruins the student's nervous system but is a plague to the whole community as well. "Think twice and play once," says Leschetizky. Make up your mind what it *is* you want to do—try once to do it, slowly, then sit back and criticize. In this way study becomes a pleasure, not a drudge; for with every effort something is accomplished.

MEMORIZE A PIECE AT THE START.

A very important point is also that of memorizing a piece from the very start, instead of drumming away day by day, and week by week, until the poor tired fingers in sheer self-defense run on without the aid of the music Look at the first bar of a composition you are about to study; take in all you can of it with the mind's eye—the contour of the melody, all position of the chords in the bass and all the details connected with it. Then close the music and see how much you can reproduce correctly on the piano. If you are uncertain about something, consult the music, and fix it clearly in your memory. To this purpose a bright plan is to place the music at a little distance from the piano. When it is within too easy reach, the temptation is to look oftener, thereby retarding the process of engraving it upon one's mind, once for all. It will be found that by this method the eye is trained to take in a little more with each glance, finally mastering whole phrases with the same facility as, in the beginning, one or two bars.

A practical knowledge of harmony is also indispensable; without it the study of music is as incomplete and unintelligent as is the study of a foreign language without its grammar.

PEDAL SUGGESTIONS.

A few words about the art of pedalling might be of interest. Leschetizky claims that since the improvement of the bass in modern pianos, the vibrations in this register need a longer time to disperse than they did in the instruments of his early days, especially when augmented by the pedal. This can be proven by pedalling the chords in the middle section of Schumann's *Traumeswirren*. If the pedals are taken simultaneously with the chords and held through, it will be found that overtones from one chord overlap the next. If, however, the pedal is up when each new chord is being taken, lowered immediately after it has been struck and sustained to the next chord, there will be no blurring whatever. Leschetizky insists on this "syncopated" pedal, but says, amusingly: "In the bloody days of Nuremberg they made it a rule never to hang a man until they had him!" By this he would warn against the danger of pedalling too late, thereby losing just the tone which should be fastened with the pedal—in large skips, for example.

Of course there are cases where there is no time for syncopated pedalling, and others, in the upper half of the piano where an interlacing of vibrations is no more discernible. But it is a rule which can be followed in nine cases out of ten with beneficial results.

With regard to touch: Leschetizky never *attacks* the piano. Chords are prepared in the hand near the keys and then either loosely dropped with full arm-weight or pressed towards the keyboard with as much upward impetus of arm and wrist combined as tone is required.

It is interesting to hear Leschetizky tell how he discovered the secret of the tone which has long since been one of the "Hall-marks" of his method. When he was about seventeen years of age, he was invited to a big musical at the house of a great patron of art in Vienna, named Dessauer, given in honor of Julius Schulhoff, a pianist who was having unprecedented success in Paris, as well as in Vienna, where he had given no less than eleven successive concerts. Leschetizky was at the height of his powers, pianistically, having already acquired a technic which he never surpassed in all his life. During the evening he was urged to play one of his brilliant paraphrases, which were tremendously in vogue at that time. There was great enthusiasm. Later in the evening Schulhoff seated himself at the piano. It was quite a new style of playing with a big full tone. Leschetizky had vanished, his friends discovered him in a corner, weeping bitterly. They thought him quite mad, but he only said: "You do not understand—my playing is worth nothing; *this* is the tone of the future, it is a new era in piano-playing!" And he went home and worked out the secret, beginning with the simplest finger-exercises to develop his tone. The next time he met Rubinstein after that and heard him play, he laughed heartily and said: "Oh, you've heard Schulhoff, too!" —for his playing also had undergone a metamorphosis.

These were great men and great artists, who, despite the position they held in the music-world, were not only willing, but eager to listen to others, and to learn from them, if possible. Why are there not more like them?

Some Leschetizky Principles of Piano Playing.

BY WALTER SPRY.

Professor Theodore Leschetizky is a name that is known more generally amongst the profession than any other. He, moreover, has earned his great name by producing more distinguished pianists than any other piano teacher. He was born in Lemberg, Galicia, in 1831, of Polish parents. Galicia is a province of Austria, but was formerly a part of Poland. Leschetizky occupied for several years a position in the St. Petersburg Conservatory, which was founded by Anton Rubinstein. He, however, gave up this position in 1878 and moved to Vienna. His principal piano teacher in his early years was Czerny, but later he undoubtedly learned much by observation from Rubinstein. It is the great power of observation and concentration that has enabled Leschetizky to formulate his ideas and earned for him a reputation as the author of the Leschetizky Method. Leschetizky has himself told me that he has no method, but treats every pupil differently, according to his needs. This is true, although we notice a similarity of touch and technic in all Leschetizky pupils. This is because there are certain points which the Professor emphasized, and it is my object to present some of these for your benefit.

I remember as a young man playing for Leschetizky, and he was most kind and complimented me on my good training. He sent me to one of his assistants, Fil. Wienskowska, who gave me three months' severe training in the finger exercises recommended by the Professor. These were then applied in the studies by Czerny, called the *Dexterity of the Fingers*. With these and a Field Nocturne, as well as a Prelude and Toccata by Lachner, I started my lessons with the Professor. He was extremely severe and particular that every note received the right pressure to produce the correct quantity and quality of tone. The training in the early period of this study gave me firm fingers and strength in the hands. This you will observe is one of the noticeable features of all real Leschetizky pupils.

Then another feature is the evenness of the scale. Exercises were given not only for the preparation of the scale, but also in playing strict legato. Much help was received in these particulars from my preparatory teacher, but it was the Professor himself who showed me how to practice Sometimes he would devote over a half an hour to one page. These lessons often lasted an hour and a half. I felt it a compliment when he was most severe!

A story is told of a young man, quite a favorite of the Professor, who was having a stormy time at his lesson. He had an engagement to accompany the Professor to the theatre that evening. He thought to himself that things were in such a terrible state that, of course, all idea of going with him was out of the question. But to his surprise, the Professor suddenly said: "It is getting late and time for us to go to the theatre!" Some one asked the Professor why he was so severe, and he replied that it made the pupils work harder.

His rule—"Do not practice a piece fast too soon"—should be a motto for every student. He believed in working on all points from the first and memorizing a piece at once. Particularly helpful was his idea of producing tone, and so careful was he in this way that the student could not help but have his consciousness awakened to that tone which was full of life and brilliancy. It is this quality of tone, called the singing tone, which one finds prominent in Leschetizky pupils. I remember asking him if he did not think my wrist was too stiff. He replied that the wrist had nothing to do with it. I have often thought this over and feel that there is much truth in what the Professor meant. The wrist should not be too loose or prominent. *Control* of the wrist, as well as the fingers and arm and most of all of the mind, is what the student should strive for. Leschetizky often said in the classes: "Piano playing is one-fifth fingers and four-fifths mind."

The modern school of pedal, as used by Liszt and Rubinstein, was taught most effectively by the Professor. I remember that I thought at first that he was too free and liberal in his use of the pedal. But I see now how my education up to that time applied only to the classics. For Chopin, Schumann, Liszt and other modern writers a grander and more brilliant style is greatly enhanced by the proper use of the pedal. The principle herein involved is to pedal according to the harmony. Many pedal according to melody, changing with the passing dissonances and thereby often losing the sustaining power of the harmony. In this way is the mission of the pedal fulfilled: To beautify and augment the tone.

Like every great character, Leschetizky has had his friends and enemies. There have been equally fine musicians and equally great pedagogs; but there was never a more painstaking master He was himself a brilliant performer, and he sacrificed the career of a concert pianist to devote his life to teaching. Of his many beautiful sayings, it seems that the choicest is: "Ohne Kunst, Kein Leben, Ohne Leben, Keine Kunst" (Without art there is no life, and without life there is no art).

The Merry Music of Christmas

Stories of the Wassails, the Waits and the Carols

When does the heart grow warmer, the eyes brighter, the handshake firmer, the soul richer than when the Christmas bells ring strong and clear upon the sharp December air. Of course there should be music for Christmas, for at no moment is there more need for singing and playing.

Ever since the days of the waits and the wassailers music has been a part of the secular observance of Christmas. The word wassail is of very remote Norse origin. In the olden days in England there was a wonderful mixture of ale, spice, roasted apples and cakes around which the Christmas guests gathered and drank hilarious toasts—wassails—while others played the merry music of Yuletide. The musicians came to be known as wassailers.

Night guards at the city's gates signalled "All well" to the slumbering folk by playing upon their hautboys. During the fifteenth and sixteenth century these waits became bands of musicians, welcoming great men and women who came to honor the town with their presence. So famous did the music of these unique players become that pieces of music performed by them came to be known after them—such as the "London Waits," "York Waits," "Colchester Waits." Frequently at Christmas the Waits would pass through the street singing famous songs and carols, thus announcing the birth night of the Saviour.

The picture given here represents some of these Christmas music makers visiting an old English village home and Wassailing the splendid holiday after the manner still prevalent as late as the early part of the last century.

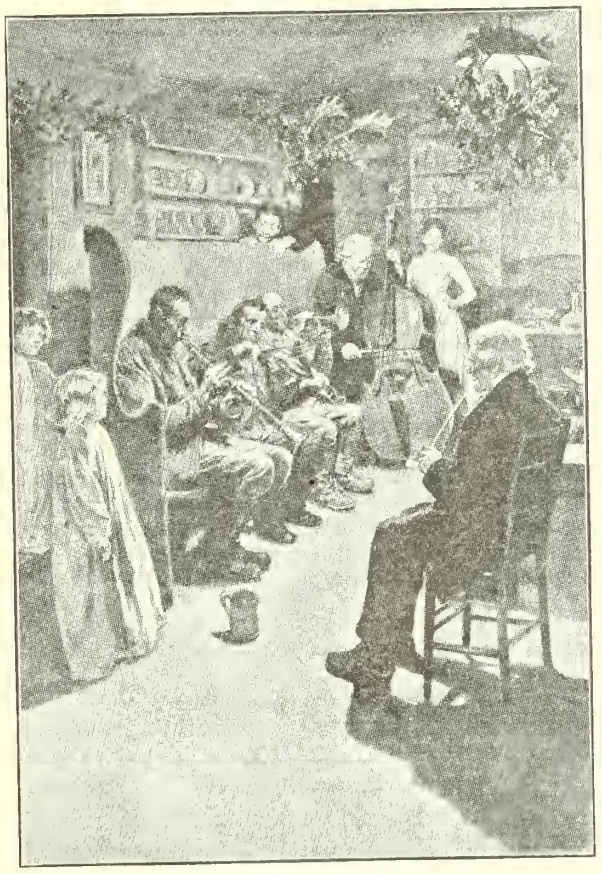
The singular origin of the carol from the dance is excellently traced in the following article by Jeffry Pulver, which appeared in the English *Musical Opinion:*

Tracing back the different forms of art to their sources, the thought that will probably first present itself is the surprising one that there is scarcely a single one of these forms which does not owe its origin, directly or indirectly, to the dance. The pantomime, the drama itself, music's regular form, the popular ballad, all find their inception in the science presided over by Terpsichore; and to these must be added the Christmas carol.

That a form of religious composition should have anything in common with the choric art, may at first glance seem astonishing if not incredible; but very little time need be spent in research before we become aware that dancing, cœval with the world itself, was extended from its use as a means of emotional expression by the primitives and its employment as a devotional means around the altar of an idol to one of the most widely practiced methods of giving praise to the Most High. That dancing was very largely used in the religious service of every cult is firmly established. From the triumphant dance of Miriam at the Red Sea littoral and that of David before the Ark of the Lord, to the dance of the six boys performed to this day in certain cathedrals of Spain, the dance enjoyed universal use in divine worship; and although the moral lapses of isolated periods drew criticism and even anathema upon it, the fathers of the different churches were generally unanimous in admitting it to sacred use.

WHEN THE CAROL WAS A DANCE.

The word "carol," whether it came from the Latin *choraules, chorela,* or *chorus;* or from the Breton *koroll,* meant, in the first instance, a dance; and what kind of dance it was we can easily ascertain by referring to a few ancient authors. According to all descriptions the carol or carole was a round dance, in which the company held hands in a circle, and stepped round rather than leapt. This seems to have been the germ of all artistic dancing; for it was not the unpremeditated gambol of an overjoyed savage, but rather the result of a thought out plan. This dance, becoming developed, and acquiring a literature of music especially written in its form, was the ancestor of all such dances as the rondeaus, the branles, and the other round dances that increased in vogue until the sixteenth century was able to invest them with truly artistic attributes. The old carole, like nearly every dance from the dawn of the era that produced intelligent mankind until the period of the eighteenth century's beautiful measures, was accompanied by song. Very naturally this song was named by the dance it



THE WASSAILERS.

accompanied, and soon the word carol was applied indiscriminately to both. In Chaucer's England carolling meant either dancing or singing, although a difference can be discerned between the meanings of carolling and dancing; the former being less sprightly than the latter, a difference that may be compared with that between the German *tanzen* and *reihen,* and the French *danser* and *caroller.*

SUMMER CAROLS AND WINTER CAROLS.

The dance, being used at most religious celebrations in the middle ages, was also incorporated into the miracle or mystery plays; and here the carol came to mean the dance and song to words appropriate to particular seasons. Thus we find summer carols in Wales, and winter carols in England; Easter carols as well as Christmas carols. But the employment of the word became narrowed down with the passing of the centuries; the dance fell into disuse for the sacred service, and the term carol was applied, first to the accompanying song generally, and now only to one with Christmas or the Nativity for its theme. The old carols were often anything but devotional in spirit; frequently they resolved themselves into nothing more than convivial drinking songs; and although later the pervading tone became more reverent, the carol remained at least half secular. A distinct difference was observed between the Christmas carol and the Christmas hymn; the former, as we have seen, was lighter, more rhythmic, and often worldly; the latter was far more solemn in its movement and holy in its words.

DANCES IN THE CHURCH.

The nature of the old danced carole was akin to that of the *rondeau* which it suggested; the song was given by one dancer or singer and the refrain sung by the chorus. The "Roman de la Rose," the Decamerone of Boccaccio, and many other works of those periods substantiate this assertion with contemporary evidence. The whole of Europe employed the carol in the same way; we find it in Brittany as *koroll,* in Normandy as *karole,* and in Germany as the *umme gônden Tantz;* and one of the oldest carols written in England is the one preserved in the British Museum, which dates from the thirteenth century. But much earlier use of the carol can be proved; it was included in the miracle plays performed at Christmas in the reign of Henry II (*c* 1170), and in many of the masques given at that season the happenings of that night nineteen centuries ago were reproduced by dance and gesture. The song and dance executed within the walls of the churches, around the crib or manger installed there, undoubtedly formed the first steps towards limiting the hitherto almost indiscriminate use of the carol to Christmas.

In the olden days, the singing of Christmas hymns in the country churches was followed by the singing and dancing of carols outside; and here we no doubt see the origin of the house to house carolling that survives to-day. Although many authorities prefer to think that the carol, like the use of the holly and mistletoe, was a survival of some similar heathen heathen ritual, I am rather inclined to the opinion that the Christmas carol was, as I have endeavored to make clear, the transformation of a secular dance of the middle ages into a semi-religious composition—a change that was effected by the addition to the dance of words appropriate to Christmas.

How They Used to Study in the Olden Days

The pupil who spends one or two hours at his music and laments the fact should look back upon the sixteenth century, and note how exhaustively music was studied in other days. Dr. Friedrich Niecks, in the *Monthly Musical Record,* gives the program followed at a Neapolitan Conservatory about the beginning of the last century:

Rise at half-past six.
Wash at a quarter to seven.
Musical practice at seven.
Chapel at half-past seven.
Breakfast at a quarter to eight.
Instruction by the *maestri* on the even days from nine to half-past eleven.
Instruction by the *maestrini* on the odd days from eight to ten.
Instrumental practice in groups on the odd days from half-past eleven to half-past twelve.
Choral and orchestral practice on the even days from a quarter past ten to half-past twelve.
Literary studies from one to three.
Dinner at three.
Recreation at a quarter to four.
Literary study or walk at a quarter past four.
Recreation after the literary study at a quarter to six.
Musical study at a quarter past six.
Chapel at a quarter past nine.
Supper at half-past nine.
Bed at a quarter past ten.

How to Make Piano Playing Interesting

By the Well Known American Composer

JAMES H. ROGERS

(The first section of Mr. Rogers very practical article appeared in the "All American" ETUDE for November.)

LET us consider some of the more usual inflections of the phrase. Commonest, and most useful of all, is perhaps the phrase which may be represented by a line drawn thus:

Here we find an episode, or a melody, increasing gradually in volume of tone during the first half of its duration, and decreasing during its last half. A good example of this is Rubinstein's *Melody in F*, which may be played in this fashion:



It will be noticed that the note toward which the first three measures seem to strive upward is the C on the first beat of the fourth measure. The B-flat which begins the succeeding measure should be played with nearly the same degree of power—a trifle less, perhaps—yet one should remember that the decrescendo must be gradual as well as the crescendo.

Do not exaggerate this shading. The mezzo-forte should be full and round, rather than loud, the mezzo-piano a clear singing tone. Play the chords lightly, that the melody be not obscured. Make a slight ritard in the eighth measure—and your phrasing will pass muster.

Schumann's *Warum?* is phrased in much the same way, although here the phrases are shorter:



A slight accent on the first note of a phrase, even in softer passages, is desirable, though one must be careful not to overdo this. This suggestion holds good, but rarely on the weak beats, however. Thus, in Chopin's E-flat Nocturne, Op. 9, No. 2, the beginning accent should be on the second note of the melody, thus:



Play the notes following the accents with noticeable but not exaggerated diminution of tone.

MacDowell's *To a Wild Rose* is an interesting example of a different sort of phrasing. The first phrase consists really of four measures, followed by two phrases of two measures each, completing the first period of eight measures. It may be played something like this:



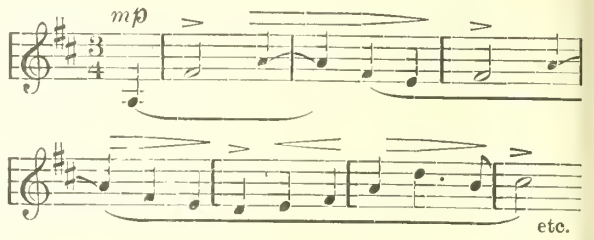
It is not necessary to say, perhaps, that the variations of tone which I have indicated should be very discreetly realized. It is quite possible to spoil a melody by overphrasing. Also, there is much room for difference of opinion in the matter.

Crisp, definite accentuation is of the greatest importance in the various dance and march rhythms. Take, as an example, Chopin's A major Polonaise—often called the *Military Polonaise*. This piece, which, properly played, can be made very effective, is only too often a mere jumble of noise, "sound and fury signifying nothing." In the first place, it should not be played at excessive speed—as it usually is played. A brisk, animated march tempo is quite fast enough. The accents must be strongly marked, and there must be not even a suspicion of "muddiness" in the chords—which means, of course, careful pedaling, as well as accurate finger and wrist work. The accentuation and phrasing may be indicated as follows:



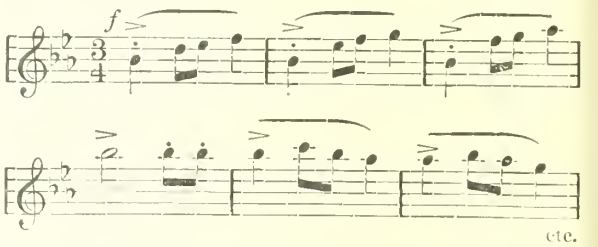
There must be virility and martial spirit in every measure of this Polonaise. This does not mean an unvarying forte. Quite the contrary. There must be flexibility of tone, the rush of crescendos, the impact of climactic chords.

Waltz rhythms, too, should be clearly defined. There should be, in every piece in waltz form, the lilt and swing of the dance, though many waltzes are by no means suited to actual dancing—indeed, we need not consider those primarily intended for the ballroom. The tempo of these, of course, is steadily maintained throughout, while there may be considerable license in this respect in what we may call concert waltzes, such as those of Chopin, Moszkowski, Schuett, Liszt Schubert, etc. Yet the feeling of the dance must be there. This is expressed, generally speaking, by an emphasis on the first beat of the measure, and by regularity of the accompanying chord. This cannot be held to be an invariable rule, yet it holds as a general principle. I would suggest a phrasing like this for the opening measures of Schuett's favorite *A la bien aimée* valse:



Let the third beat of the first full measure be unmistakably softer than the first beat. This applies also, of course, to the third measure. In this movement the dance rhythm is sufficiently indicated by an emphasis on the first beat of every second measure.

On the other hand, Chopin's E-flat waltz plainly calls for a well-marked accent on the first beat of every measure:



To those wishing to go exhaustively into the matter of rhythms, Christiani's *Principles of Expression in Pianoforte Playing* may be recommended. In a brief article one can only touch the surface of such a complex subject.

I am offering but a few hints to those who seek to make their piano playing more interesting. Certainly I do not mean to assert that the phrasings I have suggested in the foregoing brief excerpts will of necessity make them interesting. But unless there be phrasing of some sort, variety in dynamics, and flexibility in the tempo, when it is in place, all music will be dull and ineffective. What the student needs is to learn to think for himself.

The weeks spent in learning a difficult piece are wasted unless the piece has also been studied from the point of view of its musical appeal. And if the player is only interested in his performance from the standpoint of difficulties overcome, he may be assured that his listeners will not be interested in it from any standpoint whatsoever.

If technical accuracy were the sole desideratum in piano playing there would be no reason whatever for spending years upon years of one's life in practicing. The mechanical piano-player solves all technical problems. It is, indeed, infallible, while pianists, being human beings and not machines, are not immune from occasional slips. What is the reason, then, for putting forth this tremendous effort to master, as far as in us lies, a difficult and elusive art? Simply this: to find a medium of self-expression. The voice may be the voice of Beethoven or Chopin; the hand, the hand of a sympathetic interpreter. But both voice and hand are merely the servants of personality. Performers are often said to be "magnetic." We would mean the same thing if we said they possessed a strong, compelling, and attractive personality. A strong personality may, indeed, arouse antagonism instead of sympathy. But anything is better than indifference. And anything, or almost anything, is better, in piano playing, than a colorless performance.

In just so far as a pianist infuses his interpretations with his own thought, striving at the same time to seize the mood of the composer, will his playing be vital and impressive.



EMMANUEL CHABRIER

A Remarkable Contrast in Salon Music

By the famous composer of Successful Salon Music

THEODORE LACK

M. Lack has contributed two remarkably brilliant articles upon different phases of Salon Music, which have appeared in the September and October issues.



MAURICE RAVEL

SOME INTERESTING COMPARISONS.

Salon music has unhappily nearly always been written in accordance with the fluctuations of fashion, and does not last long. During the last century, the amateurs of music demanded simplicity, but nowadays, since musical education is so very generally possessed, they are more exacting. The following examples will prove this.

The first of these examples is a *reverie* (known in America as *Tremolo*) by Louis Henri Rosellen. Rosellen was a distinguished musician in his day, a pupil at the Conservatory of Paris where he studied with Zimmermann, Fétis, Halévy, and further with Henri Herz. This particular piece was very popular about 1840:



Contrast this with a piece of salon music popular in 1914, the well-known *Habanera* by Alexis Emmanuel Chabrier (1841-94). As the gifted Mme. Chaminade has pointed out in a previous ETUDE, Chabrier was one of the apostles of Wagner in Paris at a time when Wagner controversy was exceedingly bitter. He carried his convictions to the point of writing salon music of true musical beauty, free of the inanities that were in vogue at the time of Rosellen. Chabrier lived but a brief span. He lived only long enough to pass the musicians' fatal decade, the "fatal thirties," in which died Mozart, Bellini, Mendelssohn, Chopin and a score of others lesser known. Is it not terrible that the lives of these great men should have been snuffed out so early?



The difference between the old style and the new is still more marked when we contrast a piece enormously popular in the forties with a piece in the vogue of the ultra modernists of 1914. The following extract is from George Alexander Osborne's *La Pluie des perles* (Rain of Pearls). Osborne was an Irishman, born Limerick, 1806 and died London, 1893. He studied in Paris and though he studied with Kalkbrenner, was also a friend of Chopin and Berlioz:



Despite the title, *Menuet antique* (Old-fashioned Minuet), musicians will find little in the following piece by Maurice Ravel that resembles any minuets of the time of Papa Haydn. Ravel was born at Cibourne, Basses-Pyrénées, March 7, 1875. He studied at the Paris Conservatoire, piano with de Bériot, harmony with Pessard and composition with G. Fauré. It would certainly be interesting to know what such composers as Rosellen and Osborne would have to say if they could see some of the music that has supplanted their works during the last half century.



It is not necessary, is it, to say that the evolution has been complete? That is clear to the eye. I could multiply examples, for Rosellen is not the only composer of his kind that is buried in the graveyard of the forgotten. There were other composers of his generation who sacrificed themselves too much to the fashion of the day, or whose works had only the purpose of adding to the brilliance of their talent as virtuosos who were in the same situation among them Thalberg, Prudent, Goria, Henri, Hertz, Osborne, Doehler and many others. They were all very great artists whose names in the past were hailed with a worship and admiration of which to-day there is not an echo. All that is the fault of fashion. "Fashion—that is the enemy," to parody a famous quotation. As for myself, when I compose, it is always in view of eternity!

Those of my colleagues whom I admire particularly are Theodore Dubois, Chabrier, Ketten, Moszkowski, Schulhoff, Benjamin Godard, Albert Lavignac, Grieg, Raff, Debussy, Charles Rene, Galeotti, Francis Thomé, and the exquisite Chaminade—all of these take equal precautions to preserve their works from the ravages of time. What musicianship, what sincerity, what care for form and style, what research for novel harmonies one finds in their charming, and at the same time, highly pianistic works.

While I am writing this paragraph, it is announced to me that there is a new constellation on the musical horizon of composers for the piano. I am informed that these young artists will one of these days make themselves heard. So much the better, let them come. As I have not time at the moment to investigate, I give you here without reserve, all rights to the information. The names of these composers that have been given me are these: Messieurs Chopin, Schumann, Liszt, Stephen Heller, and Saint-Saëns!

I have done. Nevertheless, dear gentleman and charming ladies who read my words, if you still want something more from me, do not feel uneasy. You desire perhaps to know the influence of the B-flat clarinet upon the character of our mothers-in-law, or to know what I think of musicians of the "ultra-modern-style-advanced"—so advanced that the legs of a sexagenarian cannot follow them? These musicians who call themselves impressionists, naturists, verismists, symbolists, futurists and I know not what other ists, are, to my mind "*fumistes*." *Fumistes* in France are those who are self-convinced that they are in the van and those who are always so convinced we regard as snobs, or imbeciles, which is absolutely the same thing.

CONVENIENCE AND COMFORT IN THE HOME FOR RETIRED MUSIC TEACHERS.

In the November (All-American) issue of THE ETUDE a lengthy description of the Inaugural of the Home for Retired Music Teachers in Germantown, founded by the founder of THE ETUDE, was given in detail. The following description of some of the conveniences and comforts of the magnificent property which cost $200,000 was omitted from the previous account because of lack of space. The Home is now open for inspection and music lovers visiting Philadelphia may examine the building at any time by applying to the Superintendent at the Home (Johnson and Jefferson Streets, Germantown, Pa.).

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the Home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means of which the heart of Philadelphia may be reached in a comparatively short time.

The building sets back 100 feet from Johnson street. On the main street the building has a frontage of 154 feet, the southern wing extending 90 feet and the northern wing 138 feet. The architectural beauty of the building is scarcely suggested in the engraving presented herewith. It is three stories and basement in height. The exterior is Indiana limestone and gray brick, limestone being employed for the base columns, lines around the building, and the window frames. Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construction.

Sunlight and proper ventilation have been amply provided. Owing to the fact that the streets run northwest and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provisions for future roof garden, make the outlook especially attractive.

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spacious. The finishings are all in hard wood, the floors being quartered hard wood add an air of substantiality difficult to obtain otherwise.

The effective arrangement of the first floor makes provision for a colonial music room and library finished in white. The dining room is large and cheery. Here and there cosy fireplaces will be found. Looking through the music room surrounded by the porch one may gain a beautiful vista straight from the main entrance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in colonial white. The whole atmosphere is one of welcome, refinement and cheer.

PRACTICAL PROVISIONS.

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout, although provision has been made for the use of gas in case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperature all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are finished in fine white marble and have solid porcelain tubs.

The highest type of modern passenger elevator has been installed for the convenience of the guests.

One building contains a total of rooms for practice purposes, where the guests of the Home may enjoy their music without disturbing others.

On the south side of the main building, separated from the rest of the building by fireproof doors, is the complete infirmary for the sick. Here we find a nurse's room, diet kitchen, bath and toilet facilities and everything to lessen suffering and add to comfort.

Vitality in Teaching

By THOMAS TAPPER

To move forward with a shining light, we must keep our lamp trimmed and well supplied with oil. Then, if we are sure of the way we are to travel, we may confidently hope to complete the journey by taking one right step at a time.

In teaching music we too easily cease to be impressed by the beautiful art that enlists our service. Instead of ever remaining a more and more inspiring world of beauty and advancement, it becomes a complex of late arrivals, missed lessons, awkward hands, wrong notes, and children who would prefer to do anything else than study.

We blame the pupil, or the pupil's parents, or the times, or anything we can think of, always avoiding, however, placing the blame where it belongs, and that is on our own shoulders.

Nothing can ever be taught so that the teachers' gospel reaches another human being unless it proceed from a vital center. The teacher must be that vital point. In her there must be a never-lessening enthusiasm for her profession. She must never find its problems discouraging, but always inspiring. If the intelligence she is attempting to instruct is slow to respond, a greater call has been made upon her own resources. Proceeding thus, she is always greater than the problems that arise in her work. When the problems become the greater, she is no longer capable.

There is a very simple, and an equally beautiful, thought that the teacher must never forget, for it gives her an excellent plan. That thought is this: The human mind is a center of divine operation. Emerson has said this in these words: God can only express Himself through the thoughts of men. All teaching is this lofty expression. Anything less lowers the mental plan from a center of divine operation to a mechanism.

The beginning of all teaching lies in this mental attitude. It shows us that instead of being helpless and handicapped music teachers, with little to do, we are in reality stewards of a great power. It is incumbent upon us to learn how to use this power.

One of the greatest symbols that nature brings before us—begging us to look at it and read its message—is the cloudy sky after a storm. All the force of Nature is bent on clearing up and presenting to us the blue vault free and clear of all its recent disturbances. The mind passes through the same experience—and not until it has cleared away its last vestige of cloud is it really aware of its vaulted serenity.

Now this clarity comes about through education. The sun of intelligence will never shine in the teacher's life whose equipment is slight, or if it is not steadily increasing. The first essential is to attain as much education as possible, as thorough an understanding of music and its purpose as it is possible to get.

LEARN A LITTLE EVERY DAY.

And the second essential is: To learn a little every day as long as one lives. And for this reason: No teacher ever gave a lesson who could not find in it an open door to a new experience or a new idea. To get that experience and to comprehend this idea is the nugget of wisdom in the lesson. It is, in short, the reward for doing the service.

So ideal teaching in music is only possible to a teacher who has an ideal. And the next essential is to fix that ideal permanently, and to pursue it. Let us express it in these words: To listen to music and to seek for its messages. It is a speech of human kind to its own particular kin, and if we do not comprehend its meaning we are simply unrelated.

The circus was conducted for years as a one-ring show. It took a genius to expand it to a three-ring exhibit. And it was genius because it was new and unusual. Anything new and unusual, as a rule, springs from genius. It is expansion; and expansion is breaking away, for new things, from that to which we are accustomed.

The fourth essential of the teacher is to keep out of ruts. A rut has been defined as a grave with the ends knocked out. We must avoid that. And there are countless ways of expanding one's intellectual grasp of music. How can this be done?

To begin with, read it as plentifully as you read papers and novels. An apple tree will not produce fruit if it be planted in a four-inch pot. Nor can a teacher produce results in music if she be planted (that is, be fixed) in the few etudes and pieces that are common to a few pupils. The more widely and deeply she reads music (everything she can get hold of) the better for her. It will stimulate the imagination and awaken a train of ideas that will add Northern Lights to her teaching.

Then let her hear music well performed. I have a letter before me from a teacher who lives on a farm and rides from house to house to give a few lessons. "What can *I* do?" she asks. "I play little, and simply never hear music, and yet I am hungry for it." I should have no hesitation in advising this teacher to procure a sound-reproducing machine, and to select, with infinite care, a few records of great artists; then to study the music thus produced, with the score in hand. In this way she can become intimately acquainted with the works of the finest artists. This method of reproduction is becoming more perfect every day.

Then the teacher must read the thoughts of those who have written about music—just a few of the best. This is equivalent to companionship with those who know more than we know. There is nothing more worth while than the letters of the great composers, the musical writings of Robert Schumann, and the like. They tend to *establish* music in the mind as a distinct reality that is primarily a thing of beauty, and not primarily a thing to be sold.

SERVICE IS GIVING.

And lastly, whether she lives on a farm or in the heart of a great city, the music teacher is capable of *service*. Let her study service. The first result of thinking upon it will be this: To serve, one must know, and then one must be heartily willing. It is amazing what little whole-hearted giving of music we indulge in. A significant movement in Philadelphia is now in operation, that is distinctly a great example of this civic application of music.

A good teacher of music is a worthy community asset. If she serves the full circle of her utility she can assume and fill a place among her townspeople that they cannot afford to do without. There is not a town or a village in the United States that is not latently, at least, musical. Once show a community that it is a Sleeping Beauty, and that you, the Prince, can awaken it and teach it to express itself in tone, and you are become as valuable as the first selectman or the chairman of the Board of Health.

In most of our music teaching we do not see that the paths from our studio doors may be more numerous and stretch out farther. We travel in too few directions and we do not go far enough.

Reverting to the initial statement of this article, that the mind is a center for divine operation, is it not clear that the ordinary mode of teaching and living, with its ceaseless round of monotonous repetitions, is a failure to operate at the divine center? If we desert that vantage point we make our lives poor, and in so doing we cannot enrich the life of another.

VITALIZE THE STUDENT.

Now if there is any one thing aside from actual instruction that a teacher must do, it is to vitalize the student. Hence the teacher must be a high potential, and establish a reciprocal relation with the learner. This is an especially important point. The very realization of the mind as a divine center will generate power. It must thus be formed by thought and study, and then, in turn, it must pass along lines of conductivity to reach those who need to be quickened. Hence the teacher is not unlike a self-generating dynamo that reaches out to this and that and the other point, to make each glow with a light that is at once pure and satisfying.

The old saying that "the world is within us," and the more recent saying that "we must keep abreast of the times," are rare bits of wisdom. If we perceive both of these truths, we shall aim not only to do, but to be.

The young teacher is often given to misreading the great artist. As one listens to Paderewski or to Madame Sembrich, or to other artists of their kind, it seems their art is so natural that no effort is required to produce the marvelous effect. And yet the truth is—that unless these artists steadily and persistently work, unless they keep on pursuing the ideal they never attain, the public would quickly detect their lack of devotion and desert them. We are prone to think that significant people are of different clay, when the fact is, they *mold* their clay differently.



Leopold Auer's Cardinal Principles of Violin Playing

By the Famous American Violinist

FRANCIS MACMILLEN

[Mr. Macmillen is one of the most distinguished of the small but increasing band of American violinists who have attained a well-deserved place in the front rank. He is peculiarly well fitted to speak with authority upon the methods of Leopold Auer, as he studied with him only after he had already studied with many prominent teachers and established a fine reputation. After his initial work in America, four years of which was with Mr. Robert Braine, editor of the Violin Department in THE ETUDE, Mr. Macmillen studied with Joachim in Berlin. Then he had brilliant success at the Brussels Conservatory under César Thomson, and although his concert successes had already begun, followed this up with the study of modern German methods. Not satisfied to rest at this point, however, he gave up a year for yet further study with Leopold Auer, the teacher of Mischa Elman, Kathleen Parlow and others. His enthusiasm for Leopold Auer, therefore, is that of a mature artist well qualified to judge, both by personal experience and by comparison with other teachers of the highest standing.—EDITOR OF THE ETUDE.]

THE Auer method of violin playing is based on the assumption that tone is the paramount thing. In this primary hypothesis he differs from every other violin school in the world. Evey other system is based on the assumption that technic is the paramount issue. With them, it is customary, if the possibilities of the pupil require it, to sacrifice tone for technic. The opposite invariably is the case with Auer. He, if necessary, sacrifices technic to attain tone. With this fact in mind—that tone is the first and paramount requisite of good violin playing—Auer proceeds along the most intricate scientific lines to bring about the above result in the pupil's playing.

There are three salient principles in his method which may well be called his cardinal principles.

THE FIRST PRINCIPLE.

First, the manner of holding the violin. Instead of being pushed tightly against the side of the neck and held in place by the chin, the violin is set solidly upon the collarbone. Then with the left hand it is elevated to a high and frontal position, held in place on the collarbone by a downward pressure of the left hand. The scientific reason for this may not be apparent at first, particularly as on first attempts to so hold the violin, the pupil invariably finds it almost an impossibility. Yet under the old system—a method taught almost universally by violin instructors—the violin must perforce rest for the major portion of the time on the shoulder, thereby coming in contact with the clothing. In ninety-nine cases out of a hundred the pupil allows fully half of the back of the violin to touch his clothing, applying thereby a huge mute to his instrument. It is obvious, therefore, that at least one quarter of the natural tone of the violin itself is destroyed even before the executant plays a note. I can explain the manner of holding the violin in no better manner than to refer you to the accompanying photograph, which happens to be of myself. The position of the violin would be just the same, however, if it were a photograph of any other real Auer disciple. All of them hold the violin alike and all start at least with the entire natural tone of the violin as a basis to work upon.

THE SECOND PRINCIPLE.

The second cardinal feature of the Auer system is the method of using the left hand. It must be apparent to even the laymen that the largest tone it is possible to produce from any stringed instrument comes from the open string. To produce a similar tone from a stopped string Auer, in perfecting his method, sought to reproduce in playing stopped notes, conditions on the violin fingerboard as nearly as possible identical with those which exist when the string is open. To do this, he took into consideration conditions which exist at the bridge and the nut. He found that the open string when vibrated was held firmly in position by the notches in the bridge and the nut. How was he to reproduce these conditions on the fingerboard with only the end of the finger to work with? Obviously, not by the method usually employed, that of allowing the finger to fall on the fingerboard with the natural weight of the finger, supplemented by a moderate pressure—this is the method universally taught in Europe



FRANCIS MACMILLEN ILLUSTRATING THE AUER METHOD OF HOLDING THE VIOLIN.

and America. On the contrary, Auer found that in order to hold the string as firmly in position when playing a stopped note as it was held when playing an open note, by the notches in the nut and bridge, almost superhuman pressure was required. In short, half of the secret of the beautiful big luscious tone which accomplished Auer pupils possess, is found in this tremendous pressure exerted on the strings by the fingers of the left hand. Just while I am on this point, I might add that this pressure of the fingers is not attained by grasping the neck of the violin tightly in the palm of the hand and then using the wrist as a lever to force the fingers down. On the contrary, to be correctly performed, the strength and pressure must come entirely from the fingers themselves—quite difficult, I assure you, and a method not easily acquired. It has this advantage, however—when once acquired, providing the method of using the bow, as I am about to describe, is properly attained,—the result comes in the form of this wonderful tone, without which, no violinist nowadays can hope for anything but mediocre success.

THE THIRD PRINCIPLE.

The third cardinal principle with Auer is the manner of using the bow and the bow arm. It is universally taught throughout Europe and America, that added tone must be acquired through added pressure of the bow on the strings. With Auer, this much-sought-after tone is produced by a diametrically opposite use of the bow. At no time does he permit of a heavy pressure of the bow, except as here prescribed—as the bow advances beyond the middle of the bow in a down bow stroke, the pressure is slightly increased. Any violin player, however, will recognize the fact that, even though there is an added pressure at the point of the bow, he is, as a matter of fact, actually not exerting any more pressure on the strings than he does when playing at the heel or middle of the bow. This is due to the natural physical inability of any violin player to exert the same pressure when playing at the point of the bow as he is able to do when playing at the heel. In short, the Auer method does not take into its scheme of things a heavy pressure of the bow, at any time. Increased tone with Auer, is produced by increased pressure of the fingers of the left hand on the strings and not by added pressure of the bow on the strings. And just here enters a most peculiar feature—when playing pianissimo, the pressure of the fingers of the left hand must be the greatest. A little thought on this subject will make it perfectly clear why this requirement is necessary. It is on pianissimo notes that most violinists fail. This failure almost invariably is due to the inability of the pupil to hold the string firmly on the fingerboard, particularly in playing high notes. And right here enters another little touch of Auerism—in playing high notes on the "E" string not only should the pressure of the fingers of the left hand be tremendous, but the pressure of the bow should be correspondingly light.

This covers, in a general way, the three salient features of the Auer system—correct position of the violin, that all of the natural tone of the instrument may be available to the player; enormous pressure of the fingers of the left hand, that conditions appertaining to open and stopped strings may become, as nearly as possible, identical; and last—the light bow, that the strings may vibrate to the fullest extent, care being taken not to carry the pressure of the bow to a point where the vibrations of the strings are "choked," a condition which invariably results in "scratching," a fault which, coupled with playing out of tune, constitutes the highest form of violin criminology.

Aside from these three cardinal features, there are several side issues. In bowing, Auer requires that the main portion of the strength applied with the bow, shall come from the forearm. While this use of the forearm gives added breadth and strength to the pupil's playing, it has an even deeper motive. One of the great weaknesses of most violinists lies in their inability to exert as much strength on an up bow, as they do on a down bow. In the ordinary player, it is found that the tone he is able to produce on an up bow is about half what he is able to produce on a down bow. Obviously, then, if we divide the up and down bow into a total of four parts, it will be found that a player who has just half as much tone on the up bow as he has on his down bow has, in reality, lost a quarter of his tone. It is equally obvious that, if he can acquire strength on the up bow equal to that on the down bow, he will have regained this quarter. Auer pupils, therefore, invariably accentuate the up bow.

Another interesting little feature is Auer's method of playing runs. A run up—and these are ironclad rules with him—is played with the down bow, the object

being that, when the top note at the top of the "E" string is reached, the bow will be at its point on the string—a condition, provided the rules governing the lightness of the bow and the pressure of the left hand fingers have been followed out, which produces a clear, pearl-like note, that rings out triumphantly. Conversely, a run down, is always made with an up bow.

CHORD PLAYING.

It is in the playing of chords that Auer's method produces effect of general excellence. First, the tremendous left hand pressure is applied, then the light bow. To this bowing, however, is added a peculiar sweep, which consists in not only drawing the bow across the strings, but in a simultaneous backward sweep of the elbow, which gives added reasonance and clearness to the notes.

To return to the matter of bigness of tone, that is, that part of it which is attributable to the bow. In playing forte, the bow is drawn across the strings as close to the bridge as is possible, ability to perform which without producing a scratch requires a great amount of practice. Conversely, pianissimo notes, should be bowed away from the bridge.

Auer's best disciples surprise their hearers by this wonderful ability to jump from a tremendously forte passage to an equally amazing pianissimo note. In many cases, they accomplish this seeming marvel by adroitly lifting the bow from its position close to the bridge and carefully placing it a couple of inches away from the bridge. Of course, this requires great skill but it is only one of the amazing but at the same time scientific principles of violin playing which Auer has discovered. That he is undoubtedly the greatest living pedagog of the violin, few will dispute when once they come in touch with him and his marvelous system. Personally my studies, prior to my coaching with Auer, brought me under the tuition of Carl Markees, Dr. Joachim, Karl Halir, Cesar Thomson and Carl Flesch, thereby giving me a thorough insight into all of the great schools of violin playing. I can say frankly, however, that Auer, both from the standpoint of his method and of his personal manner of teaching, is in a class by himself. While others may have the ability to accomplish a great deal on the violin, it has remained for Auer to get all that there is out of the instrument.

The question naturally arises, following an assertion of this kind, are all the great players of the day Auer pupils? And, if not, how does it happen that some of them are able to produce this beautiful tone which characterizes the playing of the leading exponents of the Auer system. This is very easily answered. Most of them, either by nature have the Auer system in their fingers or through their mentality have made discoveries similar to those made by Professor Auer. Take Ysaye, for instance; he is not an Auer pupil yet he has the magnificent tone. And, I might add, though he probably isn't aware of it himself, he produces it in identically the same manner as the Auer pupils. The explanation is very simple. Ysaye physically is an enormous man. He weighs at least 225 pounds and has a wrist and forearm which would excite the envy of a boiler maker. The result is but natural—the very fall of his fingers on the strings, even though the natural pressure and weight of the fingers only is applied, is equal to the utmost pressure which a man of 125 to 150 pounds is able to apply.

HARMONY THAT IS NOT HARMONY.

It is reported that Moszkowski has announced that he will take no more pupils in harmony or composition. This same statement attributes the reason to the fact that the pupils themselves refuse to be properly taught. They do not wish to be bothered with rules any more. Why rules indeed when Debussy, Reger, Scriabine, Strauss, Satie, et. al., can apparently light on any part of the keyboard with the demoniacal grin of a gargoyle and remake harmony with each new talon full of notes. Moszkowski has no patience with this. Schoenberg and Scriabine are to him madmen and the works of the newest of harmonic anarchists Erik Satie seem the worst of all. The titles of his pieces printed in *Musical America* are bad enough "Prelude for a Dog," "Piece in the Shape of a Pear," "Dance in Memory of a Great Sorrow," etc., etc., *ad nauseam*. Perhaps the symphonic poem of tomorrow will be "Pean to a Mustard Plaster"—that at least ought to draw all the notoriety the most sensational modernist could desire.

A Plea for "The Most American of Instruments."

By ARTHUR BIRD.

[The following article from Mr. Arthur Bird the well-known American composer long resident in Germany deals with what the Germans call the harmoninm and what we call the "reed organ." Of course Mr. Bird has reference only to the better class instruments. Some years ago there were makers of reed organs who put out boxes "of wheezy, scratchy sounds" without even as much tonal charm as a bagpipe. However, as Mr. Bird notes it was the American manufacturer with his superior instrnment who standardized the instrnment. Mr. Bird has himself written music in very modern style for the harmouium.—EDITOR OF THE ETUDE.]

THE principal reasons why the harmonium has not gained the place it most certainly deserves in every music room are the following:

FIRSTLY: Until recently there was no original music composed especially for it—this means, of course, music of any artistic worth whatsoever.

SECONDLY: Most people thought, and many think today, that playing the harmonium is like eating ice cream or untieing a knotty riddle in the Sunday newspaper—viz. it is an agreeable way to wile away time in lieu of something better.

THIRDLY: Through want of proper music and real players nobody had the slightest desire to hear or took the faintest interest in the nicely polished box in the dusty corner, which was considered more a piece of furniture than a classical musical instrument. Even worse than all this, it became more and more a much abused instrument, good enough for anything except that for which it was invented. In fact, it became either a drawler, which made people weary and forlorn, or, what was ten times as ignominious, a shocking imitation of the obtrusive street organ.

FOURTHLY: Everybody who was old enough to know he had eight movable fingers and two thumbs maltreated it the way an urchin teazes a good-natured cat or dog. It was not even safe against the barbarous assaults of good, bad and indifferent piano players, whose natural brazenness and musical imbecility told them that a keyboard is a keyboard. Somewhat like a clarinetist attempting to play the flute on the principle, holes are holes!

The first practical step to give the harmonium, this perhaps most American of instruments, a universal character, was made, strange to say, by a German, Paul Koeppen, of Berlin: where he died last year. He proposed the idea of building all harmoniums on the one general American principle of Estey, Mason & Hamlin and others. This was, after much controversy, unanimously accepted by all manufacturers in Germany, namely, 5 octaves F-F, dividing point B C, placing stops in like positions according to size of instrument. Using the same names for stops of like tone and character. He called this "The Normal Harmonium." This was a great stride forward, for heretofore it was utterly impossible for even a good player to play a strange instrument prima vista, as some were C-C, others F-F, to say nothing of the diversity of stops, their positions and compasses. It is needless to say here that music written expressly for a C-C harmonium cannot be played on an F-F one, so that a player having studied his piece on the former, or vice versa, cannot play it on the other, and if placed before it suddenly might just as well, or even better, sit down to a sewing machine.

NEW MUSIC FOR THE HARMONIUM.

After bringing about this uniformity of instruments Koeppen's next great deed was the founding of a new and original music written expressly for the instrument. Until then the whole literature having been a multitude of miserable transcriptions and worse arrangements. Nobody seemed to have thought that the harmonium should have its own special literature as well as the piano, violin, flute, etc., etc.

This original music was carefully registrated by the composers themselves, so that everybody, according to proficiency and grade of difficulty, could play it almost at sight. Leave the average amateur to his own judgment as to the registration, and ten to one he will make the sublime ridiculous. Even many professionals do not always show they are blessed with an over-amount of good taste. By registrating everyone knows at once how the composer wants his music played. Another great advantage of careful registration is that the notes can, and must be, played as they are written, not as they sound. A good, or even moderate player, is not obliged to confine himself to the prescribed registration of the composer, which only tells him what the composer's idea was, and with this as a guide he can change it according to his more or less good or bad taste. All instruments being built uniformly enables one, after having mastered a piece, to play it immediately on any instrument without first asking, "Woher es Kam der Fahrt, noch wie sein Nam' und Art. From which world's part it came, or what it's race and name." The German Emperor demonstrated last year his interest for harmoniums and his admiration for those of American make, by ordering one from the agent of a well-known American firm for his castle Achileion on the Island of Corfu, where he spends two months every year. In doing this he not only ostentatiously paid a happy tribute to the harmonium as an instrument and its incomparable superiority over every small pipe organ, but showed, by his choice, how highly and unrestrictedly he esteemed the American guild as a whole and the lucky firm in particular.

We of the guild are proud of this recognition, and sincerely hope the harmonium will ever remain that which it is, and that for which it was intended, namely, a modest but most worthy substitute for many a king of instruments.

A NOTE OF THANKS

THE ETUDE DESIRES TO THANK ITS MANY LOYAL FRIENDS FOR THEIR MOST ENTHUSIASTIC AND CORDIAL LETTERS PERTAINING TO THE "ALL-AMERICAN" ISSUE OF LAST MONTH.

WE ARE GLAD TO LEARN THAT SO VERY MANY HAVE RESOLVED TO SAVE THE ISSUE FOR REFERENCE PURPOSES. WE ALSO WISH TO EXPRESS OUR APPRECIATION TO THE ETUDE FRIENDS WHO SENT OUT POSTALS TO INFORM OTHERS OF THIS ISSUE.

THE "ALL-AMERICAN" NUMBER REPRESENTED A NEW STEP IN THE LONG AND SUCCESSFUL PROGRESS OF THE ETUDE. SUCCEEDING ISSUES WILL CONTAIN SIMILAR EDITORIAL FEATURES. THE JANUARY "HOLIDAY" NUMBER FOR INSTANCE INCLUDES, AMONG OTHER EXCELLENT ARTICLES, SOME DECIDEDLY INTERESTING VIEWS OF THE SUBJECT "WHAT IS EXPECTED OF THE YOUNG AMERICAN COMPOSER OF TO-DAY" FROM MRS. H. H. A. BEACH WHOSE MUSICAL TRIUMPHS IN GERMANY LAST SPRING SHOULD BE A MATTER OF PRIDE TO ALL AMERICANS.

Artistic Piano Touch and How to Achieve It

By the eminent American Composer Pianist

HENRY HOLDEN HUSS

[EDITOR'S NOTE.—This article is the second section of an interesting discussion of one of the most important phases of piano playing. The first section appeared in the "All American" ETUDE published last month. We advise our readers who may have missed the first section of this important article to secure it by all means.]

Artistic touch, as I have above noted, needs the personal demonstration of the teacher; one can, by diagrams, pictures and explanatory notes, get to a certain point, and then the teacher must sit down at the piano and demonstrate. But as I have said before, emotion and muscle must be combined to form a beautiful touch, and so, be the finger and arm muscles ever so beautifully used, it is all in vain, unless in playing there is a poetic impulse, guiding the dynamics, *i. e.*, the accents, the delicate crescendi and diminuendo, etc. We must now add another element—the artistic use of the pedal. A singing touch is often very ineffective if the damper pedal be not applied to give an additional lease of life to what is otherwise like the Aphoridæ (insects who live only a few hours). To drop simile, the piano tone begins to die as soon as it is born, and very often needs the damper pedal to give it an additional lease of life and buoyancy of vibration. But, you say, with righteous impatience, "any beginner knows this, why cumber your page with stale platitudes?" Not so fast, my friend! You are perfectly right, but you miss my point; because, like many another ardent and enthusiastic spirit, you interrupted me too soon. Granted that any beginner knows that it is necessary to use the damper pedal frequently, the trouble is, notwithstanding that a pianist has a beautiful touch, this same beautiful touch will not achieve its full effect unless amplified and floated, as it were, by artistic and subtle pedaling. It is astonishing, in this year of Grace 1914, to find clever pianists showing a lack of understanding of the use of the pedal, in two ways. The more flagrant crime is the obviously false and forced marriage (ye gods! Must I confess it?) of harmonies that were never meant to sound together. This class of musical "gunmen" includes at unfortunate and excited moments some otherwise fine pianists—who, of course, offend by this error even the unwashed gallery-gods. But I wish especially to speak of the second class, who do not use the pedal when all the laws of nature and art require that they should.

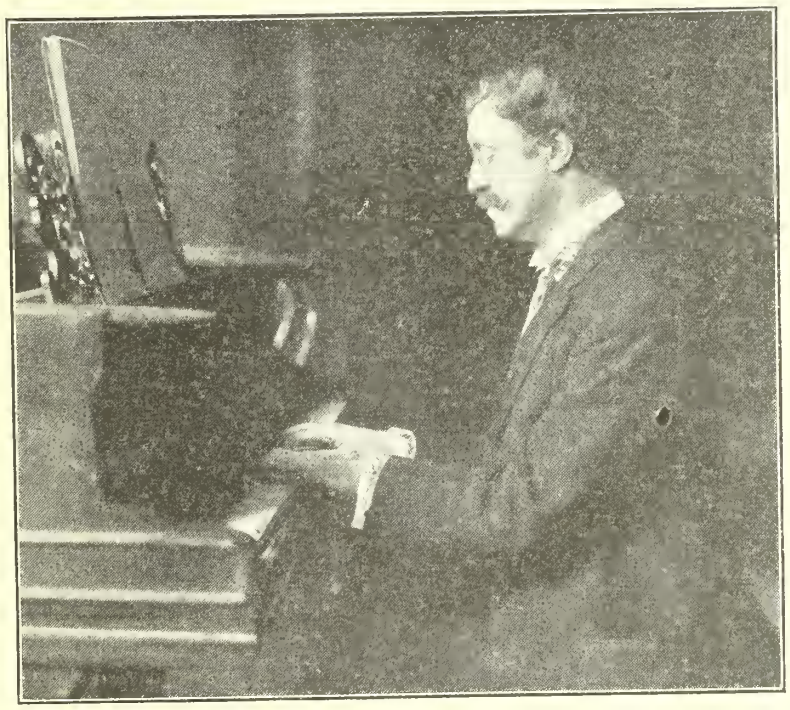
There is a crying necessity for more subtly edited editions, as regards modern pedaling, of the masterpieces of the classical and romantic schools. You say "Name a model." Well, I will. Just examine the too much played Rachmaninoff *C Sharp Minor Prelude*, so carefully edited by Siloti. Even some modern editors of excellent repute, whose names are almost household words, when they edit certain phrases in Chopin and Liszt, seem to fail in marking some passages correctly. To be specific: many modern piano effects consist of a rich harmony in the bass, with a number of passing tones in the treble, and now comes the crux of all this digression about the pedal: If, as many editors mark it, the pedal is changed as soon as the treble passing tones appear, the effect of a beautiful tone production is all but nullified, because the rich harmony of the bass is not supporting the passing tones and giving them buoyancy, and life, and color. I reiterate: a beautiful touch is often of very little use, unless one knows how to pedal properly.

We begin now to see what a complex subject piano touch is. But let the earnest piano student not despair; many a person, as we all know, has by natural instinct a musical touch, which only needs cultivation and development to flower into artistic beauty. You will perhaps remember the naive character in one of Molière's comedies, who wanted to be considered literary, and was overjoyed when an author told him that he had unconsciously been speaking *"prose"* all his life!

EMPHASIZING A SIMPLE TONE IN A GIVEN CHORD.

One further element that contributes very much to the production of a beautiful touch is the ability to play the melody, specially in the upper tones of chords, more prominently than the rest of the harmony. A useful little exercise for this purpose is to play triads in this manner:





HENRY HOLDEN HUSS AT THE PIANO.

A curious instance of a great, analytical and highly intellectual pianist, whose touch was often harsh and unsympathetic, because he did not use his muscles in a relaxed manner, was that of the eminent pianist and still greater conductor, Dr. Hans von Buelow. I remember distinctly, although I was only a young fellow at the time, how, when he played forte passages, his whole frame was so rigid that even the cords of his neck protruded in a distressingly tense manner. I find that cultivating the proper relaxed condition of the playing muscles of my pupils not only forms the proper touch and technique, but does more than this: it materially assists in abating and controlling nervousness. I have not the least doubt that Dr. Hans von Buelow would have been very much less nervous if he had used his muscles in a normal, easy, modern way. It is interesting to note that Frederick Wieck, Clara Schumann's father, was a man 50 years ahead of his time on this subject in many of its ramifications. He believed in what he called "kneading the tone," what we call pressure touch, and this at a time when the majority of the pianistic lights of that period had not the slightest conception of this way of playing. The beautiful, round tone of Mme. Clara Schumann was a triumphant demonstration of his way of teaching.

If you would have a beautiful touch, go and hear critically—whenever you can—the great pianists who have a sympathetic singing tone, such as Paderewski, Josef Hofmann, Harold Bauer, Gabrilowitsch, Mrs. Zeisler, Rudolph Ganz, etc., etc. Observe how they make a prominent tone of a melody vibrate, by pressing the key by the combined finger and arm touch (to which I have already alluded), and how this tone is floated by the use of an exquisitely controlled pedal, and, above all, how the inner glow of a highly intellectual and cultured mind dominates the whole conception of the composition.

Students are too prone to think of a beautiful touch and artistic delivery as isolated products of narrow, specialized study; *not* so. To be an artist in the true sense of the word is to be broadly cultured, to love, study and recognize true poesy, whether we find it in nature (in a marvelous sunset, a flower, a snowcapped mountain), in a great picture or a noble statue; in an exquisite poem, in a subtle essay; in wonderful music, in an impassioned drama, or in the study of human nature. All these and kindred helps go to the making of a real artist. One practical observation: The young man or young woman, who would be a real artist, must, in addition to talent, have a healthy, normal and sane personality, and a healthy, normal and sane body. If it be more difficult than ever before to achieve great eminence in art nowadays it is also nowadays easier than ever before to achieve (a glorious thing!) the full development of one's God-given powers, because we understand now how to teach these higher artistic things belonging to full development. By our very subtlety, we have become simpler in our methods, because we have discovered the normal way of doing and living. Would that we could always live up to the light we possess!

Now a few words in closing (as the preacher says when he observes that his hearers are getting restless); you remember Robert Burns' apt aphorism "Oh! wad the gods the giftie gie' us, to see oursels as ithers see us"; now *we* may paraphrase this into "Oh wad the gods the giftie gie' us to hear oursels as ithers hear us!"

Dr. Hans von Bülow made the same point when he said "One of the most important things a student can learn is to listen to his *own* playing so as to know exactly *how* he is playing." Have I mentioned one very practical but *very* necessary element in this question of acquiring a beautiful singing touch? It is this: The student *must* MUST have a really good piano to practice on, and take his lessons on. We read in Holy Writ "Ye cannot gather figs from thistles," and so we assert most positively; neither can a student be he ever so talented and industrious acquire a beautiful touch if he habitually practices on a miserable, cheap, out-of-order piano.

Now to sum up: Richard Wagner's ideal in his later Music Dramas was the union of many arts: of music, poetry, acting, painting and sculpture, so in the acquirement of what is called by the world "a beautiful singing touch" many things must be united: proper muscular action, taste, judgment, subtle pedaling, intellect and practical conception.

Just as the writer who speaks to the heart is sure to please, so is a composer who gives the player something which he can not only play and enjoy himself, but make others enjoy too.—ZELTER.

European Musical Topics in War Time

By ARTHUR ELSON

IN the *Monthly Musical Record* is a timely article by J. S. S. on battle tone pictures. These date back to 1515, when Jannequin, an enthusiast for program music, wrote a piece depicting the battle of Marignan, fought between the French and the Swiss. Jannequin is the composer who forestalled Charpentier by introducing street noises into his *Cries of Paris.*

Perhaps even earlier war-pictures existed. There is a ballad describing Edward III's victory of Halidon Hill, in 1333; and his minstrels played appropriate music at his entry into Calais, in 1347. It may be that the program idea entered into these

William Byrd wrote a harpsichord piece portraying a battle,—a rather difficult feat on that light-toned instrument. Beginning with *The Marche before the Battell,* it depicts the summons to fight, the march of footmen, the march of horsemen, trumpet calls, an Irish march, bagpipes, drones, and other instrumental effects, the fight, the retreat, and a *Gatliarde* for the victors.

Kotzwara composed a tone picture of *The Battle of Prague,* fought between the Prussians and Austrians in 1757. This has the naïve effects of rapid passages for musketry, heavy bass notes for cannon, and scales for the advance of troops. It ends with *Heil dir im Siegerkranz,* which is the same tune as *God Save the King* and *America.*

Somewhat similar in its realism was *The Siege of Quebec,* published in 1792 by Clementi's pupil Krifft.

Ten years before this came an orchestral work by Kloeffer, entitled *Die Schlacht.* This had a prologue in various *tempi;* terror-inspiring music at the head of the advancing armies; and "two different marches, with alternate artillery and musketry fire." Then come a council of war, with a recitative; the charge of the cavalry; the clash of weapons; the groans of the wounded; and a celebration of victory.

The list should have included Beethoven's *Battle of Vittoria.* Great as Beethoven was, he was not above catering to the popular taste, both by this piece and by the thunderstorm in the *Pastoral Symphony.*

Another piece that might well have been mentioned is Johann Christian Bach's *Battle of Rossbach.* The "London Bach," as he was called, was one of the earliest devotees of the piano; and this piece may be given on the piano as well as on the harpsichord. The usual marches, musketry, cannon, and so on, are duly labeled, in French phrases placed above the notes. But the writer of these phrases, whoever he was, came to grief over the cries of the wounded, which he entitled "Les L'Amendations des Blessés." Amendations are not lamentations, and the wounded do not generally "amend" until they reach the hospital.

Liszt's orchestral *Battle of the Huns* was inspired by Kaulbach's picture of that name. It is made symbolical of the fight between Christendom and Heathendom, the former being represented by the chorale *Crux Fidelis.* Another musical conflict is found in Tschaikowsky's *1812 Overture,* where the *Marseillaise* is driven away by the Russian National Hymn. The work is supposed to picture the battle of the Borodino; in which case the Russion hymn, composed in 1863, is certainly an anachronism. Strauss treated an imaginary battle with tremendous force in his *Hero's Life;* which makes this composer the logical candidate to picture the German siege-guns in the battle-piece of the future.

SOME ANCIENT EGYPTIAN 'NOVELTIES."

Schliemann has been exploring in Egypt, and brings word that the ancient Egyptians used harp-strings of human hair, and had orchestras of about seventy instruments, and dancers and musicians who had to abandon their trade when past their best work. The first point shows that human hair was once even more valuable than at present. The old orchestras are a rather hazy matter as we can not do more than guess at the music, even when we know the instruments. The custom of having performers give up their work when past their time permitted them to change their trade, if we call music a trade; but many did not care to outlive their decline in glory, and committed suicide. That custom, too, seems to have its advantages, and could well be applied to the present era. Think what would happen if our opera stars had to go out of society when they began to deteriorate. How many well-advertised careers would be cut short, how many able press-agents thrown upon the mercy of a cold and unsympathetic world! Patti's long string of farewell tours would not have materialized; and there would be no more trading upon reputation.

But we are wandering from ancient Egypt. In spite of the suicides, Egyptian music was probably a cheerful affair. Egypt originated the saying "Eat, drink, and be merry, for to-morrow you die." This idea was expressed in the song of Maneros, sung at banquets with a corpse brought in to enforce the lesson and show the transitory nature of pleasure. The Greek Skolion, or banquet song, was borrowed directly from this.

Music probably played its part in the building of great structures, like the temples and pyramids. The thousands of workmen may have been guided in their exertions by some rhythmic song, just as the sailors of recent times were made to pull together by the rhythm of the "shanteys." It is possible that leaders of the song were stationed about at intervals, giving the time by clapping their hands. The biblical expression "Sing joyfully and clap your hands" does not refer to applausive clapping, but to time-keeping. Some claim that the sistrum, or set of metal bars in a frame shaken rhythmically, was used for labor-guiding purposes.

The harps of ancient Egypt, like all those of antiquity, did not have the pillar of the modern instrument, and may have been somewhat weak and low-toned. They came in various sizes, however, and some of the smaller ones must have been high-pitched. Primitive instruments of the guitar, mandolin, and lute type existed in ancient Egypt. One form was the psaltery, a plucked instrument which, in company with its relative the dulcimer, led eventually to the piano. But the early psalteries were practically guitars, and the dulcimer, with strings struck by a hammer, developed at a later date. The lyre was adopted in Egypt as early as the eighteenth dynasty. Legend states that stringed instruments were made by Thoth (Hermes), who found the shell of a dead tortoise in which the dried tendons gave a tone when struck by his foot.

Flutes existed in old times, and the relics in certain early Egyptian tombs include flutes that can give a complete diatonic scale. The flutes were of various sizes.

Among the percussion instruments were wooden clappers, and several sizes of drums.

The old Egyptian pictures show actual conservatories, where dancing, singing, and playing were taught, and lunch-rooms existed in them. It is not likely that the Egyptians had any real system of harmony, in spite of their large orchestras. Yet they had some theoretical knowledge, and Pythagoras probably obtained his musical system from Egypt.

CERTAIN OLD LUTE PLAYERS.

In the *Quarterly Magazine* is an article on certain old lute-players, such as Robert Ballard and François Pinel. The former published a tablature in 1612, the latter flourishing later. Dowland and Ford were the great English lutenists and lute composers. Their advent, in Elizabethan times, was at the culmination of the lute's importance.

Instrumental music has sought expression in various ways. The jongleurs of the troubadour times and later were wandering minstrels who tried to show their skill in various ways. Keyed instruments did not come into common use until well along in the fifteenth century. The lute became important in the period between these two epochs.

Lute music was graceful and dainty enough, as may be seen from some of the lute accompaniments of Shakespeare's time.

Tablatures are merely methods of representing music by other means than notes on the staff. The lute tablatures consisted of numbers showing the position of the fingers on the different strings.

The lute had from six to thirteen tones with pairs of strings for nearly all of these. It was quite a task to tune the large lute either for new keys or to prevent sagging; and Mattheson claimed that if a lute player lived to the age of eighty, he must have spent sixty years tuning his instrument.

The music of the lute composer was really too good for the instrument. The same is true of the English virginal pieces of Shakespeare's time. The latter were written for the tiny type of spinet that was enclosed in a portable box laid on a table; yet they showed a dignity of style and breadth of idea that were truly remarkable. This English school, strange to say, was somewhat of a side issue in musical development, although antedating the harpsichord work of Couperin, Scarlatti, and other seventeenth-century leaders.

NOVELTIES OF THE MONTH.

The novelties this month are chiefly orchestral, and come from the Queen's Hall programs in London. Liadov's early *Fragment from the Apocalypse* is held to be scarcely up to its subject in impressiveness. Stravinsky's *Scherzo Fantastique* is a youthful work, dating from the time when its composer had not yet "found himself" (some would say "lost himself") in the mazes and mysteries of modernism. It is a work of brightness and charm. An orchestral Suite by the Hungarian Bela Bartok is based somewhat on folk-music, but treated with too much elaboration. Another Suite, by Florent Schmitt, is of light and waltz-like style, and far different in character from the *Tragedy of Salome* with which he stunned American audiences recently. Kathleen Bruckshaw's piano concerto is musicianly, if not deeply imaginative. Percy Pitt's ballet suite *Sakura* has an eloquent *Pas d' Action* and a very popular waltz-finale.

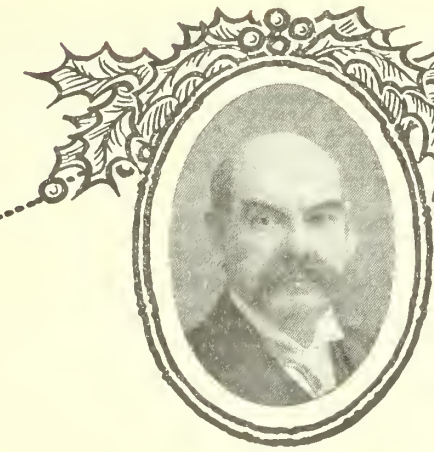
The novelist who dabbles in music is with us again. In *Ashton-Kirk, Special Detective,* we read that the sleuth-hero found signals given by harp-wires strung so tightly that they sounded above the limits of human hearing. When these strings were touched, they made others vibrate sympathetically, thus completing the signal. But this synchronism was supposed to travel from a harp in a room to another harp outside a wall surrounding a large courtyard. In reality the high tones have little penetrating power, and any such sympathetic vibration would be imperceptible to the fingers at more than a few yards' distance,—and not courtyards, either.

A NEW RELIGIOUS DRAMA.

Most interesting among stage works, however, is Glazounoff's incidental music to the Grand Duke Constantin's drama *The King of the Jews,* the work as a whole being called sometimes a drama and sometimes an oratorio or passion play. The music is built on a grand scale, with powerful orchestral expression, and gives a good contrast between the storm and stress of the opening acts and the lyrical sweetness of the finale. There are eleven separate numbers, as follows:

1. Overture to Christ's entrance into Jerusalem, with effects seeming to come from a distance and grow nearer, and a choral finale of hosannas and hymns of praise.
2. A strong *a capella* Song of Praise by the disciples.
3. An interlude at Pilate's palace, portraying the power and grandeur of the Romans.
4. A sunrise scene, with fanfares of the Levites in the temple.
5. A finale for the second act, including the strong chorus "His blood be on us and our children."
6. Interlude for the third act, a sort of funeral march to Calvary.
7. The same, contrasted with light, wanton music from the palace.
8. Dances of the Syrian slave-girls at the palace, interrupted suddenly by the storm and earthquake of the crucifixion, which in turn is followed by the clearness of day.
9. Music for Easter eve.
10. The same continued, with a shepherd's song.
11. A hymn celebrating the news of the Resurrection.

Many of these numbers are well fitted for symphony concert programs.



Musical Frauds and Fictions

Written especially for THE ETUDE

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

THE art of music abounds in falsities of various sorts, but above all in the incidents pertaining to its history. All history is seasoned with pretty stories, from Alfred and the cakes to Washington and his little hatchet—tales invented to make the study of history a little less deadly dull than it is and the personalities of musicians a little more interesting than they are. There is no harm at all in this and I should be the last to seek to quarrel with innocent fiction of the kind. It does no one any harm, for instance, to believe that Porpora taught Cafarelli one single page of exercises for 5 or 6 years and then said "Go, my son; I can teach you no more: you are the greatest singer in Europe!" Nor to believe that once when Pacchierotti was singing the orchestra failed to come in with the accompaniment and upon the singer asking the conductor what was amiss the reply was "Sir, they are all weeping!" These tales were probably invented or perverted from truth by the singers themselves—or their advertising agents—and could have been very differently told by the teacher or the conductor. Still, as I say, there is no harm in such anecdotes except when an amateur collects them, gives them a fresh coat of paint and calls his book a history of music. But it is not quite so innocuous when the compositions of one man are ascribed to another, giving this latter a spurious fame. Strange to say it has happened in the case of almost every composer of note that some piece has been ascribed to him which has added considerably to his reputation, yet which he never wrote at all.

THACKERAY'S FAMOUS MUSICAL FICTION.

Taking the names of the composers alphabetically, to avoid any jealously, I would first admit that there are no spurious, nor even doubtful, works of any importance claiming to be by John Sebastian Bach. He escapes better than the next great B, Beethoven. A piece called *Beethoven's Adieu to the Piano* was for many years to be seen in the music shops. It had a funereal cover, but I never saw the inside nor I am sure did Beethoven. There was also a piece with an amusing history, called *The Dream of St. Jerome.* Thackeray, in his novel of *Philip* had occasion to say (*v.* chap. 32) "There sat my own wife, picking out that *Dream of St. Jerome* of Beethoven, which Charlotte used to play so delicately." Knowing himself to be no musician the author invented this imaginary work quite in fun. But his numerous lady readers besieged the music-shops with inquiries for Beethoven's *Dream of St. Jerome* till one of the more enterprising rose to the occasion and had a piece vamped up from one of Beethoven's sacred songs, labeled it with this attractive title and sold it for many and many a year to good profit.

It is generally believed that Brahms composed the well-known Hungarian Dances which did so much to popularize his genius. This is not the case: they are all gipsy tunes long familiar to Hungarians and all that Brahms did was to arrange them as pianoforte duets. Why they should have been associated with him rather than with any other of the numerous and equally skilful transcribers I cannot say, but there is not a note of Brahms in them—except of course in the details of the accompaniments.

ALL BUT TRUE.

Of the old English composer Dr. John Bull the tale is told that, traveling in Brittany he was shown at the monastery of St. Omer a composition in 40 parts. He asked and obtained permission to examine it at leisure, when in the course of a few hours he was found to have added 40 more parts to it. This story is quite true, *except* that Dr. Bull was never in Brittany, there is no monastery of St. Omer and the only composition in 40 parts ever known to exist is the motet by Tallis. To add to this or any other such work an additional 40 parts would be quite feasible, because it must be all on one chord to admit of more than 10 real parts. A far more difficult feat was achieved by Bach when he took the first movement of his *Third Brandenburg Concerto,* which is in close 9-part counterpoint for strings and added parts for 3 Oboes and 2 Horns so beautifully that they seem to have been part of the original design.

Another ancient English composer, William Byrd, lives in memory as the composer of a curious puzzle-canon *Non nobis Domini,* which used frequently to be sung as a grace before public banquets. There is not the slightest evidence that it is his, he never claimed it and its phrases are the common stock of all writers of this kind of music, walking almost straight up and down the scale.

HANDEL'S SPURIOUS WORKS.

To enumerate the spurious works of Handel would have puzzled even that composer himself. His style and material were so identical with those of numerous Italian and German contemporaries that it is really impossible to say which plagiarized which. One thing is absolutely certain; the loveliest of the songs accredited to Handel, *Angels Ever Bright and Fair* in *Jeptha* is not by him at all, but by Steffani. The theme known as *The Harmonious Blacksmith* on which Handel wrote some neat variations for harpsichord is generally believed to be by Wagenseil and the title and story attached to it is known to be the invention of one Richard Clark, a relative of Barabbas, as Byron would call him.

A large part of the material of *Israel in Egypt* is known to have been copied without alteration from works by contemporaries, yet these contemporaries never awakened a tithe of interest in their known works that Handel did with his, so we must allow him the ownership of *Israel.*

There is a piece purporting to be by Haydn called *The Ox Minuet.* This is the forgery of a forgery. In Haydn's life-time an operetta with this title was produced, the plot being about a penniless composer satisfying his indebtedness to his butcher by composing a minuet for the latter's wedding. The music was a hotch-potch, or *pasticcio,* of various trifles by Haydn. The piece was soon forgotten but the story survived and was applied to the composer himself. The minuet written up to this version was of much later date and is not Haydn's at all.

A set of variations on the march from Bellini's *Il Puritani* bears the curious title of *Hexameron* and is ascribed to Liszt. It is really one of those combination works, of which several have been written and published, as this was, for a charitable purpose. Six of the most eminent pianists, including Liszt, each wrote one variation and Liszt, in addition, wrote little pieces of *tutti* in between. The names are printed in the original edition; they included Czerny, Kalkbrenner, Pixis and two others, whom I forget.

The very striking short choruses and pieces of incidental music known as *Lock's Music to Macbeth* are almost certainly a very juvenile work of Henry Purcell's written when he was about 16. This is not only because a copy exists undoubtedly in his handwriting but from internal evidence also. The *Macbeth* music is simpler than any of his known compositions but considering his age this is just what might be expected, while the promise of the dramatic power afterwards displayed in *Dido and Æneas* is there almost to a certainty.

FANNY MENDELSSOHN'S WORKS.

With regard to Mendelssohn it will be remembered that he had a very gifted sister, Fanny. As it was hardly considered "the thing" in those days for young ladies to figure as composers, Mendelssohn published several of her songs along with his own. In the earliest editions her name was added (in small type), but for a long time past the credit of that very beautiful song *Italy* has been given to Felix. Hiller, a personal and close friend of the Mendelssohns, told me that two of the *Songs Without Words* were also by Fanny, but he never said which they were and I fail to find one in all the 36 that seems as if it might be by another hand, so we will let that go.

It was quite a serious blow when I first learned that *Mozart's Twelfth Mass,* so familiar to my ears in childhood, was entirely spurious. That there were six others, all falsely ascribed to the same composer, did not matter so much, as I had never heard them; but the *Twelfth Mass,* which I can play now after half a century, from memory—the *Twelfth Mass,* with that splendid fugue to the *Cum sancto spiritu*—that this should be declared spurious seemed a strange and sad thing. As with all the other works on this black list the strangeness is that not only has the forger (believed to be one Zulehner) imitated the composer's idiom so accurately, but that the intrinsic merits of the forgery are so high.

THE BEGGAR'S OPERA.

The once famous *Beggars' Opera,* which is to this day considered as a classic, has not a note of music by the professed author, Dr. Pepusch; it is a mere paste and scissors work, a collection of popular airs of the period, harmonized and accompanied as simply as possible by the arranger, who was, however, a fine composer. His original works are all still in MS. in the library of the Royal Academy of Music, but this mere "pot-boiler" achieved deathless fame.

There is a song very well known to singing teachers and called *Tre giorni son che Nina.* This has always been accredited to the famous Italian writer Pergolesi, but a recent article by Mr. Barclay Squire disproves this completely. It was written in 1749 by Vincenzo Ciampi and the curious part of the matter is that the song was intended to be comic, but the music having a plain-

tive ring, the famous singer Madam Viardot-Garcia, with all a singer's fine scorn of the words and meaning of what she sings, initiated the custom of singing it pathetically, and a pathetic song it remains to this day. This is not a solitary instance of such perversion, one of Handel's songs having been treated in the same manner, while the extraordinary distortion of Dvořák's little *Humoresque* for piano into a sentimental piece for violin will be familiar to all my readers.

The fame of Franz Schubert as a song-writer is so justly great and enduring that it seems a pity that so obviously spurious an item as the *Farewell* song should have always stood as a specimen of his genius. I believe that all the best editions of Schubert's songs include this and certainly no popular album would dream of omitting it, yet it is well known to be by Reichhardt, a contemporary writer of "shop-ballads." It is a good song, but by no means on the Schubert level.

Most of the popular books on music make great capital out of the romantic figure of Alessandro Stradella (c. 1645-81) especially the incident of his attempted assassination, which was baffled by the murderers hearing his beautiful hymn song in church and being melted to tears. An opera has even been written round him and his personality endowed with all the marvelous attributes of Leonardo da Vinci and the Admirable Crichton. There is not a word of truth in all this; Stradella was a most commonplace individual; the murder story is a complete myth and the famous hymn is by no other than Rossini. Stradella's own compositions though numerous are nearly all in MS. and deserve to remain so. The only one known to the world is a Serenata, which Handel appropriated and incorporated in *Israel in Egypt*.

Finally the piece known as Weber's *Last Waltz* is well known to be by Reissiger and not by Weber at all. It is not in the least like him.

A PIECE WITH MANY ALIASES.

This list only comprises the chief instances where a fraud has permanently imposed upon the public. It is needless to speak of those numerous cases where greedy and unscrupulous publishers have endeavored to bolster up quite unworthy productions by labeling them with eminent (or foreign) names. When we come down to the lower walks of musical composition such cases are to be found by the hundred. There is, for instance, an easy drawing room piece called *Woodland Whispers* or *Rustling Leaves* or any of fourteen different names. Ten different composers' names have been affixed to it by the ten different London publishers who have from time to time pirated it. And it is horrid rubbish anyhow.

As to popular tunes, or what are called folk tunes, there are hardly any of which the true authorship is known, because they are so imitated from one another. Books have been written about the origin of *God Save the King*, which tune can be traced in all the minuets of the Tudor period. *La Marseillaise* is accredited to an amateur, Rouget de l'Isle, but if one compares the melody with those of *La Brabançonne*, *La Parisienne* and other revolutionary songs of the period one finds no atom of novelty in it. It is merely a parody. The well-known *Last Rose of Summer* is not by Thomas Moore, who only adapted new and charming words to a tune that had no actual parent. But it is certainly not by Flotow, as is commonly believed in France, Germany and Italy. Flotow introduced it into his opera of *Marta* in order to give a local color, there being no difference in his mind between English and Irish. Similarly, Donizetti in order to convey a flavor of Henry VIII introduced *Home, Sweet Home* (?) into his opera of *Anna Bolena*, and Ambroise Thomas introduced a popular modern Swedish song into his opera of *Hamlet*, not because *Ophelia* was Swedish but because the prima donna who sang the part was. As to the origin of *Home, Sweet Home*, I told the readers of THE ETUDE something about this a little while ago, but I was not then aware that Americans in general believed Howard Payne to be responsible for the tune as well as the verses of this immortal song. That is not so, and he would be a bold man who would venture to name its composer, even Bishop's claim being far from certain. He at least believed he composed it, so we cannot hold him guilty of either fraud or fiction. But fraud and fiction, run riot through the history of music and of musicians.

What comes straight from the heart touches the hearts of all people of all countries. For this reason the Opera Song Sitting of Carl Maria von Weber have an immense direct appeal to the common people.—NOTE.

German and Italian Influences in American Music

By HENRY E. KREHBIEL

[EDITOR'S NOTE.—The well-known music critic of the New York *Tribune*, Mr. Henry E. Krehbiel, contributed an article to the All American issue of THE ETUDE, published last month, in which the early European influences, notably those of England, are outlined. The following article supplements Mr. Krehbiel's previous remarks.]

THE GERMAN SÄNGERFESTS.

It is because the German singing societies have been maintained as specifically German institutions that they have been without marked influence upon popular musical culture in America. They exist for the sake of German song, as such, not for the sake of the general art of music, and their activities and largely their influence remain segregated like those of those superexcellent choristers, the Welsh in the mining regions of Pennsylvania and Ohio, and the Scandinavian singers in the Northwest. Necessarily the sphere of influence of all societies founded upon affection for foreign lands, is restricted and transitory; their very existence depends upon the new blood which comes with immigration from year to year. We need not detain ourselves with such things which are but of passing moment, no matter how beautiful they seem or how far in the future their end may be. It is more important to note one fact which the influx of Germans has not changed for the better. Outside of the circle of practising amateurs (which may be proportionately larger now than then—I do not know and can not hazard a guess), our orchestral musicians, our operatic singers, the virtuosi who entertain us and a large number of our teachers, are still foreigners—foreigners who visit us or foreigners who have taken domicile amongst us. We occupy the attitude towards Europe that in the days of her dominion Rome occupied toward Greece. We vote the art reputable, but we give its practise into the hands of mercenaries as the Romans used to depend upon their Greek slaves.

The great difference between popular musical culture in European countries and the United States is that in its professional aspect we do not recognize the craftsman except in the pedagogic field. Our boys scarcely study music at all; our girls study it either as a necessary accomplishment or in the conviction that Providence has designed them for the highest reaches of the art. But the highest reaches are attainable only by the comparatively few the world over, and so the vast majority of our humble practitioners are artists who have failed. We are not trying to educate orchestral violinists but Paganinis, and so we recruit our theatrical and symphonic bands in Europe or from the not numerous ranks of the sons of European musician, chiefly German, amongst us who have been brought up in the belief that music is not all art but is also handicraft and a fair and honorable means of livelihood. The New York Philharmonic Society is the oldest organization in the country in its field. It was organized in 1842. Among its 90 players now I count less than a dozen including a few native born citizens of foreign descent who are not Germans—German immigrants. In its first season the society numbered 52 performers, of whom 22 were Germans, 13 Americans, 11 Englishmen, 4 Frenchmen and 2 Italians. While the nativistic feeling was yet strong in the country there was a great deal of discontent in the community because of the Teutonism of the Society—foolishly directed discontent—but the Germanization of the band only grew year after year until not only the Americans but also the representatives of all other nationalities were eliminated. The few Italians and Frenchmen now playing simply illustrate a temporary and local need, but a need of a kind that can not be supplied by America.

THE OPERA IN AMERICA.

The Germans monopolize the field of orchestral music to-day as they have never done before. The influence of this music in its higher aspect is of incalculable value, but the concrete fact of the monopoly is not flattering to our national pride. As little flattering, though more easily understood, is the domination of foreigners in the operatic field. This is more easily understood because the opera is an aristocratic art-form, scarcely tolerable in any except its highest estate, and so costly in that estate that only a large and wealthy community like that of London and New York can support it. I must here resist the temptation to go off into any one of the many alluring by-ways of operatic discussion. The taste of New York, which sets the fashion for the rest of the country without any thought of so doing is fastidious, because it has been developed by a century of the best dramatic singing that the world has known. The best of Englands' singers were heard in the operas which had preceded the Italian opera when it came in 1825, and which contested for supremacy with it for decades thereafter. The best of Italy's singers have been heard ever since. To the love for beautiful singing as such developed by Italian opera, has been added appreciation for the highest type of dramatic singing and love for the lyric drama, as contradistinguished from old-fashioned opera, inculcated by the German institution. German opera in New York and the cities which draw from New York, is now an integral element of the great metropolitan enterprise. Its influence was first made manifest in 1855 from which time until its triumphant entry into the Metropolitan Opera House in the winter of 1884-1885 it passed through many vicissitudes. It has had its reverses since but its present position is a greater achievement for German art in America than the monopolization of orchestral music by the German instrumentalists; greater because it is already opening the way to a national institution.

To Develop Self-Confidence

By E. A. GEST

ONE of the most important elements of success at the present time is self-confidence; and in this commercial age, when there is so much competition in every branch of commerce, science and art, the man who succeeds is the man who has faith in himself, for if he has not faith in himself, how can he compel others to believe in him? It has often been proved that a man can do what he believes he can do, but the moment he allows doubt to enter his mind, he fails. If a tight-rope walker becomes a doubting Thomas and loses his nerve in the middle of a performance, the results are very disastrous.

How often have we been present at an amateur performance consisting of playing, singing, acting or in fact anything which requires self-control and poise, and how often have we come away, saying to ourselves—or listening to others say it "If I could not do better than that I would not try." The very performers who are said to show "great talent," in the studio, are often the most susceptible to nervousness, and "go to pieces" before an audience.

Generally, the cause of their failure is a total lack of self confidence, which is a quality that requires training, just as much as memory or concentration, or any other mental quality.

Not long ago, a student was to play at a conservatory recital (which is always considered an ordeal by the average pupil, on account of nervousness.) She knew her piece, and on former occasions her memory proved reliable. On the way to the conservatory she met a friend, who, in great excitment, exclaimed—"My! aren't you nervous? I should think you would be scared to death! Suppose you should forget your piece, what would you do then? Why, I would not play without my notes before all those people for anything. Oh dear me. I should think you would be nervous."

This little speech, although delivered with no evil intention, was nevertheless very discouraging; and the result was, that for the first time in her life the girl doubted herself, lost her nerve, forgot her piece, and gave a miserably nervous performance, which no one could enjoy, and which could have been so easily avoided.

Never approach a performance with the thought—"suppose I should forget." Never for an instant doubt yourself. Instead, say to yourself slowly and earnestly, a dozen times a day "I am going to play well, because I know my piece well, and I *know* that I know it well, so how can I make a mistake? I am not nervous, so my fingers can not run away. My memory can not fail me, so I will not play wrong notes. And the audience can not disturb me, so what is there to fear? Therefore, I will play well."

And you will. This plan has saved a great many from failure, and it can save a great many more. Try it, and you will believe in it firmly.

Where Teachers Lack the Practical Side in Instruction

By ARTHUR DE GUICHARD

THE thoughts, opinions, suggestions and advice contained in the following lines, are addressed to all my young brother and sister teachers of music—not necessarily those who are young in years, but young in experience of practical teaching—in a spirit of fraternal sympathy and a heartfelt desire to point out the paths that lead to increased teaching efficiency. In my endeavor to accomplish this it may be necessary to run counter to many pet prejudices and even to destroy them; but in so doing it will not be approached in any spirit of cavilling or carping criticism, but rather with the beneficial design of reconstructing upon a firmer foundation that which had to be destroyed.

In a subject so ethereal as music, one that owes its conception to fleeting feeling or elusive emotion, it is not to be wondered at if we find so many of its votaries wanting in the factor which is absolutely needed to achieve success: the factor of practicability. We must remember that musical genius is the faculty of conceiving; and that the *Art of Music is the means used to realize a conception.* Therefore the more we strive to learn and to teach those means, the more practical we are in imparting our knowledge and experience to others, and the more earnest we our in our endeavor to become and to make musicians, the more will we merit the much abused but truly praiseworthy title of teacher of music.

A DIPLOMA ONLY THE BEGINNING.

It is frequently the case that the young teacher begins his career by "graduating" from some school, college or conservatory of music, or from the studio of some more or less competent teacher. By "graduating" is understood the acquisition of a diploma or certificate, which sets forth that A.B. has satisfied certain worthy persons, self-styled as "examiners," in various branches of musical knowledge. The diploma may add: "and we find that A.B. is fully qualified to teach these subjects." Is he? The possession of knowledge does not endow the possessor with the faculty to impart that knowledge. Knowledge alone is not even education, because experience is wanting; the two combined form education—and it is an acquisition of extremely slow growth. Let the mere virtuoso play with all the digital dexterity of a Kubelik or a Rosenthal; he will not be an artist for that; he will merely have mastered the technic that, properly employed, may open the door to emotional expression and interpretation which are the unmistakable indications of the true artist.

That diploma certifies to the possession of knowledge to become a teacher. Jane possesses a fine grand piano but she has not learnt how to play; Tom has a box of water-colors but he cannot draw; Dick also has paints and knows how to draw, but he sees only the forms of the objects around him, without any suggestion of intention or meaning or atmosphere. You cannot convey ideas by written or printed words without a knowledge of words and the alphabet; but alphabet-knowledge does not make you a writer.

Pouring musical knowledge into a pupil's brain is like pouring water into a tank that has no faucet; for want of an outlet it becomes musty, stale and unprofitable. Decidedly, that diploma is most misleading, *unless it be looked upon as the beginning of practical experience.* To the musical knowledge acquired must be added the study of minds, of dispositions, of temperaments, of tastes, of aversions, of mental and physical manifestations; and with these must be constantly cultivated perfect patience, unerring tact and the most delicate, sensitive, responsive sympathy with the pupil's mentality.

MAKING MUSICIAN ARTISTS.

This last faculty is the most important factor in a competent teacher's talents. Music is an instinct that is latent in most children; it has to be *drawn out* of them, not pumped into them; that latency has to be aroused. A sense of rhythm and an appreciation of tune (pitch) have to be excited; if, as sometimes occurs, one or other of these cannot be cultivated the pupil must be recommended not to waste time in a study that can only lead to disappointment. The practical teacher's first duty is not to endeavor to reduce the child to the state of a mere machine, like some player-piano (and an inferior one at that), but to make him a musician-artist, capable of speaking in definite phrases that express a whole-souled love for the music of which he is the affectionate exponent.

This is why the most important thing in all the teaching art is that the teacher should, tactfully and delicately, study and fathom the pupil's musical mentality in order to make it receptive of and responsive to the artistic teaching and examples. An infinite amount of patience and study is necessary on the part of the teacher, in order that he may succeed in implanting all his own art in the pupil's mind and grafting it upon the tender plant of his awakened musical instinct. Technic is a very necessary element; so is the alphabet; both are acquired slowly at first, and by the exercise of much so-called thought. But after a time they become mechanical, mere tools, leaving the brain completely free to revel in the highest expression of artistic or literary instincts.

DAY OF CAST IRON METHODS PASSING.

The day of the "Method" is going by. The "Method" is dying out, as it should. It makes one wroth to think how many promising students have been cramped, dwarfed, disgusted and finally lost to the cause of musical progress by enforced adherence to a "method." It is in music as in medicine (and in most subjects, for the matter of that); there are no two constitutions alike. To prescribe a method and follow it slavishly for all one's pupils is the height of impracticability. Yet that is what the majority of young teachers do; and they will continue to do so until they become artists themselves and are able to graft musical ideas upon their pupil's minds according to their personal instincts. Be methodical in your teaching, by all means; but let there be no "method," no ready-made musical clothing that cannot fit every one.

The young teacher is prone to be too dogmatic, to delight in laying down the law and giving a rule for this and a rule for that. He has just been liberated from a long course of dogmas and so takes delight in passing them on to his band of tyros. But he is wrong. Rules are sorry things, chiefly known by their exceptions. No one ever yet learnt to speak a language from a grammar. A healthy little American child will learn more practical speech and sentences in a day's play with a French child of its own age, than a grown-up would learn imperfectly in several months from a grammar. The practical teacher will avoid dry-as-dust rules as far as possible and teach by example.

He will speedily become alive to the fact, already pointed out, that there are no two natures alike, and he will have to adapt his teaching to each student's natural tendency. A glance at a few well-known names will prove the truth of this statement: Lhévinne, Harold Bauer, de Pachmann, Rosenthal, Carreño, Godowsky, Paderewski, von Bülow, Rubinstein, Liszt—no two of them alike. The practical teacher's constant care, therefore, must be to discover and to educate personal tendencies to the exclusion of dogmatic Methods.

Amongst my acquaintances is a little girl, four years of age, whom I have known all her life. She has heard good music of all sorts ever since her birth, and has thus had her ear trained in the best and most natural manner. At the age of two-and-a-half she picked out simple melodies with one finger on the piano. At the age of three she played the chief airs from *Martha, The Daughter of the Regiment* and *The Chimes of Normandy,* to say nothing of many popular tunes such as *My Hero.* But, entirely untaught, she had passed the simple melodic craving and invented her own harmonies with her left hand, still with one finger, and thus arranged her own duets at an interval of a sixth or a third. At the age of four she now uses all her fingers of both hands and, interesting detail, can transpose her tunes and own-made harmony into any key, correctly placing the black notes. She accomplishes it all by ear and by observation, without ever having had the semblance of a lesson.

If pianistic pedagogs were heeded this child would not be allowed to play "by ear," as the phrase goes, but would be condemned to wait and "learn her notes" and hand positions and thereby quench her artistic instinct and, perhaps, kill her desire for musical expression. No; the phrase "artistic instinct" is none too strong, for we must remember that a child is instinctively, almost always, both poet and artist; it is the dwarfing of a cramped, over-dogmatic education that renders it stupid. In similar cases the young teacher should encourage the budding talent and, without seeming to give the shadow of a lesson, should gently lead the infant mind on to other simple airs and harmonies. But no practice should be required; that should be left entirely to the child's own desire; if it be found that certain airs are never practiced voluntarily, it might be taken as an indication that that particular style did not touch any responsive longing.

This interesting case has been mentioned because it leads to the irrefutable fact that much time and endeavor is needlessly wasted in trying to teach beginners by giving them a lot of theory and technic to learn, instead of fostering their instinctive musical feeling. A wise teacher will appeal better to the child's mind by suggesting the technic that renders more easily the expression of feeling. By which I mean that feeling should be cultivated first and intellect after, and not the reverse. Technic, like the A, B, C., is only the means to the end; it is not the end.

"BACK NUMBERS."

But what about the teacher? Has he been idle all this time, during the commencement of his professional career? Resting on his oars, as it were, and fully satisfied with the possession of a beautifully framed diploma? Unfortunately, it is so with many. They lack the sacred fire that impels them to further effort and to higher aims. They are contented with the diploma gained and to try and teach the elementary knowledge they have imbibed. They forget that music does not stand still, but is constantly in a state of progression; while they, thinking they are at the same place, have gone farther and farther backward—like the stream hurrying toward the sea, at each mile of its forward progress leaves the anchored ship ever farther behind. It is impossible for such as they to impart practical instruction, because they have become "back numbers," hopelessly out of date.

That framed diploma, if it spoke the truth, told its owner that he had learnt *how to learn*—not how to teach. From the very day when he received it, it was his duty constantly to study and to learn in order to keep abreast with the times and with the march of musical thought and progress. No superficial smattering of knowledge or of art will suffice; he must delve and dig, ever deeper and deeper—not merely for his own advancement but, chiefly, that he may contribute his quota to the progress of his Art through the perfectness of his pupils' preparation.

DON'T GIVE PERFUNCTORY LESSONS.

Many teachers err by giving their lessons in too perfunctory a manner and without any preparation. They should reserve an hour or so each day to go over in their minds the salient points of the lessons they purpose giving; if done conscientiously this would really be the best part of the lesson, because it would insure the teacher's *teaching success.* Instead of this, what is usually the procedure? The pupil arrives, "goes through" his exercises and pieces, perfunctorily

also, listens to the teacher's strictures or praises (as the case may be), is told to prepare the next exercises and the next piece for the next lesson and—*exit*. If the practical and thorough teacher is well advised he will adopt a plan which has been found most advantageous. In a record-book or journal each pupil's name is entered, followed by a few words briefly describing weak points, mentioning in detail the material that is being studied and making special note of the defect or the work that requires the most attention. This register is compiled lesson by lesson and serves, not only for an indicator as to what the teacher's lesson must be, but for a permanent record of the pupil's progress. It is astonishing what a strong incentive it forms for better work from both pupil and teacher.

DON'T TEACH TOO FAST.

Another serious defect in teaching is that of going too fast, of allowing the student to miss certain links in the chain of musical development, in order, frequently, to make a superficial showing (to a parent or at a "recital") of progress that is, in reality, retrogression. No link of the chain may be missed without danger, and musical development must proceed systematically, step by step. In my opinion, the ideal manner of musical instruction should proceed as follows. [*En passant*, it may be remarked that the child whose early years are passed amidst healthy musical influences and who constantly hears good music, is already in the best possible position for the natural awakening and development of his natural musical instinct.]

He will first acquire a sense of rhythm, speedily followed by an ear for differences of pitch. Instead of being hindered he should be encouraged to amuse himself at the piano, upon which he will try to reproduce what he has heard. Ere long, like the child above mentioned, he will not only invent harmonies for his tunes but he will succeed, by the aid of his unerring ear, in beginning upon any note of the instrument and thus discover the secret of natural transposition. The child will thus have acquired musical speech in the same way that he learnt words and sentences: by imitation.

Musical notation may now be taught him, with the aid of an instrument and by showing him how to write music. Constant appeal must, however, be made to his instinctive senses of rhythm and tune. Indeed, rhythm is the primordial source from which music springs. The reading of music, sight-reading and theory will be easily learnt; they should be studied and practiced in conjunction with the art of improvizing—his first gift. Only one short step remains to be taken, without any appreciable effort, to pass to the analysis of the harmonies he has improvized and thereby, with the help of a competent and practical teacher, to become versed in musical construction and composition.

This plan of education can be elaborated and endowed with a wealth of details, highly interesting to the zealous teacher; but the object of this paper leaves no space for such particulars. Enough has been said to show that all practical teaching must be based upon a pupil's natural musical instinct. This is the one element to be developed; all other considerations are but necessary tributaries.

THE LACK OF SINCERITY.

But the chief virtue lacking in the instruction of a great number of teachers is that of *Sincerity*. What is the teacher's real object in the profession of music? Is it money or music? If it is money he would do well to choose some other calling; not because a sufficient and respectable living cannot be earned in teaching, but because he cannot teach efficiently and loyally if money is his chief object. Having money for his all-absorbing pursuit the teacher will neglect his own art education, he will not keep up with the march of musical progress, he will sell his time at so much per hour and supply a very inferior calibre of instruction—delighted when the sixty minutes have expired, in order to pocket his fee and make way for the next! There is no greater scope for imposture than in the teaching of music, and in no other field does the charlatan thrive so well.

If, however, the teacher's chief object be music, he may gain an honest competency and enjoy great waves of spiritual exaltation occasioned by the successes of his pupils in the world of musical expression, of which he has been the author, the inspirer and the teacher. No one contributes more to "art for art's sake" than the conscientious teacher, whose best reward is the knowledge that he has adequately equipped and sent forth another band of enthusiasts to march in the van of musical progress.

In order to achieve so laudable a result the teacher must be earnest, zealous, untiring and sincere in all his work. His standard of musical excellence should be high. While he will never fail to foster every manifestation of artistic instinct that is presented to him, yet will he relentlessly reject all those who are defective in ear, in instinct, in intelligence, or in some other necessary factor. This is his best proof of sincerity. Hauptmann tells us that "the master should teach for the sake of teaching"; and Schumann says: "Nothing is more fatal to music than inferior masters—a good master turns out, not pupils, but artists who become masters in their turn.

NECESSARY TEACHING ATTRIBUTES.

Briefly stated, the necessary attributes of teachers who are competent to give efficient instruction are:

- Musical knowledge;
- Good general education, supplemented by travel, languages and a wide field of reading;
- Artistic musicianship and the ability to show by his own, practical examples;
- Ability to teach what he knows;
- Command of language in employing similes, metaphors, parallels and lucid explanations;
- Ability to graft his art upon a pupil's mind;
- Ability to alter and adapt his teaching to the particular mentality of each separate pupil;
- Substitution of appropriate examples in the place of vexatious rules and dogmas;
- Power to cultivate natural tendencies;
- Ability to proceed step by step in steady, systematic development, omitting nothing;
- Indefatigable in his own studies to keep up with the march of musical progress;
- Ability to criticize a pupil's work without blamable fault-finding, in order that the pupil may learn to criticize himself;
- Constant study of each pupil's mentality and temperament;
- Preparation of lessons to be given;
- Ready aid and free play to a pupil's natural musical instinct;
- "It is not what you do, but how you do it;"
- To keep an every day record of pupils and their work;
- To teach music with musical progress for the main object;
- Sincerity, loyalty, earnestness, unflagging zeal, tact and patience.

The cultivation and application of these qualities and principles will unfailingly result in a higher standard of practical instruction and an increased percentage of successful students.

A few great thoughts may, not inappropriately, serve to "point a moral or adorn a tale."

"It is essential that you should train your mind more than your fingers." *Moscheles.*

"An artist should play from the heart, and not like a machine." *Ph. Emmanuel Bach.*

"To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, but live in it." *R. Franz.*

"Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the Ideal." *Franz Liszt.*

"Perfection should be the aim of every true artist." *Beethoven.*

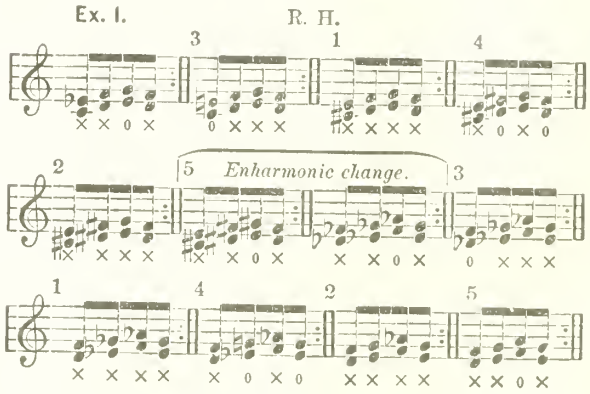
Playing Chromatic Passages in Double Notes

By MADAME A. PUPIN

All exercises have an aim, most of them two or more. In practicing these aims must be kept in view. In the beginning of practice hold one aim until it has become a habit; then another until you have practiced the exercises with the different purposes for which it was designed. In time you may be able to combine all the aims.

Having practiced the exercises given in The Etude for May (page 326) and take up the following exercise which should be practiced with two aims: first, endurance; second, flexibility may be taken up. But first, we will analyze it to discover its structure:

Ex. 1. R. H.



Play these measures through from beginning to end. Observe that in each measure you change one finger by making it play one semitone higher than in the preceding measure. In the second measure you play the third finger a semitone higher: in the third measure, it is the thumb which ascends a semitone: in the fourth, it is the fourth finger: in the fifth, it is the second, and in the sixth, it is the fifth finger.

On arriving at this measure, it is discovered that we cannot ascend higher without using double sharps, so we make the enharmonic change. That is, the two measures under the brace, though written on different parts of the staff, use exactly the same keys. The finger, which is to go a semitone higher, is printed at the beginning of the measure, above the staff. Let it be understood that anything which compels the student to think makes his study much more interesting than if pursued with a vacant mind.

Observe also that the changing of one tone in each measure makes the sequence of major and minor thirds in each measure quite different. Minor thirds are designated by X and major thirds by O. It would be well for the student to learn to recognize the difference between major and minor thirds by ear, and not depend on the signs.

Having memorized this exercise so that it can be played without referring to the notes, repeat each measure four or more times, taking care that the fingers are raised the proper distance from the keys they are to strike. Sometimes the second finger having to strike a white key and the fourth a black key, the fourth a weak finger, must be raised higher: but the second and fourth must come down together and strike their keys at the same instant. These exercises must be practiced at first very slowly and with a firm touch, or grip on the keys. Then it becomes an exercise for endurance: but caution must be observed to prevent straining the muscles. When these measures can be played with good tone and without splitting the thirds, practice them rapidly, with a very light touch: this gives flexibility.

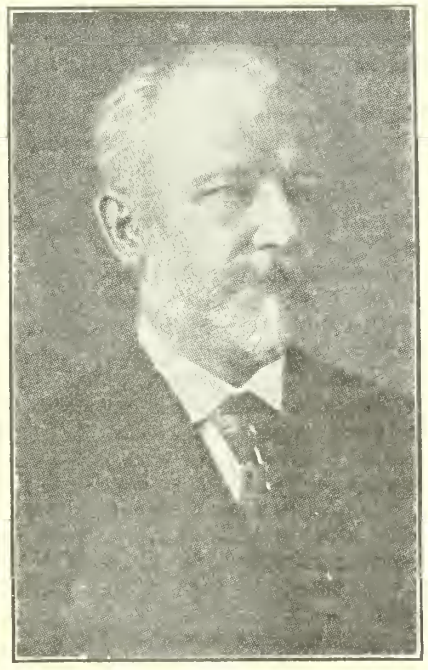
Analogous exercises for the left hand are found in the following:

Ex. 2. L. H.



These exercises are played like those for the right hand, except that the fingers, which change at every measure, play a semitone lower, instead of a semitone higher. At the enharmonic change, the flats are changed to sharps, to avoid using double flats.

The Etude Master Study Page



1840—THE REAL TCHAIKOWSKY—1893

"My ideal is simply to become a good composer."

TCHAIKOWSKY'S PERIOD.

In the biography of Rubinstein of this series the history of Russia is outlined so that the reader may obtain an idea of those conditions which existed in the land of the Czar in the early part of the last century. Although Rubinstein died the year following the death of Tchaikowsky, he was born eleven years before the great Russian composer. The difference of a decade at such a significant moment in musical history meant much. During Rubinstein's boyhood, for instance, Wagner was just commencing to be known. During the boyhood of Tchaikowsky Wagner and all that the name implies was the talk of the musical world. Great changes were taking place in music. The influence of Glinka in demanding attention for the Russian national character in music was beginning to be felt, and although Tchaikowsky does not by any means represent the remarkable development of the rich folk materials to be found in the compositions of Borodin, Moussorgsky, Rimsky-Korsakoff, Tanieff and Glazounoff, his works do indicate an originality and character reflecting his nationality in much greater measure than the compositions of Rubinstein, which were unmistakably cast in a German mould.

TCHAIKOWSKY'S ANCESTRY AND YOUTH.

How fortunate it is that every great man has a sympathetic biographer. In the case of Tchaikowsky we are indebted to Rosa Newmarch for a most excellent life story and critical appreciation of the famous composer. Tchaikowsky's father was a Russian mining engineer and it came about in this way that the boy was born in Votinsk in the province of Viatka where the elder Tchaikowsky was employed by the government. The boy's grandfather had been a nobleman and his great grandfather was an officer of Cossacks. Tchaikowsky's mother (Alexandra Andreievna Assière) was of French descent, her father Andrew Assière, having settled in Russia when young. The mother sang pleasantly and played her own accompaniments but was by no means an accomplished musician. The father was in no way musical.

At Votkinsk Tchaikowsky's father had charge of an important mine and lived in magnificent style. There on April 25th, 1840, Peter Ilich Tchaikowsky was born. The family remained at Vitkinsk until 1848 when the father removed to St. Petersburg, where the boy was permitted to work with his music provided he would consent to adopt law as his life work.

YOUTH AND MUSICAL ASPIRATIONS.

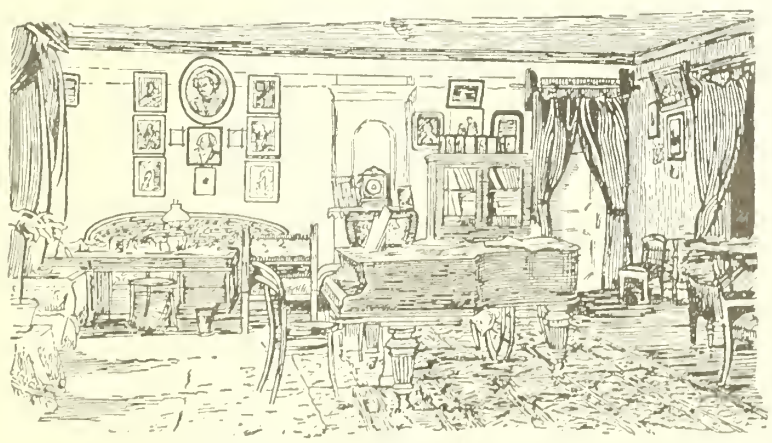
Tchaikowsky's affection for his mother was most intense. In 1854 cholera overwhelmed St. Petersburg and the mother became a victim. The boy was so terrifically shocked that this great loss at an extremely impressionable age is believed to have added a somber touch to his whole life. From that time he was a wholly different being.

As a boy he was not especially brilliant in school except in mathematics. His advancement in law was slow and labored. In 1859, however, he graduated from the Law School and was fortunate enough to secure a position in the ministry of justice as an official. His income, however, was very slender,—only fifty roubles a month.

In the meantime the boy had had many music teachers, but does not seem to have impressed any of them with his future possibilities. One of his teachers was Rudolf Kundiger, now quite unknown. In those days musical opportunities in Russia were surprisingly limited and it is reported that when Tchaikowsky was twenty-one years of age he was still innocent of knowledge of Schumann and did not know how many symphonies Beethoven had written. At the newly established conservatory, Tchaikowsky took up the subject of Harmony with Nicholai I. Zaremba who became director of the Conservatory in 1867-1871. Later Tchaikowsky studied orchestration under Rubinstein whose ideas upon the subject were, to say the least, both conventional and conservative.

EARLY WORKS.

Little record is made of the very earliest works of Tchaikowsky. One of the earliest was an overture called *The Storm* which was not published until after the death of the Master. Very singularly, but few of the people who knew Tchaikowsky as a youth ever imagined that he would attain great heights in music. There is something remarkably encouraging to those who start their musical work somewhat late in life in noting the fact that Tchaikowsky did not begin to attract attention until he was quite along in years and in fact did not commence to do any really serious work until he was in his twenties. The young composer won the friendship of Serov, whose works he regarded with the highest admiration and ranked higher than Richard Wagner. Serov helped the ambitious Tchaikowsky in many ways.



TCHAIKOWSKY'S DRAWING-ROOM AT KLIN.

When Nicholas Rubinstein founded the Conservatory at Moscow he endeavored to secure Serov as his teacher of theory but was unable to do so and Anton Rubinstein recommended Tchaikowsky for the post. The young man accepted and was appointed in 1866. In the same year he produced his first symphony and his efforts to secure adequate performances were baffled by Rubinstein who had not the foresight to see in Tchaikowsky a composer who would transcend in popularity all of the Russian writers of the time.

A BROKEN ROMANCE.

In 1868 Tchaikowsky, by dint of an enormous amount of labor outside of his regular prolonged hours of teaching, had produced works of decided interest which could not remain ignored. Among them was his second symphony based in part upon the folk songs of Little Russia, and the descriptive works, *Romeo and Juliet, The Tempest,* and an overture of a festival character upon the Danish National Hymn. His married sister proved a fine friend to him and entertained him for long periods at her home in the country. In the same year he chanced to meet Désirée Artôt, a French opera singer (pupil of Viardot-Garcia and Lamperti) who had gone to St. Petersburg as the star of an opera company. She was considerably older than Tchaikowsky but this did not deter him from asking her to be his wife nor did it keep her from accepting. Her mother and Tchaikowsky's father advised the young man to wait for a few years until he could insure himself a competence rather than undergo the humiliation of poverty. Early in the next year the fickle prima donna married a baritone at Warsaw.

BUSY YEARS.

After the desertion of his fiancée Tchaikowsky wisely buried himself in work, producing some of his most noteworthy compositions. Among these were an opera *Undine* (much different in style from his previous work *The Voyevode*), a symphonic poem, another opera, *The Oprichnik,* a string quartet, Opus 11; the pianoforte concerto in B flat minor; a musical setting of the *Snow Maiden;* a comic opera, *Vakoula and the Smith,* and the Third Symphony. He was also the music critic of a leading paper, the *Russky Viedomosti,* and taught most all day long although he was said to have found teaching extremely distasteful. The natural result of this was complete nervous breakdown, compelling him to go to Vichy, France, for the cure. On the way he passed some time at Beyreuth acting as critic for his paper. He was so utterly spent with all his exertions that he returned to Russia convinced that his end was approaching. His compositions were not meeting with the favor he had expected and the future seemed a dismal one. Only the cheering presence of his sister kept him from complete desperation.

A SINGULAR MARRIAGE.

A phase of eccentricity difficult to understand is seen in the singular marriage of Tchaikowsky with "a woman with whom I am not the least in love," and his very odd relations with another woman to whom he was greatly attached but whom he never met. The first of these women Antonina Ivanovna Milyukova apparently fell wildly in love with the rising composer and besieged him with letters courting his attentions. He called upon her and explained that he had no affection for her whatever, and that marriage was impossible. She persisted to such an extent that Tchaikowsky was convinced that her happiness would be blighted unless he took it upon himself to marry her. He represented his nervous ailment and uncertain future in such a way that she might be prejudiced against him



TCHAIKOWSKY'S FATHER.

but she would have none of it and Tchaikowsky was apparently led as a kind of sacrifice to his principles to the altar. After marriage life immediately proved insufferable, and Tchaikowsky was compelled to run away from his wife and return to St. Petersburg where he was taken ill and remained unconscious for forty-eight hours.

His other affinity was quite as extraordinary. Mme. Nadejda Filaretovna von Meck was the widow of an engineer and the mother of eleven children. Although she never met Tchaikowsky, they corresponded at very frequent intervals in the most intimate manner. Learning of Tchaikowsky's poverty through a young violinist she set about to help him so that he might give more time to composition. It was difficult to approach so sensitive a person upon so delicate a matter but the well-to-do widow succeeded in persuading him to accept a yearly allowance.

Tchaikowsky left Russia and lived for a time in Switzerland and Italy. After a year his health was restored and the results of this "rest" were *The Fourth Symphony* and parts of *Eugen Onicgin*. This was followed by *The Maid of Orleans* and other most interesting works.

TARDY APPRECIATION.

All that Tchaikowsky accomplished was done in the face of incessant disappointment. In America and in England there had been some signs of enthusiastic appreciation, but in Russia, Germany, Austria and France, almost every thing that this great master wrote was received very coldly. This must have affected him greatly as he was so intensely emotional that when his friend Nicholas Rubinstein died he gave up composition for many months. In 1883 he completed his opera *Mazeppa* based upon a tale of Poushkin. The first performance at Moscow was so lacking in enthusiasm that Tchaikowsky escaped the humiliation of attending a second performance at St. Petersburg by running away to Paris. The Czar, however, called him back to the Russian capital and presented him with the order of St. Vladimir. Shortly thereafter *Eugen Oniegin* was given at the Royal Opera House and the public showed signs of awakening appreciation. Tchaikowsky after such interminable neglect was more than delighted. The result was that he took a new interest in all things,—even accepting offers to conduct his own works. New friends came to him with this radical change in his mental attitude toward the world. Carl Halir, Emil Sauer, Sophie Menter, Liadov, Edvard Grieg and others became his artistic intimates.

Meanwhile the composer's reputation was spreading very rapidly. The great Russians, Tanieff, Balikirev, Rimsky-Korsakoff and Ippolitov-Ivanov and others became strong champions of their colleague. On a tour to Southern Russia Tchaikowsky was surprised to be the recipient of great honors. At one concert he was crowned with a silver wreath. He deplored the fact that his reputation forced him to go on extended tours when he might be at home working. His concerts in Paris, London and Berlin were very conspicuous steps in his musical advance. (1888.) The *Fifth Symphony* as well as the music to *Pique-Dame* and *The Sleeping Beauty* added much to his fame. Another tour in 1889 brought him additional honors. In 1891 he was induced to come to New York on the occasion of the opening of Carnegie Hall. In 1893 Cambridge University conferred the degree of Doctor of Music upon him.

While in America Tchaikowsky conducted five concerts in addition to the first one in New York, making in all four in New York, one in Philadelphia and one in Baltimore. He spoke of the musical work in America in the highest terms. Indeed his trip to this country seemed to invest him with new vigor and even larger scope for it was after his return that he completed his famous *Casse Noisette Suite* (Nut Cracker Suite) and the glorious *Sixth Symphony*, a work that leaves a never to be forgotten impression upon all who hear it for the first time. This, the *Pathetic Symphony*, is unquestionably one of the few very great masterpieces of music.

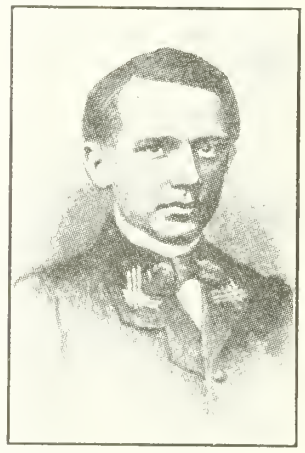
AN UNEXPECTED END.

Mme. von Meck, suffered financial reverses and wrote a note to Tchaikowsky stating that she was obliged to discontinue his allowance, but at the same time hoping that he would not forget one who had long admired him. This last phrase touched the super-sensitive Tchaikowsky to the quick and in the haste of the moment he wrote to Mme. von Meck resenting the thought that she could possibly entertain such an idea. This resulted in a rupture of their long and remarkable relations during which time neither one had met the other.

Tchaikowsky seemed in excellent health in the early part of 1893 except for occasional forebodings but late in October he became ill with what was thought at first to be indigestion but which later turned out to be the great scourge of Russia—cholera. Delirious with fever he kept continually repeating the name of Nadeja von Meck. In the deep of the night of November 6th. Tchaikowsky passed away.

Nothing is more singular with regard to Tchaikowsky than the strange lack of appreciation with which his works were received by his fellow countrymen. Even Nicholas Rubinstein, who often proved himself a genuine friend to Tchaikowsky, failed to understand the greatness of his young colleague. His purblindness would be almost incredible did we not have Tchaikowsky's own word for it in the following extract from a letter written to his brother. The extract is taken from the excellent biography of Tchaikowsky by Edwin Evans, and the work referred to is the splendid concerto for the piano No. 1, in B flat minor, which the composer had taken to Nicholas Rubinstein for examination.

"I had played the first movement," says Tchaikowsky. "Not a word, not an observation. If you only knew how uncomfortably foolish one feels when one places before a friend a dish one has prepared with one's own hands, and he eats thereof—and is silent. At least say something; if you like, find fault in a friendly way, but for Heaven's sake, speak—say something, no matter what! But Rubinstein said nothing; he was preparing his thunder, and Hubert was waiting to see what would happen in order to join this or that side. As a matter of fact I did not want any opinion on the artistic form of my work; it was only the purely technical side which was in question. Rubinstein's eloquent silence had a portentous meaning. It said to me, as it were, 'My dear friend, how can I speak of details when the whole offends me?' I took patience and played the concerto to the end. Again silence.



TCHAIKOWSKY AT 21.

"'Well!' said I, as I arose. Then sprang forth a vigorous stream of words from Rubinstein's mouth. At first he spoke quietly, but by degrees his passion rose, and finally he resembled Zeus hurling 'thunderbolts. It appeared that my concerto was worthless, and absolutely unplayable, that the passages were manufactured and withal so clumsy as to be beyond correction, that the composition itself was bad, trivial and commonplace, that I had stolen this point from somebody, and that one from somebody else, and that only two or three pages had any value, and all the rest should be entirely destroyed or entirely remodelled. 'For example, that! What is that really?' (and then the offending passage would be caricatured on the piano), 'and that? How is it possible?' etc., etc. I cannot produce what was the worst, the accent and the voice with which Nicholas Rubinstein said all this. In short, an unbiased spectator of the scene could only have thought that I was stupid, untalented, and a conceited spoiler of music paper, who had the impertinence to show his rubbish to a celebrated man."

And what manner of man was this whose music had outlived the short-sighted vision of the great Nicholas Rubinstein? The same book which furnished the above quotation gives us an authoritative picture of his home life. "The management of his household," we are told, "was left entirely to his servant Sofronoff, the composer being as innocent as a child in such matters. His brother relates that if by chance he ever did purchas anything for the house it was invariably of monu mental uselessness. On the same authority we knov his mode of living at that time was regularity itself He rose between seven and eight and drank tea mostly without anything to eat. He then read fo some time, generally works of a philosophical character . . . . Then he would go for a short walk, and hi intentions for the day were now patent to those wh knew him. If he had breakfasted in silence, and starte for his walk alone, it meant that he would commenc work on his return. If he began the day in a talkativ mood it meant that there would be no work done, be yond, perhaps, the reading of a few proofs. He dine at one o'clock, and invariably went for another walk immediately after, returning at about four o'clock fo tea. From five to seven he worked again, after which the evening was generally spent in social intercourse."

Thus lived the mild-mannered, cultivated gentleman who sounded in his *Pathetic Symphony* what is perhaps the saddest and most fatalistic note in the whole realm of symphonic music!

A TCHAIKOWSKY PROGRAM.

Tchaikowsky wrote in all ten operas, three ballets, six symphonies, seven symphonic poems, two masses, four orchestral suites, overtures, a pianoforte fantasia with orchestra, three concertos for pianoforte, a violin concerto, a sextet, much very excellent pianoforte music, songs, duets, pianoforte pieces and a *Treatise on Harmony* as well as a Russian translation of Gevaert's *Instrumentatión*.

		Grade.
1	PIANO EIGHT HANDS (2 pianos) *Mazurka* Opus 9 No. 10	3
2	PIANO SOLO, *Chanson Triste* Opus 40, No. 2	3
3.	VOCAL SOLO, *"Nur wer die Sehnsucht kennt"*	5
4	VIOLIN SOLO, *Andante Cantabile* (from quartet Opus 1)	4
5	PIANO SOLO, *Sweet Reverie*	3
6	PIANO DUET, *Marche Militaire*	4
7	VOCAL SOLO, *Don Juan Serenade*	6
8	VIOLIN SOLO, *Melody in E* Opus 42, No. 2	4
9	PIANO SOLO, *June*	5
10	PIANO SOLO, *Chant Sans Paroles*	4

Other excellent Tchaikowsky pieces for piano are *April* (Grade 4), *Dolly's Funeral* (Grade 2), *Funeral March* (Grade 5), *The Skylark* (Grade 4), *Valse* (Grade 3), *Troïka* (Grade 6).

The following extract from a letter of Tchaikowsky's to Mme. von Meck gives a very illuminating idea of the impulses that moved him in composition:

"Don't believe those who would persuade you that musical composition is a cool, reasonable work! Music which comes up from the depths of a soul in the agitation of inspiration is the only kind which is able to move, stir and deeply affect. There is no doubt that the highest musical geniuses have sometimes worked without inspiration. Inspiration is a guest, who comes not always at one's first call. Nevertheless, work has to be done continually, and the truly honest composer ought not to sit with clasped hands, pretending not to be in the humor to work. It is easy to fall into apathy and laziness, if you wait for inspiration without trying to work it up yourself. He must persevere, take patience and believe, and the inspiration will come inevitably to him who has been able to conquer his apathy. . . .

"I have learned to control myself. I am happy that I am not following in the steps of my Russian brothers, who suffering from disillusion and lacking perseverance prefer rest, and abandon their work at the first difficulty. This is the reason why they write so little and in the style of dilettanti, although they are highly gifted.

"You asked me how I set about the work of instrumentation. I never compose in an abstracted manner, that is to say, that my musical ideas come to me in their own proper form. In this way I invent the musical idea at the same time as its instrumentation."



TCHAIKOWSKY'S MOTHER.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

CLASSICAL MUSIC.

"Will you please give a good idea of what 'classical music' is? In other words, 'What is 'classical music?'" S. K. G.

The word "classical" is a vague term, and like many other English words, has a multiplicity of meanings. Its signification often has to be determined by the context. You will find words in the dictionary which are given as many as eighteen different meanings, so that sometimes shades of meaning may be drawn so finely by an author as to require a feat of the intelligence to get at his exact idea. There are certain words that never seem to acquire positive significance, so that an endless amount of explanation is demanded by them, and the final resumé of one person is not always conclusive to another. Scholars and specialists wrangle over them and in consequence the average man is in a very uncertain frame of mind when he encounters any one of the given words.

The word classical is such a word, especially in its application to music. It is interesting to observe the vague manner in which many people use this word, and people of good intelligence too. With many it is solely a term of discrimination, by which they indicate what they consider good, as distinguished from bad. A person sometimes expresses a preference for classical music, and when pressed for an explanation can arrive at no result that will leave a clearer impression in the mind than the fact that he likes better music than his neighbor, or thinks he does, and that the music he likes he considers classical. In this way he learns that he can often assume a sort of arbitrary, although harmless, superiority over his neighbor, and as neither one has a definite idea of the meaning of the word, the assumption can neither be upheld nor disputed.

The term classical has come in for a vast amount of explanation, a good deal of which has been more discursive than illuminating. It has often been used in referring to such works as are recognized by time-honored usage as occupying a position of respectability in the annals of art, and as likely as not upon the dusty shelves of what is vaguely known as archives. As fast as a composition passes muster in the appreciation of certain wise looking individuals known as authorities, who, by the way, it is impossible to definitely locate, it is filed away in the great office of music. When we take any of this music down, we always know it is good, whether we like it or not. People have an off-hand way of sometimes saying that a certain composition has become a classic. When we hear this we can often say, another composition filed away in the pigeon holes of musical respectability. Victor Hugo severely deprecated the use of the word classic, because, as he said, everyone interpreted it in accordance with his own individual prejudice. He suggested that the word scholastic was far more appropriate in most cases.

In music especially, the word classic is much used as the antithesis to the term romantic. The terms are borrowed from literature. During the middle ages there sprung up in unparalleled exuberance a multitude of poetic tales, filled with mystery and miracle, and peopled with all the fairies, monsters, and mythic creatures of a primitive imagination, and overflowing with adventure and deeds of chivalry. These creations were known as romances, but passed into oblivion with the age that produced them. They were long unread and forgotten, until in the latter part of the eighteenth century there arose a school of writers, who, tired of the traditional and conventional methods of literary composition then in vogue, proceeded to revive the poetic and legendary atmosphere of these middle age romances, and by means of it to revivify the spirit of modern literature, then languishing under a too faithful adherence to the methods and subjects of the ancient Greeks and Romans. The school of writers represented by the traditional methods were termed classic, while the innovators adopted as their slogan, the term romantic. As might have been expected, these latter brought down on their heads a storm of indignation from the classicists.

There is still another manner in which the two terms are used by many, romantic being employed to designate that which is new, in contradistinction to that which is old. This, however, is vague and inexact, and really gives no excuse for the existence of the words. In line with this Stendhal's definition is interesting. Said he:—"Romanticism is the art of presenting to people the literary works which, in the actual state of their habits and beliefs, are capable of giving them the greatest possible pleasure; classicism, on the contrary, of presenting them that which gave the greatest possible pleasure to their grandfathers." But this is in reality no definition at all, and establishes no exact criterion by which one could determine what was either romantic or classic; whether it be music or literature. It merely calls attention to an accidental characteristic in the two terms. It is true that what is known as classic is older than the romantic, but this is only an accident of evolution, and gives us no clue to the real animating spirit of the two forms of expression. To have any real excuse for existence, the two terms must refer to a tendency in the art of expression.

The cause for so much confusion in terms is the fact that words as well as nations have histories. Both pass through many evolutions to something very different and higher than their original starting points, although at bottom often retaining many of their original elementary characteristics. The original word from which classic is derived simply had reference to the division of Roman citizens into classes, and thus as applied to literature or art it would be very easy to assume that it simply referred to a certain class that was older and more established than something that was springing up new. The original word from which romantic is derived, referred to the common language that resulted in the south of Europe from a mixture of the Roman and Latin tongues with the barbarous languages of the rest of Europe. Then it was next applied to the literature that was developed in this tongue, the word taking on its particular complexion from the wild, fantastic and imaginative character of the literature. This would permit of the two distinctions of classic, or old, as distinguished from the new and fantastic.

In passing from the original narrow and local significance, these words have added the comprehensive and universal, referring to the emotional and temperamental tendencies that are innate in human nature. In no direction does a man show his natural tendencies in an art sense, more than in the manifestation of the romantic or classic in his artistic temperament. It is the fundamental starting point of individuality.

During the entire history of mankind, the making of laws, both civil and spiritual, has been found to be a necessary adjunct to human progress. Likewise as fast as art was developed, principles for its regulation were established, and, strange to say, invariably declared final. The "eternal and unchanging," which is always changing. These final laws of art have been inevitably knocked over by the first man of genius that came along! The artist but grudgingly admits the necessity of immutable artistic laws, and resents them as a restraint upon individuality of expression. He longs for unbounded freedom, not narrow restriction. He feels that art, and especially music, is an expression of the soul, and that it should be as boundless and all-embracing as the soul itself. Out of this grows the romantic spirit, which is nothing more than the spirit of growth and progress in art, as opposed to classicalism which is the spirit of conservatism. The romantic discovers or develops the new; classicalism either rejects it or forms for it a category. Romanticism concerns itself with the mood, classicalism with the substance. Classicalism is the preserver of harmony of form in art, but the romantic spirit should keep it from becoming pedantic.

Although many classical works show strong romantic tendencies, yet it is only a half truth to maintain, as some do, that the latter is an outgrowth of the former. The two words represent two principles. The classical represents the stationary principle in art, romanticism the principle of growth. But does not the classical grow too? To be sure, but it is more of a growth of accretion, like placing one stone upon another in the erection of a building. The romantic represents a living growth from within, like that of a plant that finally bursts into full flower. The classical often says: "It is well done, let it rest, the perfect criterion of artistic truth." The romantic, however, is always aspiring, a tireless, soaring spirit that never comes to earth to rest, indeed never knows rest.

Before you can fix any more definite meanings upon these words, you will have to begin with the English language. Almost every word in the language has many meanings which have to be determined by the context. Your use of the word classical will depend upon to whom you are speaking, and the shade of meaning you have in mind. It is very well to dogmatically assert that the word has only one meaning. Such is not common usage in any language as complex as the English.

DOUBLE CHORDS.

1. "I have a pupil who strikes chords double between the two hands, and I have been unable to correct it. Can you suggest a remedy?
2. How much scale work should be taught between the first and fifth grades?"—R. B.

1. I have never known of any method of correcting this fault that worked more effectively than one I devised for my own pupils. The fault, in brief, is one in which the left hand anticipates the right by an infinitesimal amount of time, as if it were an acciacatura. The effect is an exceedingly disagreeable one to the cultivated ear. Strange to say, those who have acquired the habit seem to be unable to perceive it. They will often declare that the two hands strike their chords absolutely simultaneously. Set them to playing exercises in which the left anticipates the right hand by a longer amount of time; they may be able to perceive the effect, but when returning to their pieces, the left hand still continues to play as if provided with a series of grace notes. Now cause them to reverse the process. Let them play the tune *Old Hundred,* or any other series of chords, in such a manner that the right hand anticipates the left. They will not only perceive the effect, but it will at once prove offensive to them. Give them daily practice in this for a time, immediately following each practice with the reverse effect from left hand to right. Gradually they will begin to recognize the similarity of the two effects, whether the anticipation be approached from above or below. Next they will acquire the ability to perceive whether the two hands strike their chords exactly together or not. The ability to perceive the fault will be the precursor of the capacity to rectify it. From this point on your road will be comparatively simple. In my own experience it has never failed.

2. By the time the fifth grade has been completed all the major and minor scales should have been practiced in single octaves at every degree of speed, and in many rhythmical forms. Also in tenths, thirds and sixths. Double thirds and sixths should have also been taken up. The perfection achieved in this work will depend upon the amount of inherent talent in the various pupils, and the number of hours they have been able to devote to daily practice.

Study Notes on Etude Music

By PRESTON WARE OREM

PILGRIMS' CHORUS—WAGNER-LISZT.

Of all the operatic transcriptions by Liszt, this is one of the most brilliant and effective. It adheres very closely to the original score throughout and yet it is all thoroughly pianistic. The only difficult passage occurs at the climax of the piece where the melody in heavy chords suggests the brass and wood-wind choirs of the orchestra, while the flights of 16th notes represent the well known ornamental passages for the stringed instruments. Should this prove too difficult for players, the 16th notes may be omitted in the manner suggested in the foot note accompanying the music. Grade VIII.

NOVEMBER—TSCHAIKOWSKY.

This composition is discussed very ably in another column in Mr. Wilkinson's article selected from his work entitled *Well Known Pianoforte Solos and How to Play Them.* Grade VI.

IN POLAND—M. MOSZKOWSKI.

The *Mazurka in G Major, Op. 10, No. 3* is one of Moszkowski's earlier works but it still retains its freshness and its original youthful charm. This is a typical mazurka movement. It must be played with fire but in a very polished manner. Grade IV.

GARDENIA—A. J. PEABODY, JR.

Mr. Peabody has been represented in our ETUDE music pages on several previous occasions, but his latest composition *Gardenia* is by far the best thing he has done. This composition is in modern lyric vein with a very striking and alluring theme which is worked up to a fine climax. *Gardenia* is a piece which will allow of considerable latitude in interpretation on the part of the player. It should be played in the same manner in which a well-schooled singer renders a song. Grade V.

MARCH OF THE CLOWNS—W. E. HAESCHE.

The *March of the Clowns* is taken from Mr. Haesche's set of piano pieces entitled *The Passing Show.* Another number from this set appeared in the October ETUDE and was very much appreciated. The *March of the Clowns* is a highly characteristic piece with a grotesque theme and some very richly colored harmonies. It is well worth studying. Grade III.

POETIC FANCIES—T. J. WETTACH

Poetic Fancies is a graceful and elegant waltz movement; the themes are all attractive and it has the additional merit of being a first-class teaching piece. This waltz should be played at a brisk rate of speed and with the various themes well contrasted. Grade III.

BABBLING BROOK—C. W. KERN.

Babbling Brook is a waltz in name only, so called because it suggests a rapid waltz rhythm. Aside from this it is a genuine characteristic piece very aptly illustrating its title. The principal theme in 8th notes should be played in a brilliant and scintillating manner. Grade IV.

RUSTLING LEAVES—H. D. HEWITT.

Rustling Leaves is a very useful type of composition. It combines the best features of a drawing room piece with some valuable technical material. It is in the form of an *Impromptu*, that is to say the various themes are strung together one after another, the principal theme not always returning. Grade IV.

WITH YOUTHFUL ARDOR—C. E. BRILLHART.

In a teaching or recital piece of intermediate grade it is not always easy nowadays to find originality. Mr. Brillhart's *With Youthful Ardor* will appeal [illegible] rhythm, a genuine syncopated 6/8 movement. It may trouble some players to acquire this at the outset, but after a little practice it [illegible] Grade III.

CARESSIMA—E. ZIMMERMANN.

[illegible] either for dancing or as a [illegible] it is a perfect example of [illegible] very attractive. While [illegible] all respects, it is not unduly complicated; there are no uneven passages to be divided up between the hands. This enables the player to take it at a very steady pace. Grade III.

MY OLD KENTUCKY HOME—L. RENK.

My Old Kentucky Home is one of the good old American folk songs which will always hold its charm. In the transcription by Mr. Renk there is no attempt at variation writing or ornamentation. The aim has been simply to make the melody into a good solid playable pianoforte piece. As such it will prove very satisfactory. Grade III.

THE PEASANT'S DANCE—F. FLAXINGTON HARKER.

Mr. F. Flaxington Harker is a contemporary organist, teacher and composer who is represented in our music pages for the first time. Mr. Harker has been very successful in his writings. *The Peasant's Dance* is taken from a set of six *Woodland Sketches.* These are intended as teaching or recital pieces and they display excellent musicianship throughout, together with original melodic invention. As noted in the music it is possible, if the performer so desires, to play *The Peasant's Dance* as a solo for the left hand. Grade III.

CARNIVAL PARADE—S. R. REINHART.

A very inspiring little march movement which should be played with a very crisp touch and decisive accents. In addition to its other good qualities this piece will make a good study in rhythm. Grade II.

IN SLUMBER LAND—G. L. SPAULDING.

A very tuneful teaching piece of easy grade. The mistake must not be made of playing this piece too fast; although it is in 3/4 time it is not a waltz movement. It must be taken slowly and quietly to obtain the best effect. Grade II.

THE FOUR HAND NUMBERS.

Carl Köelling's *Marche Lyrique* is a brilliant duet number somewhat in the style of the four hand marches by Schubert. The parts for the two players are quite independent and there is plenty for both to do.

Mr. E. A. Mueller's *In the Holidays* is a rollicking march movement quite different in character from the preceding and very appropriate for the festival season now at hand. This march will demand a dashing style of performance.

ELFIN DANCE (VIOLIN AND PIANO)—HENRY TOLHURST.

Mr. Henry Tolhurst is one of the best known English writers for the violin. He is also a successful teacher. His work is all of a decidedly practical character and in addition he has rare melodic gifts. His *Elfin Dance* will afford splendid practice in the *staccato* and it will have a very pretty and inspiring effect when well played.

MARCHE NUPTIALE (PIPE ORGAN)—G. N. ROCKWELL.

This is a good solid pipe organ march for almost any occasion. It is not difficult to play but it is well adapted for displaying the resources of an organ and its tuneful qualities will appeal to congregations.

THE VOCAL NUMBERS.

The name of William H. Neidlinger is well known to all singers. His *Southern Dialect Songs* alone would be sufficient to establish his reputation as a writer for voice, but these constitute a very small portion of his works. Mr. Neidlinger knows the voice and its requirements as very few composers know it. His songs, part songs and anthems are sung practically everywhere. In this number of THE ETUDE will be found his beautiful Christmas solo *The Glorious Morn.* For church use it would be hard to find a better number of its type.

Some Sweet Day by Julian Edwards is a very touching sacred song of evangelical character. It is a song with which a good singer can accomplish much. The late Julian Edwards was a rarely gifted composer whose work was of the most enduring character. Many of his operettas, cantatas and songs have been tremendous successes.

Horace Clark's *Aunt Sally* is one of the best negro dialect songs that we have seen in a long while. It exemplifies in a very clever manner certain characteristics which will sound familiar to those who have heard the real folk songs of the American negroes.

The composer himself has this to say about it: "The verses of this song are the simple narrative of a childhood memory. It is in the refrain that *Aunt Sally* comes into the 'lime-light' and anyone familiar with the songs of the colored race will remember that the words of their songs are vaguely recalled snatches of Scriptural phrases thrown together without much relation to each other, beginning generally with an apostrophe to the Deity. When words fail their voices will trail off into a kind of hum until another line comes back to them, when they will break again into song. It is a curious phase of the African mind that it can gain a general idea of a thought, but it is rather hazy on a specific one. In the phrase 'Moses and the Lamb,' for example, the idea that it is a sheep will be quite definite, but whether it is a lamb or a ram will be somewhat hazy. It is this unconscious perversion of the text that often adds a touch of humor to the haunting pathos of the negro songs."

"NOVEMBER," A RUSSIAN TROIKA RIDE.

DESPITE the fact that Tschaikowsky is chiefly known for his major works, The *Casse Noisette Suite, 1812 Overture,* and, above all, for the *Pathetic Symphony,* he nevertheless found time to write a number of piano pieces which have gained great popularity. It is said that he did this at the request of his publishers, and thought comparatively little of them. It is even said that he would request his servant to remind him on certain days that he had a piano piece to write! But, if carelessly begun, such pieces were invariably finished with exquisite skill, and none more so than the twelve pieces written one for each month of the year. The *November* is one of the most popular of the set, and those who aspire to play this interesting piece cannot do better than study the suggestions given below, extracted from Mr. C. W. Wilkinson's *Well Known Piano Solos and How to Play Them:*

BEING one of the piano pieces written for each month in the year, this is the Russian November with a sleigh scene. We have seen pictures of the Tröika with its three black horses, gaily comparisoned with a hoop of sleigh bells over their necks, and the occupants covered with costly furs. Here is the musical presentment and it is really remarkable how even the varied motion of the horses can be depicted. The curious rhythm is the first thing which attracts attention; the half-note in the middle of each measure with two eighth-notes on either side is very original and the *staccato* and *legato* treatment adds zest to the figure. There is a feeling of the open air about it. Be sure you accentuate the third eighth-note of each slurred group according to the established rules and keep strictly to the pedal marking which emphasizes and sustains the half-note. At the outset you should study the left hand part alone, with pedal, as it is very uncomfortable and the eye is better on the keyboard than on the paper. Measures 8, 12 and 17 deserve special attention, and let the syncopated eighth-notes be sharp and crisp.

The galloping passage at measure 18, is difficult because of the free chords in the right hand. Again, at the double bar we have another gait; it is as though the horses were checked here into a walk and at measure 30, they tossed their heads. Perhaps there is a hill to climb and the fair occupants take this opportunity for more leisured conversation.

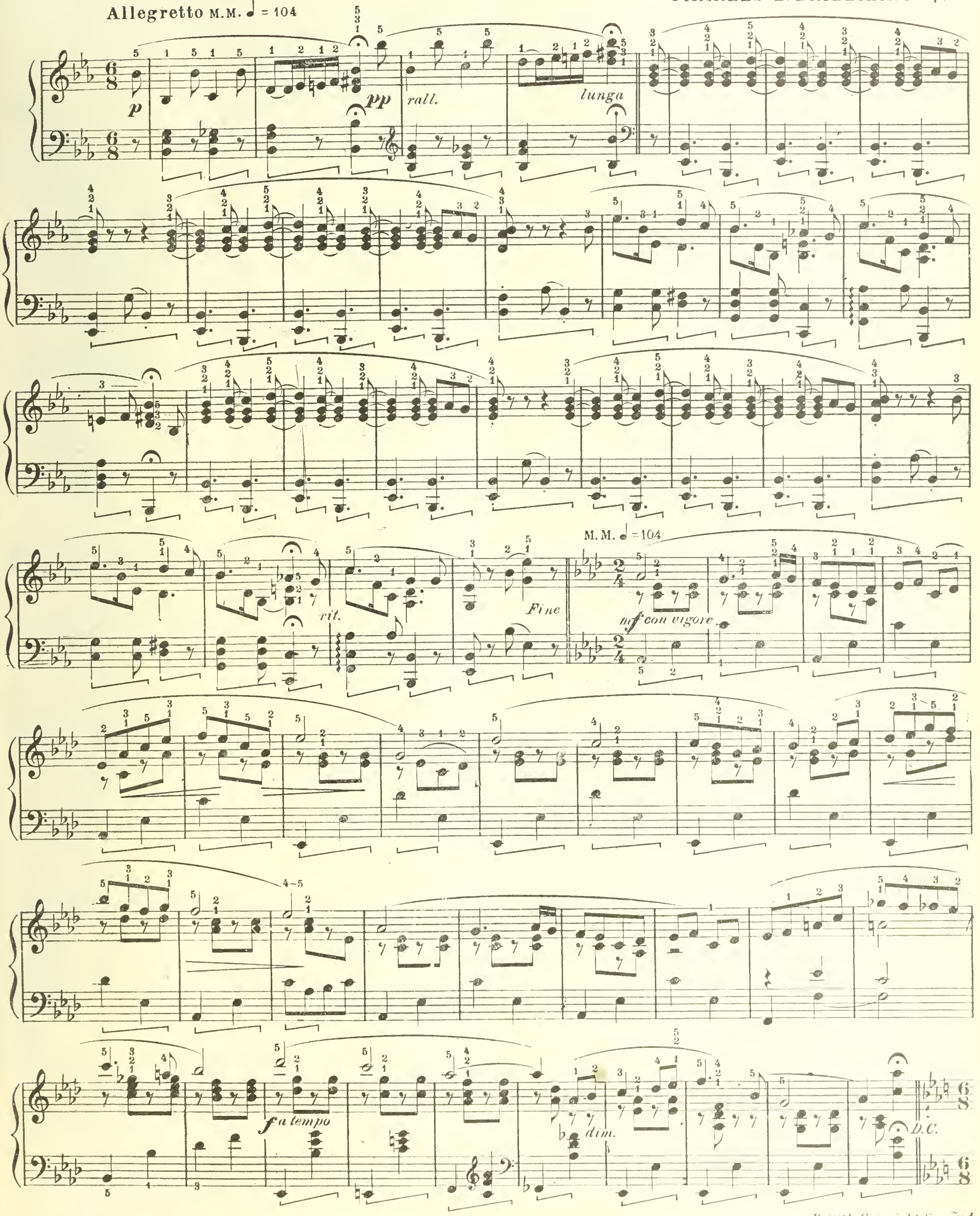
At measure 28 some young players do not make sure of the chords, two of G major and two of C major. The triplets which appear first at measure 11 should not be "cornered," but really an even three, and if you count them aloud, you may escape that awkward stop on the third member of each group. As they come in so frequently you should be able to adjust either the threes or twos properly.

We might even surmise that the sleigh has reached the level at measure 31 and the horses impatient to resume their career, the sleigh bells tinkling continuously in the frosty air and the snow flashing like diamonds. This pretty effect is brought about by the use of finger staccato, when the hand is held somewhat stiff and the fingers are drawn in quickly and nervously amplify this touch. At measure 32 I prefer the previous fingering, there is no need to change it. The measure 48 is hard to read because of the strange sharps and double sharps, but "like an egg full of meat," you must digest this measure slowly. Study each hand separately, each quarter of the measure, and make a nice "ad libitum" at the end of this phrase, then it will come out all right.

WITH YOUTHFUL ARDOR

INTERMEZZO

CHARLES E. BRILLHART Op. 51



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GARDENIA

Andante grazioso M. M. ♩ = 72 - 84

cantando con espress.

A. JACKSON PEABODY JR. Op. 21

mf *r.h.* *p* *mf* *p cresc.* *f*

molto rit. *p* *pp* *con delicatezza* *p* *poco rit.* *a tempo*

mf *poco rit.* *a tempo*

p *poco rit.* *a tempo*

f piu mosso *ff*

fff *a tempo*

pesante *poco* *rit.*

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poco rit. allarg. molto rit.

MY OLD KENTUCKY HOME

STEPHEN C. FOSTER
Arr. by Ludwig Renk

Moderato M. M. ♩ = 84

mf *mf* *dim.*

cres - *cen* - *do* *mf* *p*

f

Meno mosso *Lento*

mf *cres* *cen* *do* *p* *pp*

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MARCH OF THE CLOWNS

Moderato M.M. ♩ = 126

WILLIAM E. HAESCHE

p

ff

ff

r.h.

cresc.

ppp

de

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CARISSIMA

TANGO - ARGENTINE

J. F. ZIMMERMANN

Moderato M.M. ♩ = 96

fz *mf* *fz* *mf* *fz* *mfr* *cresc* *fz* *fz* *fz*

TRIO

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IN SLUMBERLAND

REVERIE

GEO. L. SPAULDING

Andante M.M. ♩ = 120



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CARNIVAL PARADE

MARCH

SARAH READ REINHART

Maestoso M.M. ♩ = 108



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RUSTLING LEAVES

IMPROMPTU PASTORALE

H. D. HEWITT

A Piacere

p

Allegretto M.M. ♩.=84

dim. *rall. molto*

mf

atempo

mf *rit.* *p*

Ped. simile

cresc. *f*

Meno mosso

mf

f *mf*

f

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Con espress.

mf

Ped. simile

cresc.

f

a tempo

rall.

Ped. simile

Allegretto

mf tranquillo

rit.

a tempo

cresc.

f *mf* *cresc.* *rall. e cresc.*

a tempo *mf*

f rall. *a tempo*

cresc. *f rall. ed cresc.*

a tempo *mf* *più mosso*

cresc. *f*

al fine *precipitato* *fz* *fz* *fz* *fz*

IN THE HOLIDAYS

MARCH

SECONDO

EDWARD A. MUELLER

Vivace M. M. ♩ = 120

Trio

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D. C. Trio al Fine

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IN THE HOLIDAYS

MARCH

PRIMO

EDWARD A. MUELLER

Vivace M. M. ♩ = 120

ff *sfz* *sfz* *mf* *f* *f* *sfz* *sfz* *sfz*

Trio

p (last time ff) *f* *leggiero* *f* *fz Fine* *f*

D. C Trio al Fine

MARCHE LYRIQUE

SECONDO

CARL KOELLING, Op. 414

M. M. ♩= 96

f *rit.* *a tempo* *mf* Ped. *simile*

f *rit.* *a tempo* *mf* Ped. *simile*

mf Ped. *simile*

rit. *a tempo* *cresc.*

f *mf* Ped. *simile* *rit.*

a tempo Ped. *simile* *mf* Ped. *simile*

cresc. *f* *p* *cresc.* *f*

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MARCHE LYRIQUE

PRIMO

CARL KOELLING, Op. 414

M. M. ♩=96

f *rit.* *mf a tempo*

f *rit.* *mf a tempo*

mf *rit.* *a tempo* *cresc.*

f *mf*

rit. *a tempo* *f* *mf*

cresc. *f* *p* *cresc.* *f*

PILGRIMS' CHORUS

from "TANNHÄEUSER"

(RICHARD WAGNER)

Edited by E. R. KROEGER

Transcribed by FRANZ LISZT

Andante maestoso M.M. ♩=48

p sostenuto

espressivo

mf

dim.

sempre legato

poco cresc.

Ossia

cresc

il canto sempre un poco tenuto e molto marcato

ff

** If found desirable, the sixteenth-note figures in these and following measures may be omitted, and the theme may be played in either of the following ways:*

ff *etc.* or, *in repeated notes:* *ff* *etc.*

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ff

ff

ff

ff

ff

ff

rf

Ossia

rf

rf

Ossia

ff

ff

rf

Ossia

rf

dim.

espressivo

mf

espressivo

dim.



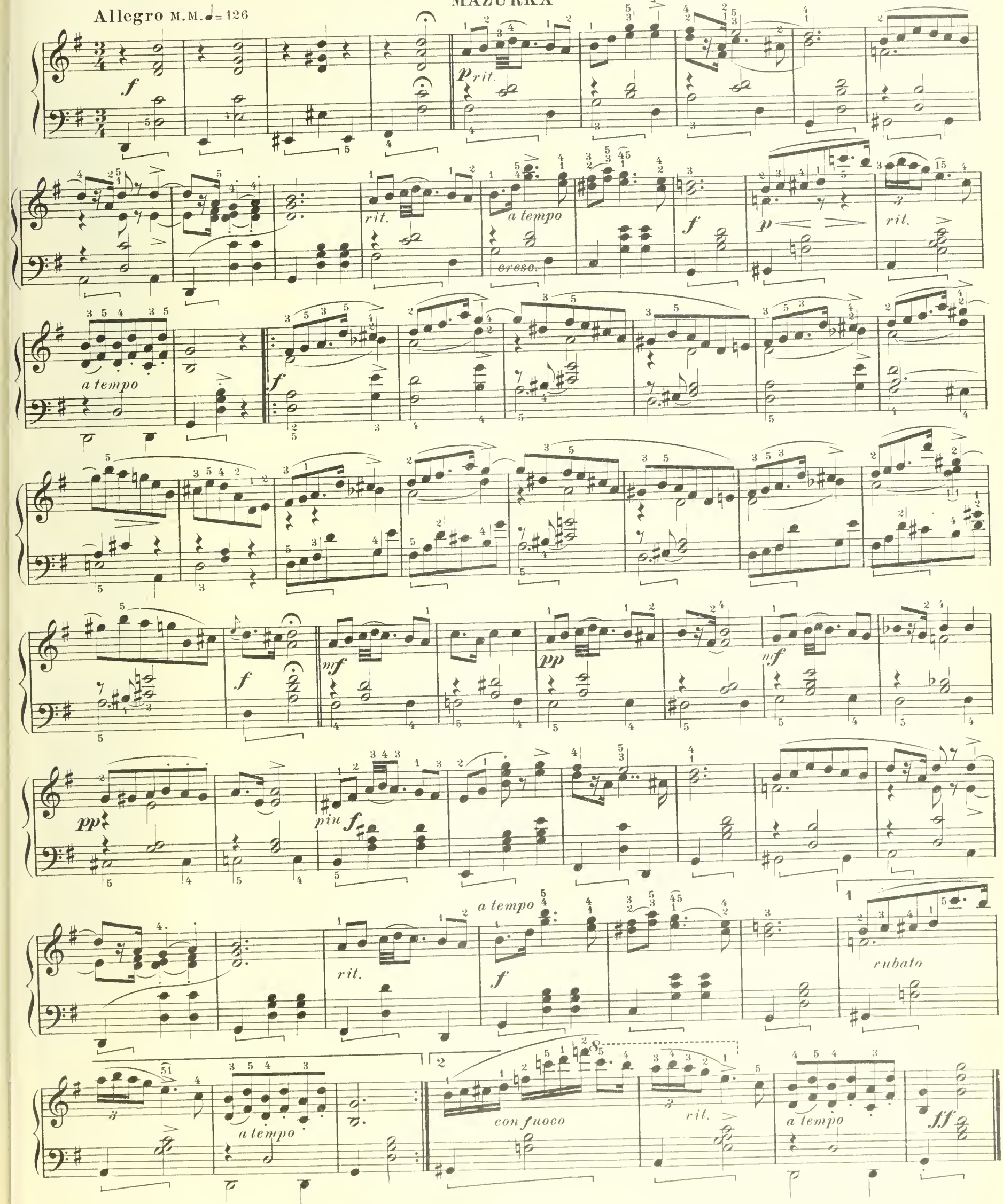
In place of the following, the last five measures on the page may be substituted.



IN POLAND

MAZURKA

a tempo MORITZ MOSZKOWSKI, Op. 10, No. 3



THE PEASANT'S SONG*

Cheerful at morn, he wakes from short repose,
Breathes the keen air, and carols as he goes;
At night returning, every labor sped,
He sits him down the monarch of a shed.
Oliver Goldsmith (1728-1774)

Andante tranquillo M.M. ♩=84

F. FLAXINGTON HARKER



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BABBLING BROOK

VALSE CAPRICE

Tempo di Valse M.M. 𝅗𝅥.=88

CARL WILHELM KERN, Op. 275



*) For study purposes, this piece may be played throughout by the left hand alone.

a) Use small notes only when played by the left hand alone.

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8

f

dim.

a tempo

rit.

p

cresc.

Meno mosso

Fine

p dolce

cresc.

rit.

mf

a tempo

f

broad

8

D.C.

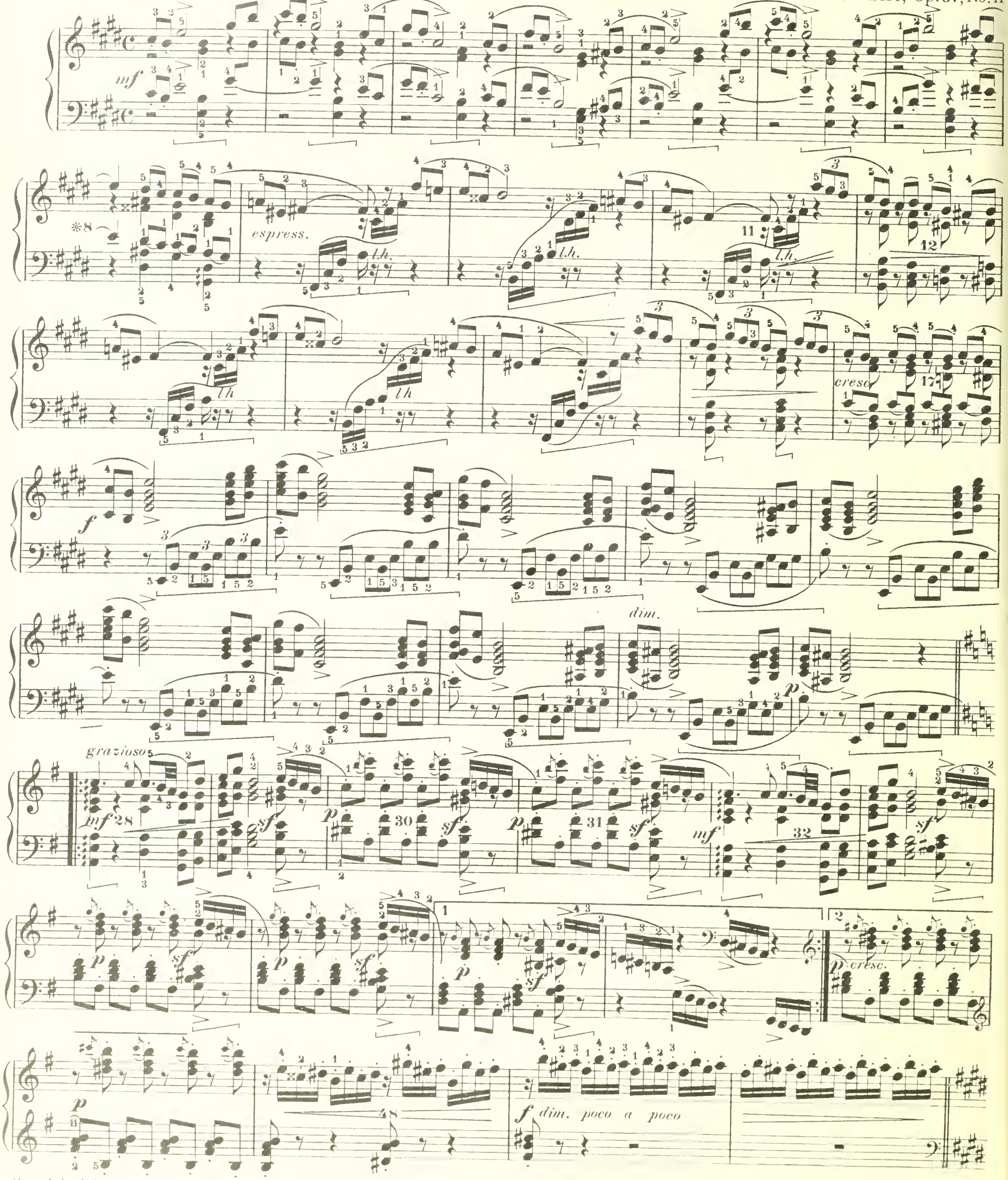
NOVEMBER

SLEIGH RIDE

Troika

P. TSCHAIKOWSKY, Op. 37, No. 11

Allegro moderato M.M. ♩ = 112



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※ The numerals refer to Mr. Wilkinson's article on page 878

sempre stacc.

p poco marcato la mano sinistra

p espress.

r.h.

staccato

dim.

pp

POETIC FANCIES

VALSE

Tempo di Valse M.M. ♩. = 54

THEO. G. WETTACH

p

f

p

f *f*

con spirito

Fine

f

Trio

D.C. ✻

p dolce

con spirito

f

D.C.

✻ *From here go back to the beginning and play to Fine; then play Trio.*

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MARCHE NUPTIALE

GEO. NOYES ROCKWELL

Tempo di Marcia M.M. ♩ - 96

MANUAL

PEDAL

Gt.to Sw. Full organ

16 ft. open Gt.

Gt.

Swell

Gt.

close Sw.

Swell

Gt.

close Sw.

Swell

Gt.

rall. *Fine*

cantabile (slower)
Full Swell closed

cresc.

Full Sw.

Gt.to Ped.off

Ped. 16 ft. open to Sw.

Sw. closed

cresc.

Full

Gradually

close Swell

rall. e cresc.

Full Swell

D. C.

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ELFIN DANCE

HENRY TOLHURST

Allegretto vivace M.M. ♩ = 108

VIOLIN

PIANO

Last time to Coda

1st time only

2d time only

TRIO

From here go back to 𝄋 and play to A; then play Trio.

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mf *p* *cresc.* *mf* *poco rall.* *D.S.*

CODA

a tempo *poco rall.* *pizz.*

** *From here go back to* 𝄋 *and play to* ⊕; *then play Coda.*

THE GLORIOUS MORN

CHRISTMAS SONG

FRANZ CHRISTAN

W. H. NEIDLINGER

Andante religioso

Out on the plain, with the heav-ens a-light, Shepherds once watched thro' the long qui-et night. Sud - den-ly, down thro' the
Sou s of to day, see the years slipping by, Al - most ye doubt that great voice from the sky: I - dly ye sit by your

night came a voice, "Wake — go ye forth, go ye forth and re-joice, For Christ the Lord is born, Ye have seen a great day
flocks thro' the night; I - dle no more, lift your eyes to the light, For Christ the Lord is born, Ye shall see the glo - rious

dawn. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King. Greet the glo - rious morn,
dawn. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King. Greet the glo - rious morn,

Lo! the Christ is born. Al - le - lu - ia! Al - le-lu - ia! Al - le - lu - ia ev - er more!"
Lo! the Christ is

born. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King. Al - le - lu - ia! Al - le - lu - ia!

Let it ring from shore to shore; Al - le - lu - ia! Al - le-lu - ia! Al - le - lu - ia ev - er more!

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SOME SWEET DAY

FANNY CROSBY

JULIAN EDWARDS

Andante moderato

1. We shall reach the sum-mer land, Some sweet day, by and by; We shall
crys tal riv-er's brink, Some sweet day, by and by; We shall

press the gold-en strand, Some sweet day, by and by; Oh! the loved ones watch-ing there, By the tree of life so
find the brok-en link, Some sweet day. by an by, Then the star, that fad-ing here, Left our hearts and homes so

fair, Till we come their joy to share, Some sweet day, by and by.
drear, We shall see more bright and clear, Some sweet day, by and

2. At the

by.

Oh! these part-ing scenes will end, Some sweet day, by and by;

We shall gath-er friend, with friend, Some sweet day, by and by;

There, be-fore our Father's throne, When the

mists and clouds have flown, We shall know, as we are known, Some sweet day, by and by.

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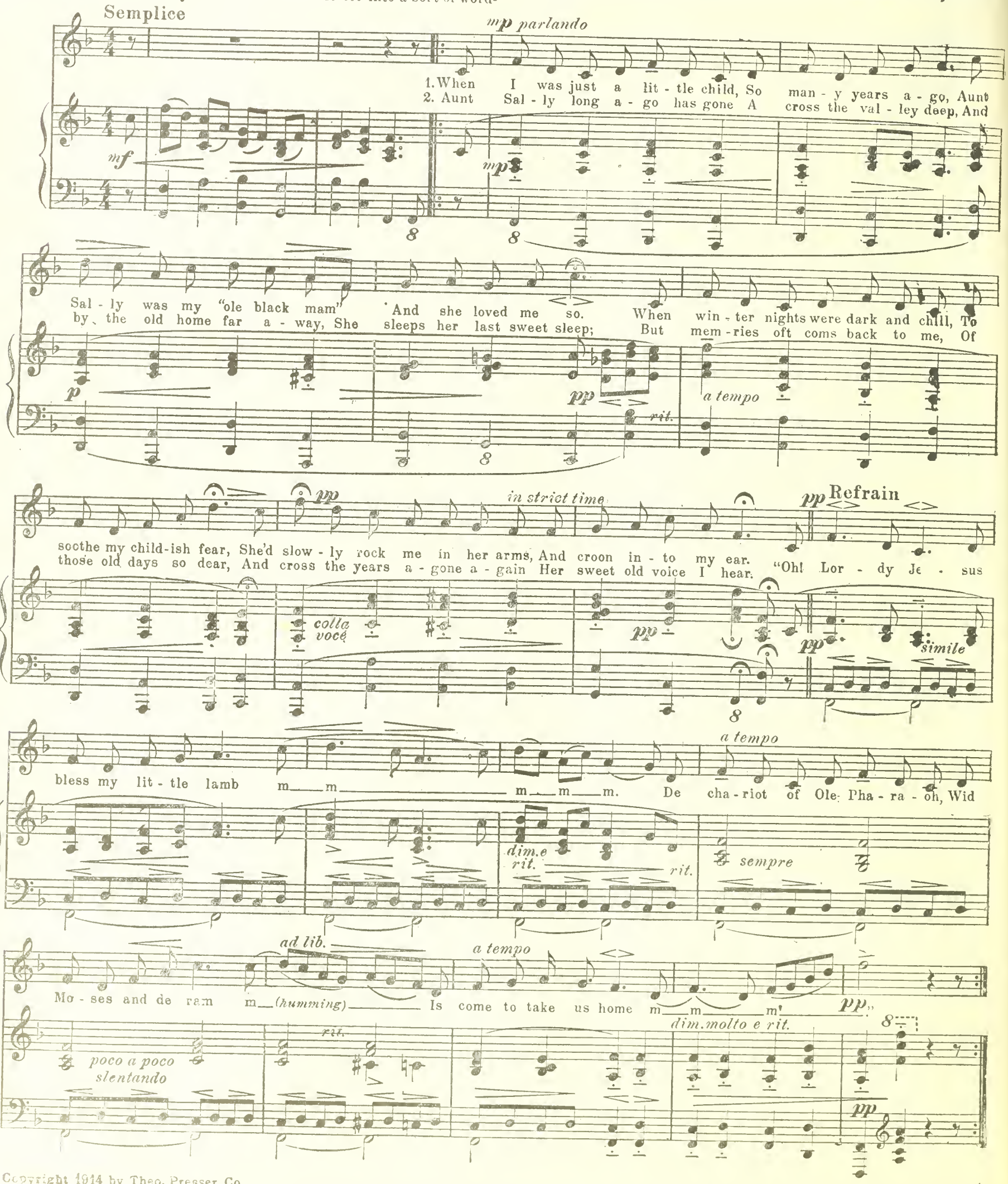
To Mrs Edna Mc Donald

AUNT SALLY

A MAMMY SONG

HORACE CLARK

Those who are at all familiar with negro singing will recall that their songs are nearly all of a religious nature. Their texts are vaguely remembered scriptural phrases strung together, without rhyme or reason. When memory fails the voice trails off into a sort of wordless chant or moan such as is indicated in this song by the expression "hum." They are frequently inaccurate in their quotations, hence the humorous twist to the phrase "Moses and de ram."



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What the Pianist Does in a Second

A British scientist has made a calculation of the number of muscular, nerve and other movements made by a well-known pianist during the performance of a piece. In the *British Medical Journal* Sir James Paget gives an interesting account of his experiments. According to this, the pianist experienced about 22,000 mental sensations in a little over four minutes. Incredible as this seems, Sir James' records give a very good explanation. For those who are contending that music offers the most superior kind of mental drill, this clipping makes an excellent argument:

"Mademoiselle Janotha was so good as to play on the piano, at my request, one of the swiftest pieces of music known to her, a *presto* by Mendelssohn. The time it occupied was taken, and the number of notes was counted. She played 5,995 notes in four minutes and three seconds, rather more than twenty-four notes per second. We may, from this, estimate approximately the number of what we may call nervous vibrations transmitted during a given time to and from the brain, from the brain to the muscles and from the muscles and the organs of hearing and of touch to the brain. Each note required at least two voluntary movements of a finger, the bending down and the raising up; and besides these there were a very large number of lateral movements to and fro of the fingers, as well as many and various movements of the wrists, elbows, shoulders and feet. It was not possible to count these, but I think I can be sure that they were not less than at the rate of one movement for each note, making altogether not less than three voluntary movements for each note, even if we allow for the chords in which several notes were struck at the same instant. Certainly there were not less than seventy-two distinctive variations in the currents of nerve force transmitted from the brain to the muscles in each second, and each of these variations was determined by a distinct effort of the will. And observe—for herein may seem a chief wonder—each of these movements was directed by the will to a certain place, with a certain force, and a certain speed, at a certain time; and each touch was maintained for a certain length of time. Thus there were, as we may say, five distinct and designed qualities in each of the seventy-two movements in each second. Moreover, each of these movements, determined by the will and exactly effected by transmission of nerve-force from the brain along nerve fibers to the muscles—each of these movements was associated with consciousness of the very position of the finger, each hand, each arm and each foot, before it was moved and while moving it, and with consciousness of the sound of each note and the force of each touch. Thus there were at least four conscious sensations for each of the twenty-four notes in each second; that is, there were at the rate of ninety-six transmissions of force from the ends of nerve fibers, along their course to the brain, in each of the same seconds during which there were seventy-two transmissions going out from the brain along other nerve fibers to the muscles. And then, add to all this that during the time, in each second of which the mind was conscious of at least ninety-six sensations, and directed not less than seventy-two movements, it was also remembering each note to be played in its due time and place, and was exercised with the judgment, in the comparison of the playing of this evening with those of the time before, and with some of the sentiments which the music was intended to express. It was played from memory, but Mademoiselle Janotha assures me she could have played it as swiftly at sight, though this would have added another to the sensations associated with each note."

Learn How to Criticise Properly

By ERNST EBERHARD

The ability to criticise is, when rightly used, one of the greatest aids possible to find in music study. Roughly speaking, there are two kinds of criticism: firstly the destructive type, a senseless form of "knocking" indulged in by a certain unfortunate type: secondly intelligent criticism, in which the fault is exposed, but a better way is suggested.

Suppose that you go to hear a certain concert-giver: your music study has not done you much good unless you can criticise the performer. Do I hear some one say, "Criticise a great artist? What an egotistical standpoint!" But just a moment. Most of my readers have heard several of the world's great artists: which one of them did you like best—and why? Perhaps you have heard two or more people play the same thing. One of them *must* play it better than the others: in what way is his performance on a higher level? Maybe he plays it as a *whole* better than some one else, but does not another execute some *particular* part better? Do you begin to see what I mean?

If you develop this power of discriminative criticism (you might use the much abused word, appreciation), each recital that you attend will become a lesson of untold value. You have the advantage of hearing Paderewski or Ysaye saying plainly to you personally, "I prefer the passage to be played in this manner. Can you tell me why it is better this way than any other?" Are not such lessons invaluable? But suppose you come home and say, "Oh! It was simply wonderful!" and some one asks "What was best?" and you answer, "It was all sublime!" your afternoon has not done you much good; you have failed of any real intellectual appreciation.

Try to criticise inwardly (if you do so outwardly you will lose all your friends immediately) every one you hear. Find their faults and their virtues. You probably have some of their faults, and you should recognize them at once. The full realization of a fault is half way toward eradicating it. Many of their virtues you will not possess. Appropriate them, improve them if possible, but know *why* they are virtues.

If you really try your best to conquer this power of criticism, this musical appreciation, you will find not only your music, but your every day life improving, for you will be endeavoring to "do unto others as you would be done by."

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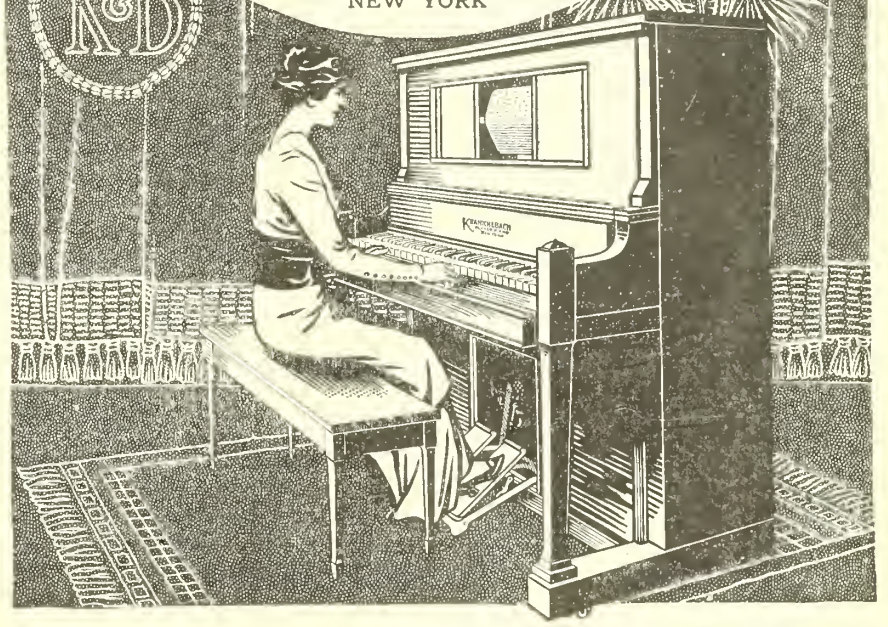
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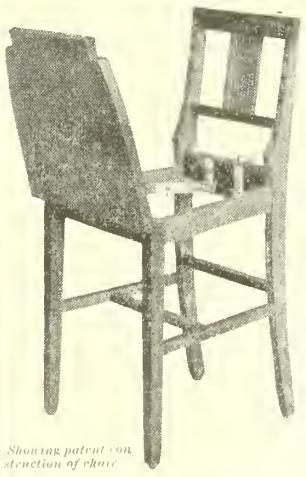
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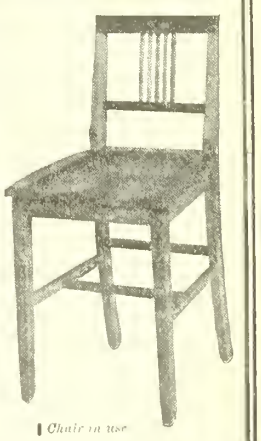
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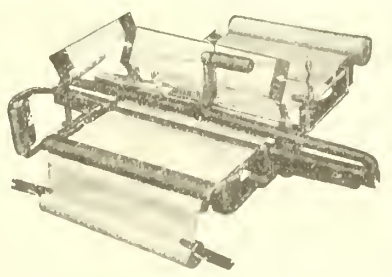
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In America, the festival has long been a feature of the musical life. Perhaps the first great efforts to establish the festival spirit were made by the Handel and Haydn Society of Boston. A tentative effort to establish the festival idea was made in 1857, which was mildly successful. Another attempt was made in 1865 with the result that $4000 was gained over the expenses and was divided between two leading war charities. From that time on, festivals were held every three years after the manner of the Birmingham festivals in England. Similar festivals were soon inaugurated in Worcester, Mass., the veteran Carl Zerrahn being the conductor in both cases. Norfolk, Conn., has also been a festival center for many years.

The Cincinnati May Festivals have come to be regarded as of exceptional artistic value. They owe their origin to the German Sängerfesten, held as early as 1849, but it was not until 1870 that festivals began to be held on the present magnificent scale. They owe their significance largely to the impetus given them by Theodore Thomas, whose colossal energy has been of such tremendous import to the music of the country. An offshoot of the Cincinnati May Festivals has been the Cincinnati Opera Festivals, which have resulted in much good. Not satisfied with inaugurating the May Festivals in Cincinnati, Theodore Thomas also inaugurated festivals in Chicago. Later, as in Cincinnati, a series of Opera Festivals were inaugurated in Chicago, for which purpose the fine auditorium was built.

Apart from these events must be considered the sporadic outbursts of festival fever which result in such enormous functions as the Peace Jubilee Festivals given in Boston by the late Patrick Gilmore, the Centennial Festival given in Philadelphia, and the forthcoming Panama Exhibition Musical Festival Concerts. These events do not have the cumulative force of the yearly or biennial festival, but they have their musical victories.

To-day, notwithstanding the rapid development of musical interest along other lines in America, the festival is firmly entrenched as part of our national life. We need only to mention the magnificent Bach Festivals in Bethlehem, Pa., under the splendid conductorship of Dr. J. Frederick Wolle as an instance which can be paralleled in many ways. The splendid MacDowell Memorial Festival at Peterboro, N. H., is of particular value, since it not only fosters musical interest but encourages native composers. Other festivals of great significance are the North Shore Festivals at Chicago, under Peter Dean Lutkin, the Ann Arbor Festivals, under A. A. Stanley, the festivals at Converse College, Spartanburg, S. C., until recently under A. L. Manchester. Then there are the Ocean Grove Festivals in which Dr. Tali Esen Morgan infuses some of the religious fervor which used to animate the great choral festivals in England. Nor can the Welsh Eisteddfods, and the great German Saengerfesten be ignored. In recent years festivals have been given in all sorts of unexpected places, such as San Diego, Cal., Emporia, Kans., Cornell University, and Trenton, N. J. All of these events have been the outcome of a wider and deeper interest in music, of a kind that is rapidly bringing America to the front in the musical world.

A Pupils' Recital That Succeeded

By C. L. CHAMBERLIN

The value of pupils' recitals at which all appear with suitable selections before the teacher's combined classes is now unquestioned. Most teachers avail themselves of this means of encouraging their pupils to play before other persons, and at the same time furnish the incentive to memorize one or more suitable musical selections. It is not often that pupils recognize the value of such semi-public performances sufficiently to arrange and carry out a recital without the teacher's assistance. Such a case, however, is known to the writer.

A number of little girls, averaging about ten or eleven years of age, the pupils of three different teachers, had been taking music only a short time, extending from half a dozen to perhaps fifteen lessons each. They gravely discussed the advantage they would gain from playing before friends in response to the request. They had not yet advanced sufficiently to have studied any sheet pieces, all lessons having been confined to the studies and lesson pieces such as are found in the *New Beginners' Book* and Book One of Mathews' *Graded Course*. Each selected a favorite study piece, and on an appointed afternoon met at the home of one of their number, and with no audience but this little group, each gravely played the selection which had been given special practice and committed to memory. They received no help from the teachers, who had no knowledge of it until after the occasion had ended.

Whether these teachers had neglected the opportunity to hold recitals or not, they had certainly inspired these little ladies in the right direction. Doubtless the teachers considered them not sufficiently advanced to play in recital. I had the real pleasure of hearing some of these pupils play the same pieces they had performed at their recital, and they had certainly advanced themselves in the practice. There were a few minor faults which a teacher's assistance in preparation might have corrected—perhaps not. But herein lies the suggestion that these pupils might have derived the added benefit of giving their little pieces practice in correct form had their teachers arranged and helped in the recital.

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BY DR. HERBERT SANDERS.

It is an astonishing fact that nearly all modern vocal works, with their new ideas and theories, make little or no mention of an essential qualification of the singer and voice trainer, without which no system, however elaborate, can be successful. These systems have their day and cease to be, and their result is rarely of permanent good. Vocalists are everywhere looking for some system or method which, without a cause, can create an effect, or, in other words, can bring a voice from nothing: others, a little more reasonable, expect their defective vocal apparatus to emit the tones of a Melba: others who are already endowed with an excellent voice expect to wake up some morning and find themselves operatic "stars" if only they can save enough money to study under some renowned master.

THE TRAINING OF THE EAR.

All these three classes pin their faith in a system or method. They look for the cause of their success to something outside themselves—some secret of production or some accidental circumstance. Any singer possessing a healthy and developed vocal apparatus but with a voice not yet relatively perfect, will find the tone they desire by ignoring any method or master which teaches them to look for the magic key to success in anything but the exercise of their own mental powers and the power which is required here is that of *hearing their own voice* and improving it according to their mental conception of the tone, which mental conception can only be regarded as infallible when the *ear is perfectly trained.* To say that *the most perfect way of training the voice is by training the ear* sounds like a paradox, but it is psychologically and physiologically true.

VOCAL ADJUSTMENT.

Under normal conditions the vocal organs instinctively adjust themselves by performing the necessary muscular contractions to satisfy and fulfil the demands of the ear. In order that a perfect tone be produced it is necessary, in the first place, that the ear be keen and well trained; only such an ear can know the exact sound of a perfect tone and so demand it of the voice.

OLDER AND RECENT AUTHORITIES.

The amazing success of the old Italian masters was undoubtedly due to the fact that they did not neglect this point, but made the training of the ear of paramount importance. Tosi (1723) supports this statement, "one who has not a good ear should not undertake either to sing or to instruct. Let him (the pupil) hear as much as he can the most celebrated singers, and likewise the most excellent instrumental performers, because from the attention in hearing them one reaps more advantage than from any instruction whatsoever." Marx says, "An important influence is exerted by frequent hearing of good voices. Through this an idea of good tone is strengthened which gains an influence on the use, and also on the training of the organs not perhaps immediate, but clearly seen in its results." Mr. Ffrangçon Davies, the eminent Welsh baritone, says, "The training of the ear is one half the training of the voice."

At the risk of repetition I must in this connection quote the words of Dr. Wesley Mills, words which should be inscribed in the brain of every vocal student and teacher: "We cannot too much insist on both singer and speaker attending to forming a connection between his ear and his mouth cavity. He is to hear that he may produce good tones, and they cannot be correctly formed if they be not well observed. To listen to one's self carefully and constantly is a most valuable but little practiced art. The student should listen as an inexorable critic, accepting only the best from himself."

Here I can hear the question asked: "What scientific foundation has the assertion that a close alliance exists between mouth and ear, and that the voice responds involuntarily to the mental demand and conception?" The psychological answer is given by Dr. Wesley Mills. "There can be no doubt that the nervous impulses that pass from the ear to the brain are of all sensory messages the most important guides for the outgoing ones that determine the necessary movements."

From this short statement of my point, backed up by authoritative quotations, it will readily be seen that in any scheme of vocal training the training of the ear is of paramount importance, and yet in modern teaching it is a neglected factor. I believe myself that the trained ear is the golden key which will unlock the door to many a struggling student and admit him to the palace of vocal success.

A CORRECTION.

Owing to a printer's error, the article which appeared in The Etude for last month under the caption "How to Secure Resonance" was attributed to Mr. Perley Dunn Aldrich. This was a by no means unworthy flight of the imagination upon the part of the printer, since the article was of such excellence that it might well have been written by Mr. Aldrich. As a matter of fact, however, it was from the versatile pen of Dr. Herbert Sanders, another of whose articles is printed above. Despite the utmost vigilance, mistakes of this kind sometimes occur and are regretted by no one more keenly than the editor of The Etude.

Musical beauty has nothing to do with mathematics. The hypothesis held by many critics as to the part played by mathematics in musical composition is remarkably vague. Not content with the facts that the vibrations of musical sounds, the magnitudes of intervals, the laws of consonance and dissonance, may be traced to mathematical relations, they are convinced that also the beauty of a piece of music is grounded on figures. They make the study of harmony and counterpoint a sort of *cabbala*, which is to teach composition by calculation.—Hanslick.

IS THE ART OF SINGING ON THE DECLINE?

BY RITA BREEZE.

How many singers do we listen to with admiration for their pyrotechnics, but without one real thrill of joy in their art! Is this altogether a matter of temperament, or is it the fault of their training? If the training were adequate, would it not tend to bring out latent warmth of temperament, in addition to the modern much-missed silvery tone-ring of appeal?

Hear what Madame Sembrich, best beloved of the "Bel Canto" (School of Beautiful Singing), yet before the public, has to say:

"One cannot sing *Norma* or *Sonnambula* without study, and hard study. In the modern works an effect can be made with acting. In some of them it is scarcely necessary to sing at all; not necessary, I say, but how much better the works sound if they are properly sung, and how much longer a voice lasts if it is properly used.

"It is just as important to sing Wagner as it is to sing Bellini, and it is the voices that are properly used that last. Look at the career of Lilli Lehmann, how long and honorable it has been! And she has sung heavy rôles like *Brunhilde,* and lighter ones, like *Norma,* but she has never misused her voice.

"Fifteen years ago I was a leading member of a company producing Italian opera in St. Petersburg. The famous Italian baritone, Battestini, who has never sung in this country, was also a member of that company. After we had sung in St. Petersburg I never heard him again until last year in Rome, fifteen years later, when he was over sixty. I heard him sing Donizetti's *Don Sebastien.* His voice was just the same; his art was just as consummate; such is the result of a correct training in 'Bel Canto' singing.

"I can say for myself that my voice would never have lasted so long if I had not sung correctly; too, I have been careful in my selection of rôles. My voice is a high soprano, but it has power and I could have been heard in dramatic parts, but I did not force it to stand the strain of such rôles.

"The situation of to-day is a peculiar one; the singer is greatly assisted by the heavy orchestra, by the beautiful costumes, the scenery and the lighting. Often in the Grau days I have walked on the stage with a couple of plain chairs and a table, with the chorus standing in a stiff row behind me. One *had* to sing, that was all; there was nothing else to do.

"It used to be believed that Wagner would ruin the voice; that he would destroy the singer; so he would, if the singer let him. But Lilli Lehmann and Jean de Reszke taught us differently, and, in some instances, notably that of Olive Fremstad, this tradition has been preserved. One can sing Strauss; did not Olive Fremstad sing *Salome?* One could even sing *Electra; Louise* can be sung; all of the modern operas can be well sung, and they will make a greater appeal, and the singer will be able to cope longer with public life. It is a pity that while everything else on the opera stage has so much improved, singing is retrograding."

DR. DAMROSCH'S OPINION.

Dr. Frank Damrosch, while he admits that the tendency, as Madame Sembrich outlines it, does exist, hastens to assure us that conditions are not quite so hopeless as she pictures them. According to



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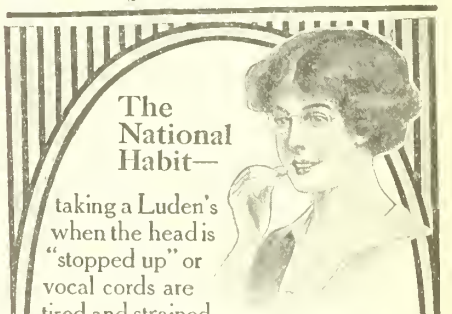
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Dr. Damrosch, it is the unscrupulous teacher that is largely to blame.

"There is a great and growing number of these teachers, who hold out promises to place their pupils very quickly in practical work, to make stars of them over night. They offer a huge temptation to the young singer, the temptation to become great quickly, the temptation of a financial success. This living for quick results means, inevitably, a brief and meteoric career. We have many of these strained and forced voices in opera today. They have not learned to care for their voices, and they are foolishly attempting unsuitable rôles, rôles that are too heavy, long before they are ready to sing them. These voices will not last, nor will they produce the best. Art is long; it cannot be hurried, the art of singing least of all, because of the peculiar physiological nature and its imperative need of slow development. In singing, almost more than in any other exercise of the bodily resources, the slow easy development of the muscles, which control the delicate vocal apparatus, is alone able to secure lasting results. A prize-fighter does not use fifty-pound dumb-bells every day; he trains his muscles gradually and with more care than many a young opera singer gives to the delicate throat muscles when she attempts heavy rôles and sings too often. This carelessness is the fault of these conscienceless teachers, who, having perhaps a 'pull' with impresarios, are shoveling young singers on the stage, untrained and unfit.

"These people are not harming the art of singing itself, which is the same as it was a hundred years ago, but they surely are diminishing the number of our best singers. There are still, however, some teachers who take a very firm stand in upholding the best traditions of the old Italian school of singing, and who carry on their work regardless of the modern tendency. They are working solely to produce the very highest in 'Bel Canto singing,' and it is from their hands that our truly great singers come. They have conscience and they have the highest ideals, and this cross-current of modern tendency does not affect them, nor the art they uphold."

THINGS TO REMEMBER IN STUDYING A SONG.

BY EMIL GASTEL.

IN taking up the study of a song it is best to follow a regular plan if good results are expected. First, familiarize yourself by reading the words over aloud several times, observing that the proper mechanical movements which the organs of speech have to make are simply those which produce the most distinct and fluent expression of the words. In speaking the words in this way it is possible to correct faults of diction which may not be apparent if the song is sung.

When the preliminary drill in diction is over delve deeply into the meaning and sentiment of the words so that the context of the poem may be adequately expressed. The careful singer will study every word. For instance, the monosyllable "love" is produced by a gentle pressure of the tip of the tongue while the tone producing breath is flowing gently as in singing the following vowel "o" guarding against an unnatural opening of the mouth. When the letter "v" is reached a gentle pressure of the lower lip against the upper teeth will permit the right amount of breath to pass through to produce the consonant naturally and clearly.

The next step is to study the musical part of the song—that is the melody. The intervals should be read and fixed in the mind precisely as one reads a book. So long as the pupil is incapable of singing the intervals without the assistance of an instrument, just so long will his intonation be in danger. The habit of playing the melody over upon a piano and then teaching it to the pupil as a parrot might be taught is decidedly wrong. Such a course will never develop a musicianly singer. The faculty of hearing what one sees makes for fine musicianship. One of the very best means of getting this habit of picturing musical tones is through the use of the syllables "do, re, mi, fa, so, la, ti, do, etc.," the musical systems of teaching which have various names but which all relate to the venerable word "solfeggio." One good test of your ability to sing correctly is to sing your song through without a piano with the correct solfeggio syllables and then at the end ascertain whether you have kept strictly on the key. In this way you may know whether your measure of the intervals has been one fashioned upon the imitation of an instrument or whether you have made them yourself through your own musical ability.

The singer should also keep the purpose of the song well in mind. He should regard it as a kind of story he has set out to tell to the audience. He must see that the audience is interested in the story as well as in the tune of the song or the quality of his voice.

The singer must always aim to touch the hearts of his hearers, not merely tickle their ears. Music must be considered as soul culture. The impression made should not be a transient one but rather a lasting one. It must arouse the inner nature.

The real artist is one who feels a complete command over all of the organs employed in voice production, who is such a master that he is enabled to let his voice become affected by any thought or emotion demanded by the song. Take the word "come" for instance. Consider the number of emotions which might be suggested by this word. If you were coaxing a lovely little child to come to you your tone would express your mood. Again if you were commanding an unruly dog to come to you the voice would indicate an entirely different mood. Different physical conditions seem to surround the throat during such moods. The great singer is the one who has observed these conditions and who has mastered his power to cultivate relaxation so that his throat becomes the servant of his mentality and his soul. Is it not reasonable to expect a sufficient amount of hard work to bring such a condition about from all students who would call themselves masters of that noblest of musical arts, "singing?"

THE FINGAL'S CAVE OF THE SINGER.

THAT the mouth plays an important part in the formation of vowel sounds is not to be gainsaid. The cavity of the mouth is, as Albert B. Bach expresses it in his *Principles of Singing*, "a wonderful spot! It is another Fingal's Cave! Just as the basaltic columns in that cave ring and sing when the waves of the sea lap against them, so the cavity of the mouth is not adapted for resonance only, but is also especially tuned, and in each definite form and position has a definite pitch of its own. According to the varying position of the lips, the cheeks, and the tissues within the mouth, we hear, even in the mere whispering of a vowel, sounds of different pitch."

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A TEACHER'S RESPONSIBILITIES.

BY GEORGE CHADWICK STOCK.

At the threshold of a new season of work and study it is well for those who teach not to lose sight of the important fact that their responsibility to a pupil does not end with the lesson. It extends over into the intervening time between lessons. A pupil should have the privilege of consulting the teacher when some troublesome point hinders progress. A line of communication between teacher and pupil can be maintained by the instructor, reserving some stated period during the week for consulation. Such an arrangement with pupils works to mutual advantage: the pupil advances more rapidly and the teacher has a clearer knowledge of what kind of work is being done.

This plan has the additional advantage of enabling the teacher to outline with greater precision the coming lesson. It is the custom of many teachers to make memoranda of the work done in lesson periods. This is an excellent scheme for from such data it is possible to form a sounder judgment as to the real progress of a pupil and substantially aids in planning subsequent work.

Such attention to detail repays: many peculiarly interesting phases bearing upon instruction are brought out and many vocal problems unfold their own solution by this procedure. The numerous benefits arising from this systemized manner of carrying on a teaching profession are in themselves compensation far exceeding in value the time and energy that has been expended.

Aim always for what you feel to be the highest truths. Your pupils will quickly perceive the standard you have set for yourself and they invariably emulate your example by imposing upon themselves similar responsibilities, the influence of which, in due time, is to encourage pupils in forming ideals of their own.

The responsibility of encouraging young singers to develop individuality and initiative rests with the teacher. Singers under such stimuli learn to think and plan for themselves and so become resourceful, self-reliant and capable of formulating thought, action and performance.

The salient features respecting a teacher's responsibilities may be briefly summarized as follows:

Devotion to the art of teaching.

Insistence on a high standard of achievement.

Constant effort at self-development from all angles, thus advancing in vital knowledge and efficiency.

Faithful search for truths and presenting them in an attractive, sympathetic form.

Unremitting watchfulness during lesson periods for opportunities to advance a pupil's progress not only in singing, but also in feeling, doing and thinking.

The young American teacher of singing at the outset of his professional career will do wisely to adopt some of these principles. That a strict adherence to these ideas leads to success is abundantly shown in the splendid achievements of American teachers who followed along these lines.

These achievements are the logical outcome of extreme earnestness of purpose, devotion to work and study and thoroughness in explaining and applying the above principles in conjunction with a method of instruction thoroughly fundamental, individualistic and deeply American in feeling.

It is but natural that our American teachers should have superior understanding concerning the voices of young American singers. The first years of training should be with American teachers. They alone are able to cope successfully with individual requirements; they alone are interested in preserving, as most positively should be preserved, the national feeling, tone and traditions.

THE ARTISTIC TEMPERAMENT.

That singers of to-day and yesterday are pretty much the same may be gathered from the following extract from a letter written by the impresario Max Maretzek to William Balfe, the composer of the *Bohemian Girl,* and published in Maretzek's book of memoirs entitled *Crotchets and Quavers*:

"Philosophically considered, it is a curious fact, my good Balfe, that the members of the most "harmonious" profession in the world should be, in almost every instance, the most "inharmonious" set of denizens upon its round surface. This, I confess myself unable to account for. Reflection has been spent upon it in vain, and it remains a riddle. Why melody should give the temper so keen an edge—why, after rehearsing the melting strains of *Norma* or singing the laughter-moving music of *Barbiere* the soprano should be in a temper to call her Manager an 'idiot,' while the tenor should attempt to pull the nose of the basso, and the barytone should manage to make a diabolical row because he has not been paid his salary some two days before it is due, has always puzzled me. Allow me to remind you of the witty epigram, made by a wag of the period, on the quarrels of the members of the Conservatoire at Paris, in the year 1802. These had taken such alarming proportions as even to endanger the existence of that noble institution:

"They have talent and genius all must agree,
Though greatly the fact is deplored
That while they're Professors of Harmony
Yet between them is no Common Chord.'"

THE SINGER'S NEED FOR FRESH AIR.

In his excellent work entitled *The Principles of Singing,* Mr. Albert B. Bach tells us how we can employ our noses to the best advantage. Mr. Bach is a basso who has sung at La Scala, Court Opera of Budapest, etc., the author of a number of excellent works. "The singer's first care," he says, "must be for a constant and liberal supply of fresh air in the rooms he occupies; and still more attention ought to be paid by teachers in large schools to constant ventilation, and to the liberal supply of pure and oxygenated air. I think we should devote as much attention to the supply of good fresh air as to that of good pure food. We continually use the air in breathing, while we eat and drink only from time to time. In the olfactory organs nature has given us something with which we may perceive noxious elements in the air, and we should therefore cultivate our sense of smell—cultivate it as much as our palate, for what the palate is for food the nose is for the air."

Music, of all the arts of culture, was the last to be developed. Its beginning were the simple emotions of joy and sorrow (Major and Minor). Only with the greatest possible effort, through the discovery of the secrets of harmony, has man been able to cultivate the delicacies and individual character of the art.

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Department for Organists

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The Organist's Work and Aims in Church Life

A Talk with Laymen Upon a Matter of Much Present Importance in Church Progress.

To be published in booklet by the National Association of Organists and sold at cost to organists for distribution among music committees, influential churchmen, etc., after the plan suggested at the last Convention of the Association at Asbury Park, N. J.

A SIGNIFICANT ELEMENT IN CHURCH WORK.

It is estimated that upwards of $60,000,000 has been invested in the musical equipment of places of worship in the United States. The rightful use of this investment depends almost entirely upon the efficiency and character of those who are engaged to supervise it.

With a view to insuring richer spiritual returns from this expenditure, as well as that of making the profession of church musicianship more attractive and more substantial in its emoluments, to a high type of young men and young women seeking a life work, the National Association of Organists has prepared this short presentation of some of the aspects of the preparation required for the organist's work, his professional obligations, etc., with which the average church-goer is usually unfamiliar.

A better mutual understanding of this very important branch of church life can not fail to be of significant value in our religious progress. The Association invites music committees and all those interested in the music of the church to read the following pages and then consider them in relation to the cases with which they are most familiar.

THE ORGANIST'S EDUCATION.

The organist's education and special training require far more labor, time and money than is ordinarily supposed. He is expected to be an educated gentleman. In many cases he has gone through the same school, high school and collegiate training as the physician, the lawyer and the clergyman. In addition, he has been obliged to acquire a technic in one of the most difficult of special studies. Unlike other professional men his training often begins in his childhood. It is not unusual to meet with organists whose musical education has extended over a period of eight or ten years.

One prominent New York organist represents the cost of his special training thus: Piano Study (8 years), $1400.00; Special Organ Study (3 years), $1250.00; Theory, $175.00; Special Studies (Voice, conducting, etc.), $200.00; Lectures, Concerts, recitals, magazines, text books, etc., $490.00; Music, $500.00; Study abroad, $2500.00; total, $6325.00. This he regarded as a very moderate estimate and it did not include his living expenses nor his general educational expenses.

EXPENSIVE INSTRUCTION.

Instruction in organ playing with leading metropolitan masters ranges from $2.00 to $5.00 a lesson. In addition to this, the organist has often added an expensive course of study in Europe, and years of practical "apprentice up" in order to become efficient in certain branches of his professional work. Moreover, there is the cost of organ music, usually much more expensive than ordinary music. This expense is a continuous one, since many organists are expected to supply four special numbers, voluntaries, offertories, etc., each Sabbath. Then the organist must spend time and money in studying the difficult matter of choir conducting, special church services, etc. Indeed, any business man auditing the organist's investment of time, money and labor would readily admit that he is entitled to a liberal return.

THE ORGANIST'S WEEK-DAY WORK.

The impression that the organist merely goes to church on the Sabbath and spends a comparatively short time in a very pleasant occupation which brings him "a large income" is altogether erroneous. Entirely apart from his lengthy special preparation he must continue his work week in and week out in order "to keep up his technic." The speaker is not obliged to practice elocution daily in order to deliver an address, but to the organist this daily routine in acquiring new material is absolutely essential. In addition to this, the conscientious organist is obliged to spend many hours during the week in rehearsals, inspecting new music, writing needed letters, supervising organ repairs, additions, etc.—entertaining choir members, engaging singers, to say nothing of employing his diplomatic services in possible choir feuds or placating well-meaning church members who demand music which other church members may abhor. In fact, his most important and time-consuming work is done during the week. His is by no means "merely a Sunday job."

JUSTICE TO THE ORGANIST.

The organist who does not receive the complete confidence of the active workers of the church is seriously handicapped. The more important the position of the organist is made the more he may be expected to be successful in his work. If he is hampered by lack of practice facilities, if he is stinted in his appropriation for needed music, if his consumption of motor power (water or electric) is questioned, the church should not be surprised if the active interest in the music of the church begins to wane. Moreover, the church will find that a liberal policy in supporting the organist's work of training young men and young women to enter the profession, allowing them adequate use of the church organ for practice, will pay in the long run.

THE ORGANIST'S RESPONSIBILITY.

No greater injustice can be imagined than that of selecting a competent, experienced specialist and then continually criticizing his judgment in matters in which he has had a special training. The most successful organists are those with whom the pastor and the music committee co-operate with due respect to the musician's special training.

The enthusiastic organist takes a kind of deep personal interest in his instrument. Most organs represent a large investment and the organist in charge should be made responsible for his instrument. In order to safeguard the organ it should never be used without the organist's permission. A business man with a $5,000.00 piece of delicate machinery would not dream of letting an amateur meddle with it nor would he readily consent to have it touched by any other than the regular operator. Moreover, the organist's responsibility naturally enhances his pride in his work.

THE ORGANIST'S PERQUISITES.

There are certain perquisites, which are the outcome of the need for special services and special preparation, which should in justice be a source of additional revenue to the organist. In many of the large New York churches the rule is made that the organist shall receive his special fee for special services whether he plays or whether the organ is played by another. With some metropolitan churches the fee for musicians taking part in a wedding or other special service ranges from $25.00 upward. In this way some important church musicians in New York earn from $5,000 to $10,000 a year through their church work, perquisites, teaching, etc. While this is admittedly a considerable sum for a professional man, compare it with the huge fees received by doctors and lawyers who have risen to the top of their professions. In many cases these men have not worked any longer or harder than the organist. More than this, the organist has had to pay handsomely for his special training, while his brothers in other professions have in many instances received their instruction at very low rates in heavily endowed institutions. The organist who received $25.00 for playing at a wedding has very likely spent quite as much time, money and effort in learning how, as has the great physician who receives $1000.00 for performing a twenty minute operation.

ORGAN RECITALS.

In many churches the organ recital has become a regular part of the educational work. More than this, those who feel themselves edified, inspired and exalted by music that bears to them a divine message, look forward to organ recitals as services, in many ways as helpful as any of the devotional meetings of the congregation. Where regular organ recitals have been inaugurated the results have been most salutary. Many organists give a short recital before the regular Sunday service.

AMUSEMENT ORGANS.

The unusual interest in organ-playing has led not only to the installation of fine municipal organs such as those at Portland, Me.; Pittsburgh, Pa.; Atlanta, Ga.; New York, etc., where the public may attend frequent recitals by noted players continually retained at big salaries for the purpose of performing these instruments, but there has also been a great increase in the number of costly instruments in hotels, moving picture houses, theatres, etc. Organ builders report that these amusement organs cost far more than the average church organ and require very skillful players. Accordingly these men receive from $1000.00 to $5000.00 a year. The dealers report that their main difficulty in selling these organs is to get players to operate them. The demand is constantly growing and from present appearances it is likely to become so great that the salaries of church organists must largely increase in many cases, if the church aspires to retain its most skillful performers.

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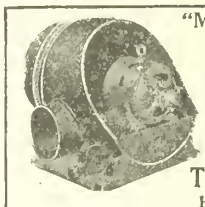
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THE ORGANIST'S PART IN THE SERVICE.

It is the desire of the church organist of to-day to make his work more and more closely united with the spiritual progress of the congregation. He looks forward to a life of service in the highest sense, and it is just that those who love music in the church should seek to make the profession of church musicianship one with emoluments in keeping with its exacting demands and lofty aims. The organist desires to feel himself a part of the real life of the church, cooperating in every way with the pastor and with the policy of the church. He resents being looked upon as a church employee who merely appears at the Sunday services to aet, as might an accompanist at a concert.

MUSIC AND THE CHURCH.

How significant music has beeome in the success of the modern church can only be estimated by imagining a musicless church service. It is not that the organist has any idea of boasting that "the largest congregation is where the best music is" although this is unquestionably the ease in many instances, but rather that that church service is most helpful where the music supplements the divine spirit of praise emanating from both pulpit and pew. The need for good music is broad and universal. Judging from all ancient historical records, including the Scriptures, music has been a part of the worship of man for unknown ages. "Where words end, music begins." The organist is proud of his service, but he eannot progress without the understanding, friendship and support of every member of the congregation.

THE PNEUMATIC ACTION.

BY BERT E. WILLIAMS.

THE many advantages of the pneumatic action over the old tracker has led practically all our builders to adopt it in organs where the eonsole is located in or near the case of the organ. This system of building has beeome so perfected that an instantaneous response can be secured at a distance of forty feet from key to pipe. Its powers of repetition are equally remarkable. The ehief advantage, however, lies in the fact that the touch of the key may be adjusted to a given pressure, preferably about five ounces, and it remains the same, no matter how many couplers may be added to the combination.

The receitalist frequently meets one great difficulty, and one which often prevents him from doing his best work. It is the fact that the keys are regulated so close that the brushing of a coat or robe sleeve across them will operate the action and eause the pipes to speak. The writer has played a number of organs in which the depression of a thirty-second of an inch would trip the action.

This sensitiveness is caused by the poppet valves at the ends of the keys being so built or regulated as to allow for no lost motion. A number of firms are using devices which permit the key to be depressed at least one-third before the action moves. This gives the clearness and ease of operation which we expect and demand of the piano.

There is a second evil connected with these hair-trigger actions; in staccato passages one is likely to find himself getting double tones. When the key is released, the spring forces it back to position, and on striking the rest, it rebounds a fraction of its depth. This tiny rebound is enough to give the second tone.

Since this evil can be eliminated, no organ should be accepted until it is overcome.

THE TIME OLD PROBLEM OF CONGREGATIONAL SINGING.

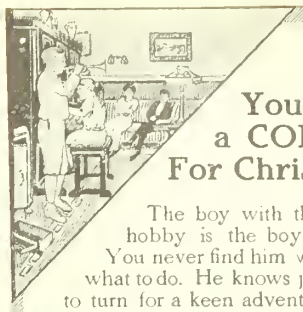
AT the dinner of the Royal College of Organists a noted English Organist made a most excellent address in which, among other subjects, he discussed Plain-song. He said:

"Something has been said by Sir Walter Parratt and Sir Frederick Bridge about plain-song. St. Augustine found plain-song so overwhelmingly emotional that he doubted whether it was safe for him to listen to it. I am astonished at St. Augustine! There are two people who have made remarks about musical matters who show that the real difficulty about congregational and professional singing was a difficulty 1,500 years ago. You find St. Athanasius taking an anti-musical line. He wanted no tunes. He suspected the desire of artistic display in people who sang in florid style. But another divine, about the end of the fourth century, who is supposed by a good many modern scholars to have written the *Te Deum*, wrote a book on the value of psalming, from which you gather that it was rather doubtful if they had singing in church in those days. He argued that you should have it: and in the last chapter he deals with what he calls the problems of the congregation: and he says the congregation ought to sing, no doubt, but one person ought not to hang onto his tune longer than any one else, not to hurry, or to shorten the time. Then he says, further, there are persons who cannot sing at all. He recommends them to consider the æsthetic value of silence. That is a very modern state of things to find so long ago. I think the arguments he used are not quite so modern. He explained that people who expressed themselves in this obtrusive way are doing what is completely un-scriptural.

"He gives two reasons for that from the Prophet Daniel, referring to an apocryphal book; he says, 'The Three Children sang in the furnace with one mind,' and that if you do the sort of thing he has been talking about, you are not singing with one mind, and that is wrong. It says in the Psalms, 'God rests in His holy seat. Let us sing praises to Him with understanding,' and if you develop your own views and sing independently of every one else, you are not singing with understanding; and if people sing at all they should sing with one mind and with understanding. That is a very good rule. If that was necessary in those days, when they did not sing in parts, I am sure it is very much more necessary now when they do. I think the rules this excellent man was trying to enforce upon his diocese were very good.

"As I say, we have not wholly solved the problem of the relation between the æsthetic and the religious side of the service. I am sure, if either of those is lost, the full value of the service disappears. But it is an ancient problem, as I have said. I have referred to cases of its occurrence 1,400 years ago, and I only hope the growth of taste and instruction will some day solve it. No doubt the work of the Royal College of Organists in developing taste and interest will lead toward a solution."

We cannot help admiring this phrase, "The æsthetic value of silence!" Truly the congregational problem is a hard nut to crack. Possibly we shall be fairly within the limits of truth if we declare it to be a nut that never can be fully cracked. At least it will never pass beyond the controversial stage!



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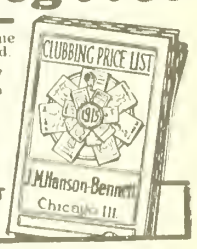
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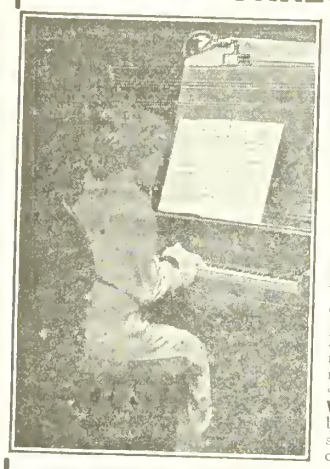
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"The very elegant and costly *Organ* manufactured at the Franklin Musical Warehouse in Milk-street, has been purchased by the members of the Rev. Mr. Thacher's society, and will be put in operation *To-Morrow.* It is said, by those who are capable of judging of its merits, that this Organ is inferior only in power to that in the Stone Chapel, and in regard to the melody of its tones it is thought to be equal. This is a high Eulogium on the American artist, as it is said the Organ in the Chapel was selected by the great Handel, after undergoing his severest scrutiny, as one of very superior make. In the purchase of this valuable piece of workmanship, the New South Society have risen above the prejudices which have been suffered too long to cramp the efforts of native genuis, and evinced a disposition in the highest degree honorable to patronize and reward the enterprizing Artists of their own country in preference to any other."

The noble example set by the New South Society in 1817 has been followed throughout the country to such good effect that in 1909 the Census Bureau at Washington reports that in that year were produced in the United States 64,111 reed organs and 1,224 pipe organs. The value of the reed organs is estimated at $2,595,429, and the value of the pipe organs at $2,713,587. Thus have we "patronized and rewarded the enterprising artists of our own country in preference to any other."

THE AMERICAN ORGANIST AND HIS "PUBLIC."

THE following is an extract from the inaugural lecture of the Department of the Organ in the College of Music of Boston University, delivered by Dudley Buck. The lecture is entitled *The Influence of the Organ in History,* and has been pubished in pamphlet form:

"The American student who would excel as an organist, must first be thoroughly educated in the German school of playing. Here alone can he gain the solid technique which will fit him for any tasks he may propose for himself. Only from that mine of musical wealth, the German school, especially as represented by Bach, can the suitable foundation-stones for the desired structure be derived. But with this foundation broadly and deeply laid, as the building progresses upward, the best architects may, without fear, add many things that simply please the eye, but bear no relation whatever to the strength and durability of the edifice. So with the education of the organ student; first the broad foundation, and then a judicious liberalism.

His auditors will always remain the great public, and that public to the end of time will never be so versed in musical science that it can appreciate the stricter forms of organ music. But very many among the public *can* appreciate, or at least enjoy; and this number is increasing from year to year. I am by no means arguing that the organist should avoid these stricter forms on this account; quite the contrary; but simply that the judicious liberalism above referred to should provide so great a variety of musical food as will suit and satisfy the musical appetite within the means of the instrument as it now exists. Nor should the "milk for babes" be despised. The workings of this principle will surely attract rather than repel, and maturer musical strength will instinctively call for heartier food.

We have to deal with men as we find them, and tastes vary. A program intended for a miscellaneous audience is, after all, only a musical bill of fare. Real musical hunger can only be satisfied with solids; but if we first quiet the deep cravings with roast beef, I know of no moral obligation why we should not finish with ice cream, if inclination should point that way. To invert the order would be manifestly unsound.

To my mind, then, the duty of the American organist of to-day is to be eclectic. He has no "call" to tie himself up exclusively and strictly to any one particular school; nor, if he pursues the right course, need his education, technical or æsthetic, suffer on this account. But he must justify this argument by being thorough in what he undertakes. The skill with which a thing is done goes far to justify it, if there is any question at all about the matter. Not that I suppose that many can be found, who, with all talent and due diligence, can equally excel in all styles; still the effect of liberalism in this respect cannot but have a good effect upon the general culture, and aid not a little towards the accomplishment of that great problem, professional success.

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THE well-known work (but not too well known) *Olden Time Music* by Henry M. Brooks tells us that "In old St. Michael's Church in Marblehead, Mass., which was erected in 1714, was heard the first chanting in this country. The Rev. Thomas Fitch Oliver, who was rector in 1787, says in a letter of the 24th. of December of that year: 'As tomorrow is Christmas, we intend to introduce chanting into our church,' 'It was done,' he writes afterwards, 'before a very crowded audience of Churchmen and Dissenters, and to general acceptance.' Mr. Oliver testifies later to the constant use of the new practice, and 'believes his almost the only church on the continent in which this is done.' Some writers have claimed that chanting was first introduced into the United States in 1813, amid turbulent opposition, at St. George's Church, New York. As we have already shown, this is a mistake; it was practiced fully a quarter of a century earlier in Massachusetts."

THE ORGAN.

THEN swelled the organ: up through choir and nave
The music trembled with an inward thrill
Of bliss at its own grandeur: wave on wave
Its flood of mellow thunder rose, until
The hushed air shivered with the throb it gave,
Then, poising for a moment, it stood still,
And sank and rose again, to burst in spray,
That wandered into silence far away.

Deeper and deeper shudders shook the air,
As the huge bass kept gathering heavily,
Like thunder when it rouses in its lair,
And with its hoarse growl shakes the low-hung sky.

J. R. LOWELL.

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Department for Violinists

Edited by ROBERT BRAINE

KEEPING THE FINGERS DOWN.

A CORRESPONDENT writes: "We are constantly told invariably to leave the fingers down when once on the fingerboard until needed. I find that if I do this in certain quick passages that it prevents my playing swiftly and smoothly. Please explain if this would be an exception to the rule; if I were to play the scale starting on the G string and ascending very swiftly, should I follow the rule, and leave all the fingers down and lifting them one at a time and setting them over on the next higher string as needed, or when the last note on the G string is sounded, should I raise the fingers simultaneously ready to play on the next string above?"

Another correspondent writes on the same subject: "In teaching scales (for instance G Major) I insist on every finger being kept down as long as the pupil is on a given string (in the ascending scale) but allow him to remove the finger (in scales), when starting on the next string higher up, even before a particular finger (for instance the fourth) is required. I do not always insist on fingers being kept down, if there is to be no immediate return to the note or notes stopped. Am I wrong?"

TWO CARDINAL LAWS.

It is one of the leading principles of violin playing in the technic of the left hand that the fingers should remain on the fingerboard as they are used. Courvoisier, one of the standard authorities on violin technic says on this point: "A finger should never be raised from the string unless it is necessary. This is an important precept, and here is its complement; whenever it is possible, the tone should be located on the string, and the finger applied in advance of the bow. These two laws are imperative, when two tones on neighboring strings are to be slurred, the slur can be executed purely and smoothly only by retaining the pressure on the first string and getting the second ready before the bow touches the string. In all cases, obedience to these rules is important since purity of intonation, dexterity, power and endurance are very materially furthered by their practice. Pre-application of the fingers is likewise necessary when a lower finger is hastily called into use after a higher one.

Both the above questions show that the writers are somewhat in doubt as to whether the fingers should remain on the G string (or other lower string) after all the notes on that string have been played.

The best school of violin playing teaches that the fingers must be kept down on the string until it is necessary to remove them for use on the next higher string. The following example taken from the very excellent work by Hubert Ries, Professor in the Royal School of Music in Berlin, will make this plain:



In the above example it will be seen that the first and second fingers are released as soon as the open D string is reached, but the third finger is kept down on the G string until the first finger is placed on the D string when it is released. Another example will make this principle clear. The dash following the finger-mark indicates how long it is to be kept on the string.



In example 2, it will be seen that the third finger remains on the D string while the open A string is being played, and until the second finger is placed on the A string, when it is removed.



In example 3, the third finger remains on the G string until it is necessary to remove it to play the note G on the D string; the first finger remains on the D string clear through the passage until the last note, C, is reached. The third finger remains on the D string from the last sixteenth in the second group, until it is necessary to remove it to play the note D in the last group of sixteenths.

There are two fundamental principles underlying this method of fingering. First, if the fingers are kept on the string until it is necessary to raise them, the finger will be in place when it is necessary to use it again, and thus does not have to be replaced upon the string. This obviates a great deal of unnecessary labor, since if the fingers were always removed after use, they would in many cases have to be placed on the string again and again, which would be a sheer waste of strength and nervous energy.

The second and equally important reason is that if one or more fingers are kept on the string, they hold the hand in the position, since they form an anchor as it were, keeping the hand to the position. This, especially in the higher positions, is of immense importance, since if the fingers are constantly removed, the hand would inevitably stray from the proper position, and the intonation would suffer. Much of the bad, shifty intonation of amateurs, and self-taught or half-taught violin pupils, comes from the neglect of keeping the fingers down according to this method. Prof. Ries says of this principle: "In order to obtain an unerring certainty and true intonation in the different positions (shifts), a quiet attitude of the left hand, and a timely keeping down of the fingers upon certain notes is indispensable."

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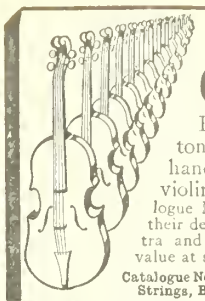
If our correspondents wish to make a thorough study of this important matter, they cannot do better than to obtain the Violin School (Part 2nd) by Hubert Ries, of which there is an American edition available. This work contains exercises in the seven positions of the violin, with copious fingerings, and dashes following the finger-marks, indicating how long the fingers are to be kept down on the strings. Very few violin schools have this valuable feature. Such well known violin schools as those of Spohr and Friedrich Hermann, have no dashes accompanying the finger-marks, and the beginner is left without any guide as to how long the fingers should be held on the string. The importance of these dashes accompanying the fingering is getting to be recognized more and more at the present day, and some of the later editions of Kreutzer, Fiorillo and other standard etudes, can now be obtained with dashes accompanying the finger-marks at the more important points.

I do not know of any principle in left-hand technic which is more universally neglected by teachers and pupils than this one of keeping the fingers on the strings. There is so much for the teacher to watch in violin teaching, that this very important branch is constantly neglected. We frequently find violin students who are studying standard concertos who have no method at all when it comes to this feature of left-hand technic. Their intonation cannot fail to suffer in consequence. If the teacher and pupil would see to it, that this method of fingering was rigorously adhered to from the very beginning, a vast improvement in technic and especially in intonation would result.

The difficulty spoken of by our first correspondent that he cannot play rapidly and smoothly when he keeps his fingers on the string, no doubt comes from the fact that his technic has not been thoroughly developed according to this method. If he would make a thorough study of violin technic according to the principles as outlined above, he would find that he could play very much more smoothly in rapid passages and in vastly better tune.

THE FRET IDEA.

AN inquirer wishes to know if he can get a violin which has frets on the fingerboard, similar to a mandolin or guitar. While violins fitted with these frets can be obtained from the larger music dealers, our correspondent will make a great mistake if he uses such a violin. It is impossible to play in perfect tune, according to the intervals of the natural scale, on an instrument fitted with frets, which are placed according to the intervals of the tempered scale, the same as is used in tuning the piano or organ. One of the chief beauties of the violin is, that owing to its smooth fingerboard, the finger can be placed at any point, making absolutely correct intonation possible. Then again, if a string gets out of tune during the performance of a composition, it can be "fingered" in tune by placing the fingers slightly sharp or flat on the string as the case may be. It is also impossible to make a smooth glissando (sliding of the finger on the string) on a violin fitted with frets, as can be perfectly done on the smooth fingerboard. The frets also make the fingerboard of the violin heavy, making the violin tiresome to hold in the correct horizontal position. The vibrato could not be well executed on a violin with frets, and there are many other objections.



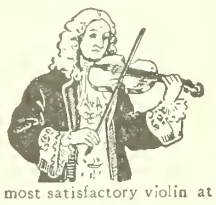
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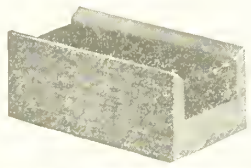
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There is only one excuse for using a violin with frets, and that is in the case of a violin student who has a hopelessly faulty ear, and cannot learn to place his fingers at the correct position on the strings. Such a pupil, though, could never accomplish much even with a violin fitted with frets, and it would be better for him to take another instrument, such as the piano or organ, where the intonation does not depend upon the performer.

A New York daily paper recently contained an account of a wonderful (?) invention by a violin teacher in Europe which consists of a chart, marked with lines, indicating where the fingers should be placed on the fingerboard, and with letters giving the names of the notes. This was to be pasted on the fingerboard of the violin to assist the beginner. The idea of pasting such a chart on the fingerboard is as old as the hills. Such charts can be obtained from any music dealer, or can be taken from the frontispiece of the *Violin and How to Master It,* a little work by Honeyman.

Such a chart pasted on the fingerboard might be of some slight value to a student trying to learn without a teacher, or of some theoretical value to almost any beginner, but the better class of teachers do not use these aids, because they are unnecessary. The ear must be the sole guide as to the point on the string where the finger must be placed, and a student of any talent soon learns to place his fingers at the proper points. Those who cannot learn this had best let the violin alone. It is perfectly clear that the violin student could not be continually taking his eyes from the music to look down at his fingers to see if they were on the right lines as indicated by the chart.

Many other schemes, such as slight ridges, lines painted on the fingerboard, small inlaid dots, etc., have been used.

All these things are of very little use except possibly from a theoretical standpoint, since the pupil must by long practice acquire the instinct for putting his fingers in the proper places, and the ear is the only guide for this.

AGE PLUS—

On every side we hear that a violin will improve with age. This is true under certain conditions, *viz.*: the instrument must be a good one to begin with, and must have proper care and attention.

A violin loses in resonance if left for weeks and months unstrung and unused.

A violin loses in responsiveness if its pitch is constantly changed from low to high, or from the pitch of one piano to that of another.

These two statements are readily proved.

If there's one thing a violin has in abundance it is "spring action" in its wood fibres. A good violin has a top plate that is extremely elastic and responsive. It is so fashioned that it will respond nobly to very slight tremors of the strings.

Leave this fine violin unstrung, or unused and out of tune, the woods, following the natural tendency of all woods to spring back to "normal" position after being disturbed, will soon have a tendency to balk at being tuned up or even to staying in tune.

To keep your violin always in the pink of condition, always keep it tuned up to whatever pitch you usually play it at. Don't let it "go down," under any circumstances. Never mind if a string breaks from being held up to pitch for days at a time. It is cheaper to buy new strings occasionally than to buy a new instrument occasionally.

Keep the fingerboard clean. Wipe it, beneath the strings, occasionally, with a dry cloth—preferably a woolen cloth, or a silken one.

Clean rosin-dust from around bridge. It eats varnish.

Never let anyone play your violin but yourself. Don't forget the natural tendency of woods to assume "normal" position. Your violin, accustomed as it is to your weight of fingering and bowing, settles to YOUR normal; a heavier or lighter hand destroys the "normal" position, thus robbing the instrument of its power to respond to your individual touch.

The same pitch at all times; the same player at all times. These two are essentials if your violin is to improve with age.

Any change of the stress exerted by strings—such as changing from high to low, or caused by a "heavy fingered" player using your instrument, may be said to stampede the wood fibres.

These fibres are important. Some violin makers count the number to the inch, and won't use a board for a top unless it has a certain number to the inch. These become more highly sensitive year after year—providing the wood is good and well seasoned. The moment you alter the "tension"—either at the peg box or on the fingerboard, the harmony of action that has come to exist in the fibres and molecules of the wood is disturbed, if not destroyed.

Drop your watch on the floor, and you "break" the hair- or main-spring.

Drop greater pressure on your instrument than it is accustomed and "set" to, and the same sort of result occurs.

Strings, too, equalize themselves to your touch.

Keep your violin case locked and carry the key in your pocket. Then you can be fairly certain no one will tamper with it in your absence.—F. F. in *The Violin World.*

IMPORTANCE OF A FINE TONE.

The most important element of success for the violinist is the acquirement of a fine tone. No amount of brilliant technic will compensate for the lack of tone, because the effect of a bad tone on the ear will always be fundamentally bad. The audience will be far more pleased with a simple melody played with a refined and lovely tone than it would be with a lot of technical fireworks and rapid passage work with a radically bad tone. It is the same in singing; the natural fine tone quality must be there; the singer with a poor voice gives no pleasure and makes no effect, no matter what technical difficulties he surmounts.

This being so, it is extraordinary how little attention violin students pay to tone production, pure and simple. The secret of the acquirement of a fine tone is much practice on long tones, with and without the swell, counting from eight to thirty, or even more, while the bow is being drawn on one tone. This work should be done from memory so that a close watch can be kept on the bowing, that it is exactly parallel with the bridge, and that the bow is being drawn at the proper distance from the bridge according to the pressure applied to the stick of the bow. This work can be done on scales as well as on anything. It is tedious and for this reason many violin students shirk it. Even a quarter of an hour a day intelligently applied to work of this kind will have a wonderful effect as the years go on. This slow practice should be done by the clock, for as it is tiresome, five minutes seems like fifteen and ten minutes like thirty.

A STORY OF VIEUXTEMPS AND WIENIAWSKI.

One of the best known solo pieces for the violin is the Ballade and Polonaise, Op. 38, by Vieuxtemps. An interesting story is in circulation in Europe, and believed by many violinists, that this beautiful piece was really written by Wieniawski, and not by Vieuxtemps. The story goes that Wieniawski, who had a great passion for gambling, was playing cards with Vieuxtemps one day, and lost everything he had. He was about to rise from the table, when Vieuxtemps said: "No, you are not yet at the end of your resources." "What have I left?" said the famous Polish violinist, "I have lost all my money and my violin. I have nothing left."

"Yes, you have," said Vieuxtemps, "suppose you put up that new composition of yours you showed me this morning against my 300 francs. and give me your word of honor that you will give it to me if you lose, and allow me to publish it, and claim it as my own."

"Done," said Wieniawski, "I feel that my luck will change, and I will win back everything I have lost."

The game continued, but Wieniawski lost again, and he handed over the new composition (the famous Ballade and Polonaise) with a sigh. Vieuxtemps thereupon changed a few measures of the composition, wrote a few alterations into the accompaniment, and then published the piece as his own. It became immediately popular, and has held its place in the repertoire of every concert violinist ever since.

Whether this story is true or not no one will probably ever know, but many violinists believe it because they think they see undeniable evidences of Wieniawski's style in the composition, and also claim that it is very different from most of Vieuxtemps' works.

Violin Book Reviews

Violin Technic Simplified, Based upon Mental Control and Change of Positions. By Leo C. Bryant. Published by M. Witmark & Sons, New York, Price 75 cts.

The acquirement of a large technic in violin playing will always require great labor, yet the time required to obtain this technic can be much reduced if the practice be done in a concentrated, scientific manner. Mr. Bryant, who is a pupil of Goby Eberhardt, the well-known violinist and writer of violin works, has given us many of these "short cuts" to violin technic, in his work, which is highly scientific, and of great value to violin teachers, students, and violinists generally.

The work contains useful physical drills, and much excellent material for learning the positions. The author advises pasting a chart on the fingerboard of the violin, so that the eye may aid the finger in sweeping up to any required point, and the pupil thus acquire accuracy in shifting. He requires that the exercises in the work shall be practiced, first, with the violin held under the right arm in a position similar to that of holding the guitar, then with the instrument in proper playing position under the chin, and lastly with the bow.

The writer calls his work "a new system for perfecting intonation." and the work is designed principally to facilitate the acquirement of a correct left hand technic. The exercises would have to be studied, by younger pupils at least, under the direction of a teacher with a perfect understanding of the method.

Answers to Violin Correspondents

A. R. H.—1. The length of the bow should be proportioned to the length of your arm. Children require short bows from one-eighth to three-quarter size. The majority of adults use full size bows. Violinists who are very large, six feet and over in height, and with very long arms often have extra long bows made for them. Ole Bull, the Norwegian violinist, used a bow two inches or more longer than the regulation full size bow.

2. No exact rule, expressed in fractions of an inch, can be laid down as to how tight the hair of the bow should be, since it depends so largely on the stiffness of the stick. A bow with a very limber stick must naturally be screwed up much farther than one with a very stiff stick. The best rule to go by is to screw up the bow just tight enough so that the stick of the bow will not grate on the string, when pressure is applied in forte passages. The majority of students and amateurs play with their bows too tight. If the bow is too tight it is very difficult to draw a fine, large, even tone and it is also difficult to produce a good staccato as well as the spiccato, tremolo, spring bowing, etc., with good effect.

M. S. S.—It is usually considered that there are seven regular positions in violin playing. Many passages however, are played above the seventh position, and there is no good reason why such notes should not be considered to be in the 8th, 9th, 10th, etc., positions.

2. The tones occurring above the seventh position are not considered as extensions of the 7th position unless they can be reached while the hand remains in that position.

L. M. T.—The maker whose violin you describe, does not rank among the great violin makers of France, such as Lupot, Villaume, Boquay, and others. Some of his violins however, have a good tone, but whatever value they possess, comes from their value as musical instruments and they have no added value on account of the maker's name.

W. C. M.—It would require a good sized volume to convey the information you require about the great violin makers and their violins. However there are many excellent works on the subject such as: Violin, Famous Makers and their Imitators, by Hart; Violin Makers, Stainer; Old Violin Makers and Their Labels, Clarke; Cremona (An account of Italian violin makers and their Instruments) (German text) Wiederheitmann; How to tell the Nationality of Old Violins, Balfour: Old Violins, Haweis. If you have access to Grove's Dictionary of Music, you will find extended articles on the famous violin makers and their violins, profusely illustrated under the heading of the various makers.

Your letter states that you would like to learn to distinguish the various models. If by this you mean simply the shape and dimensions of the various models, you could learn to do this through the pictures, and diagrams published in the works mentioned above. If however you mean that you wish to learn to distinguish genuine old violins, from imitations you would be unable to get this knowledge from books alone. To become an expert judge of violins, years of study and experience and the handling of large numbers of genuine old violins is necessary. Even well known experts often go wrong in their opinions. There is only a limited number of really competent experts in the whole world—men who are able to give an authoritative opinion in difficult cases.

G. B.—In bowing, the stick of the bow should be inclined away from the performer, that is toward the fingerboard, and not toward the bridge as many inexperienced violin pupils bow. The advantage of this is that during very soft passages only the edge of the hair is used. As the pressure increases, and more of the hair is brought to bear on when it is desired to use louder tones, more the string. A strong pressure on the stick of the bow brings the entire surface of the hair to bear on the string. The varying number of hairs which take hold of the string, according to the pressure, is of great assistance to the violinist in producing all gradations of *piano* and *forte,* and in producing tones of different quality.

Pianist—Even at 25 years of age, considering the experience you have in piano playing, you could no doubt make considerable progress in violin playing. Just how much it is impossible to say. Very few students commencing the violin between twenty and thirty ever acquire a really large technic, although occasionally one is met with. There are several concert violinists in Europe who commenced as late as 25 years of age, so you see the thing is not impossible, However, a correct position, good bowing, and good left hand finger action is very difficult to attain in adult years. To be on the safe side you had best keep up your piano practice. If you love the violin, however, you might make a start, practicing what time you could spare from your piano practice. You could tell, or your teacher could tell, in a few months what degree of proficiency you were likely to attain. The time you gave to the violin would not be lost, by any means, even if you never made anything of it. It is my opinion that every pianist studying for the profession, should give a certain amount of study to singing, and to some string instrument. He will learn much in this way that will help him in piano playing. Harold Bauer, the eminent pianist, was originally a violinist, and it was almost by chance that he took up piano playing. His knowledge of violin playing has been an enormous assistance to him in perfecting his style in piano playing.

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Department for Children

Edited by Miss Jo-Shipley Watson

SANTA CLAUS' VISIT.

Miss Marsh was sitting in her studio one white snowy evening just a week before Christmas. The lights were turned low and the shadows, sent out by the low grate fire, were racing up and down the walls, keeping pace with Miss Marsh's thoughts. Sometimes they traveled up to the ceiling then again they sank to the floor.

Miss Marsh looked up and smiled at them. "Dear firelight shadows," she thought, "you seem to be my thought barometer to-night. When I think of Jessie and Katie and Mabel you sink downward and with James, Louise, Harry and Ethel you fly skyward." "Hi! Hi!" said a big bass voice close to her elbow; it was a kind of second cousin twice removed from a basso cantate voice. "Hi!" it said again. "You are dreaming so loud I can hear it." Miss Marsh looked up smilingly; she was not at all startled because she knew exactly who was standing there.

PROMPT SANTA CLAUS.

She had made the appointment a month before to meet this gentleman who stood there now, all tufted over with cotton, whose merry eyes twinkled above two fat rosy cheeks. It was Santa Claus who has never failed yet to keep his dates at Christmas time.

"Say it aloud, Miss Marsh, though I know it already—I must be sure there are no mistakes in the Marsh studio Christmas budget." "Well, to begin with," answered Miss Marsh, who could not help a sigh or two, "there is Jessie—bring her concentration; do it up in pink ribbons and add a bunch of holly—so she will think it is something frivolous. Why—the way Jessie rattles over her pieces without a particle of thought is quite maddening."

"Quite! Indeed, Miss Marsh it is, quite! said Mr. Santa Claus; "but don't worry, leave it all to me." And he commenced to scribble audibly on his slate.

"Pink concentration for Jessie with holly decorations."

"And Kate," began Miss Marsh again, "is the most reckless sight-reader I have in this studio."

"As reckless as a runaway horse, isn't she?" and Santa Claus chuckled at his knowledge of Kate's wild sight-reading.

"Bring steadiness to her done up in flaming red tissue paper, punctuated with exclamation points all over!" Miss Marsh said this so determinedly that Santa Claus made haste to put it down exactly as she wanted it.

"Then Mabel, you remember, has the most wobbly finger-joints of any girl in the world."

"Oh, my dear Miss Marsh, not of all the world!" Santa Claus looked absolutely amazed. "Why, I know thousands of girls with wobbly finger joints indeed I [illegible] and some much worse than Mabel's." Santa winked his eyes so hard the tears came

"Well, if you do," Miss Marsh answered hastily, "you do, and that settles it. But [illegible] me when Mabel plays she seems to have fifteen fingers on each hand."

"Well, well," and Santa put down: 'Firmer joints for Katie, done in crafty style, tied with brown tape, to be delivered in the first Christmas mail."

"Now what shall I bring James and Louise, and Harry and Ethel?" he asked. Miss Marsh's eyes brightened as she said: "For James bring a more reliable memory and a little more courage in public work. For Louise I would suggest more poise; you know how uneasy she is when she plays. I always feel she is going to fall overboard unless I lash her to the stool."

"Ha-ha," laughed Santa Claus. "I've known many mature players that affect me in that very manner."

Then he wrote down in his Christmas memoranda, "Ropes for Louise."

"Harry is almost perfect," Miss Marsh went on. "He's a dear to learn and he's another dear to play."

"Aren't you a little partial?" inquired Santa Claus. "Seems to me I have had reports that Harry is a trifle conceited."

Miss Marsh looked at him in amazement.

"As a special gift of my own, I'll do up an ounce package of humility for Harry, if you don't mind."

"To me he is perfect," answered Miss Marsh, and not another word would she say.

SANTA CLAUS' MAGIC GLASSES.

"But my eyes are keener than yours, dear lady;—see these glasses?" said Santa Claus as he held up two thick lenses. "These are my perceiving glasses; nothing escapes under them. It was in the left hand corner of the right one, that Harry's conceit appeared, raised into an unnatural size." Santa turned toward the grate.

"Don't forget Ethel!" said Miss Marsh, rising to follow him, "she's a beautiful even player, never a flaw nor a mistake; sometimes her playing sounds too perfect—there seems to be no real fire or enthusiasm in it."

"Oh, well—leave that to me." And before you could wink an eye Santa Claus had backed up the chimney and out into the starry night, taking his memorandum and Miss Marsh's wishes home with him. I'm quite sure no one will be disappointed when Santa Claus comes again on Christmas day, for besides the practical things, he has lots of pretty things in his pack for you and me and everybody.

CHRISTMAS WISHES.

Merry Christmas, little players,
May your fingers light and free,
Dancing o'er the ivory keyboard
Fill our Christmas hearts with glee!

Christmas bells are ringing sweetly;
Oh how grateful we should be,
When we thank the Power that spared us
From the terror o'er the sea.

Merry Christmas, Merry Christmas!
In our hearts is Peace to-day;
Let our little ones proclaim it
With their merry roundelay!

MARY ANN'S SOLILOQUY.

It's a wrinkly, crinkly old world and everything's gone upside down for a week. Mother has locked the piano and, now it's locked, I want to play, only I have a sore finger; but what's the use of having a sore finger when you are not taking lessons. No, I'm not taking lessons just now—because—I'm not. That's reason enough, I guess. And because my finger's sore it's all wasted—I mean a good excuse for not practicing—so what's the use of having it, I'd like to know? Yes, it's wrinkly, crinkly, all right, when people won't let you play ragtime and say that Czerny and Plaidy and Mason and Hanon are so good for you—so are a half a hundred other things good for you. Oh, there's the postman! What joy—something to break up this terrible monotony at last! I believe he has a letter for me—goody—awfully short, though. (*Mary Ann reads from the letter.*)

1. Thou shalt not make excuses.
2. Thou shalt have a regular practice period.
3. Honor thy music.
4. Thou shalt not murder the scales.
5. Thou shalt not covet cheap music.
6. Thou shalt not play with the "loud pedal" on.
7. Thou shalt not begin practicing for thy lesson at the eleventh hour.
8. Thou shalt not drum the keyboard when thy teacher speaks.
9. Thou shalt not play with long finger nails.
10. Thou shalt diligently keep these commandments so that thy music days shall be lengthened and thy fame spread unto the uttermost parts of musicdom.

(*Mary Ann folds the letter.*) Well—I never!—J.-S. Watson.

A BELL RECITAL.

BY MRS. A. BARNES.

"And all went as merry as a marriage bell." Childe Harold's Pilgrimage.

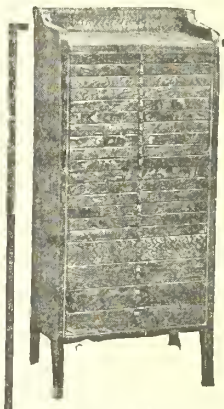
The special recital has a charm for many which seems to be absent in the mixed program. First, the pupils are fascinated and then the elders take up with the idea. Again, a single idea lends itself to room decorations. In a bell recital the teacher is perhaps fortunate since there are a number of paper devices in all colors representing bells and it is only a matter of a few moments to decorate a room so that it becomes quite transformed.

Here are the names of a few Bell pieces which have proved effective in an actual recital.

"Bells" Caprice (four hands)...*Rantelle*
Pell-Mell Galop (six hands)....*Lerman*
Vesper Bells .....*Krogman*
Fire Bell Galop .....*Brownoff*
Liberty Bell (six hands) .....*Sousa*
List to the Convent Bells—Song
Merry Chimes .....*Rathbun*
Silver Bells (four hands).....*Weyts*
May Bells Ringing .....*Siewert*
Those Evening Bells (Vocal Duo)..*Merz*
Monastery Bells .....*Wely*
Village Bells (Vocal).....*Bucalossi*
Yuletide Bells (four hands)....*Goerdler*
Bells of Seville (Vocal).....*Jude*
The Cello Player (Violin and Piano)
Echoes From The Convent (four hands) .....*Goate*
When Celia Sings (Vocal) .....*Moir*
Heather Bells .....*Lange*
Gypsy Love Song (Baritone)....*Herbert*
The Bell In The Lighthouse (Baritone) .....*Moir*
Convent Bells .....*Bollman*

(*Children's Department Continued on Page 931*)

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Summary of Musical Gifts for the Teacher and Pupil.

	Price	Page
Platinotype Post Cards.	$ .05	921-922, 923
Pictures Unframed	$ .05 to .75	921-922, 923
Calendars	.10	920-922
Medallions of Great Composers	.25	921-922, 923, 921-923, 924
Collections of Music	.25 to 1.50	921-922
Jewelry	.25 to 1.88	920
Batons	.30 to 1.75	921-923
Music Folios. Cloth Back	.30 to .75	921-922, 923
Plaster Placques of great Composers	.40	917-920, 921-922, 923-924
Musical Literature	.50 to 2.75	921
Post Cards Framed	.60	921
Music Stands	.75 to 4.00	921-923
Bound Collections of Music	.85 to 2.25	921-922, 923
Music Rolls (Leather)	1.00 to 2.00	917-920, 921-922, 923-924
Reference Works	1.00 to 15.00	855-902, 921-922, 923
THE ETUDE Subscription	1.50	854, 921-922, 923
Music Satchels (Leather)	1.50 to 5.00	921-922, 923
Magazine Subscription Clubs	1.60 to 5.00	921-922
Metronomes	2.15 to 4.15	921
Pictures Framed	2.50	921
Music Cabinets	10.00 to 23.00	

Twenty-Sixth Annual Holiday Offer

Year after year we have been offering to our readers musical works suitable for Christmas gifts at reduced prices. In our list this year there are a number of works which we offer for the first time. It is quite important that those who desire to take advantage of these offers make their selection as early as possible, as during the Christmas tide the mails are delayed and the Christmas rush is often so great that the orders cannot be filled promptly.

It takes about five days for a package to reach the Pacific coast from Philadelphia and about three days to Texas. From two to three days to points of the Mississippi Valley. Remember, this time has to be doubled from the time of your writing. These Christmas prices are understood to be cash, even if an account is on our books, as the reduced prices do not warrant much bookkeeping.

There is one thing our patrons can always depend upon and that is that every article that is advertised is exactly as represented. All of the prices in the Holiday Offer include transportation. Prompt attention is given to every order on the day of its arrival.

Christmas Cantatas

Nearly every church with an organized choir makes a practice of giving a special musical service at Christmas and the choice of most choirs is a cantata or choral work having particular reference to the event in honor of which the day is observed. The demand for musical works of this description is so heavy and so general that nearly every noted composer has produced something in the line of choral music inspired by this subject. Some of these works are beyond the reach of any but the largest organizations but there are hundreds of worthy but technically less difficult cantatas suitable for Christmas that are easily learned and which may be sung with effect, and it is not yet too late for a moderately strong choir to take up one of the lighter cantatas for performance this coming Christmas. We always take pleasure in helping our patrons to select suitable music of this character and if advised as to the wants of a choir and given the names of works already sung we will gladly undertake to submit several cantatas for examination. Choir directors who have not already made their selection for this year should correspond with us at once.

Christmas Music

The annual question as to what shall be the vocal solo in the Christmas service is now to the fore: also another—the selection of new and effective Christmas anthems—but both the soloist and the choir director who may have postponed action in these matters will experience no difficulty in arriving at a pleasing choice if we are promptly consulted and dependence is placed in our supply of Christmas music of all kinds. Our well-known system of sending music for examination needs no recommendation to those who have dealt with us in the past; new patrons are always welcomed and if possible to prevent it they are seldom or never disappointed.

Christmas Praise. Six Carols. By H. M. Staton

This excellent set of carols is now ready. There is always a demand for new Christmas carols of a bright and interesting nature with real good musical settings. The texts of these six carols are selected from standard hymns and from traditional Christmas carols. The musical setting in each case is new and original. These carols will appeal to all lovers of good church and Sunday-school music.

We will be glad to send a sample copy of the set for a two-cent stamp.

Stabat Mater— Rossini

As announced last month we have in preparation a new edition of Rossini's "Stabat Mater." This work is now on the press and copies will be ready in a very short time. However, we will continue this month the special introductory offer. Our new edition will have both the original Latin text and the well-known English version. It will be superior in all respects.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

William Maxwell Music Co. Catalog

The transfer of this catalog to us has filled a gap in our publications; this is particularly along the vocal line. This catalog is almost unexploited; little is known of it although it contains compositions by the best writers that we have. A number of them wrote exclusively for this catalog for a number of years; among them William H. Neidlinger, Ward-Stephens, H. T. Burleigh, Harry Rowe Shelly, Homer Bartlett, Julian Edwards, John B. Grant and a host of other American writers. We are now in a position to supply the vocal needs of our patrons in a manner that we are satisfied will be almost perfect. We should be pleased to send selections of any of this music to those that wish it. We should also be pleased to send a special catalog of these compositions to those desiring to make a selection therefrom.

Musical Ideas for Beginners. By F. Marion Ralston

We take pleasure in presenting to our readers a new book for beginners. This work deserves the earnest attention of all the active and thoughtful teachers who have elementary work to do. The work appeals to the musical understanding and is the result of a normal course of three years by the author. The exercises in this work are entirely original, not a single note is copied. The author is connected with one of our leading educational institutions and has had years of experience besides a thorough education at home and abroad. We can speak well for the work and hope it receives a welcome reception by all of our modern, progressive piano teachers. It will remain on Special Offer but a very short time.

The special advance price will be but 30 cents, postpaid.

Rhyming Tunes for Little Players. By Hannah Smith

This is a delightful little book for very young players. It will serve to familiarize pupils with the elementary rhythms and note values. It will also aid in the practice of sight reading. The work is largely of melodic character and each of the little tunes has an appropriate verse with it.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

The Unforgetable Christmas "Giving" of 1914

Never was there a Christmas like this!

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The very heart of Christmas is GIVING. Giving is living—the greatest of all blessings—not from the gifts themselves but from the warm spirit of brotherly love which brings the givers closer together at the Christmas season than at any other time of the year. Musicians, habitually prodigal givers, have given more richly than ever before. The great catastrophe of the ages has reflected its terrors on all Americans in a way that makes us immeasurably appreciative of our own peace and possessions.

We have given to those in need and have found a joy in every penny sent forth to relieve pain and hunger.

Thousands of Americans are making their gifts to friends in America far larger this Christmas to celebrate our own wonderful good fortune. This is the great year of GIVING for America. Give! Give! Give!

At this most memorable Christmastime of our national history, THE ETUDE rejoices with its friends who have been spared from the great scourge and offers its deepest sympathy to those who have been afflicted. But to all we send our warmest Christmas greetings.

In Time of Youth. Children's Songs. By Wm. H. Neidlinger

This is a collection of 38 children's songs. The words and music are by one of our best American composers. In presenting this collection we wish to state that there is no superior collection of children's songs published. Mr. Neidlinger's success along this line is well-known. In this collection he has surpassed himself. They are not foolish trifles but well made compositions suitable for the young, both in words and music. This collection has been published by the William Maxwell Music Co. under another title, called "The Discontented Goldfish and Other Children's Songs." Under the new title it represents more nearly the nature of the work. It would make an excellent Christmas present for any child. It is beautifully gotten up and we can deliver copies at this time. It is a bound book with an illustrated title page. We shall be pleased to furnish the work at a greatly reduced rate during the coming holidays. We have set the price at 40 cents, postpaid.

Well-Known Piano Solos and How to Play Them. By Charles W. Wilkinson

Nothing is more welcome to the active teacher than instructions on how to play well-known compositions. In this work there will be nearly 100 compositions analyzed. These are all well-known compositions that are played and taught every day; in fact, the whole range of pianoforte literature is covered. In this work Schumann is represented by six compositions; Chopin by six; Moszkowski by three. Sibelius, MacDowell, Grieg, Lack and Sinding all appear in the analysis of compositions. The work will be of great assistance to teachers; it gives them the history, the circumstances under which the compositions were played and everything of interest, not only of technical but of historical, dramatic and poetical nature. This work is very much along the line of some works by Edward Baxter Perry.

It will be sent, postpaid, for 50 cents.

Six Woodland Sketches. By F. Flaxington Harker

We take pleasure in announcing the publication of this new set of instructive piano pieces which are to be published complete in volume form. Mr. Flaxington Harker is a successful contemporary teacher, organist and composer. These pieces all have musical interest in addition to their technical value and they are written in characteristic vein, each headed by an appropriate motto. In point of difficulty they lie midway between Grades 2 and 3. They will serve admirably either as recreations or as recital pieces.

The special introductory price in advance of publication is 15 cents, postpaid.

Souvenirs. By Geo. L. Spaulding

This will be the last month this little work will be on Special Offer. The reason it remains on this month is on account of it being so appropriate for a Christmas present for a child. The "Souvenirs" are themes melodiously arranged in a very easy manner, with words. All the great masters are represented by one or two of their best-known compositions. Words are attached to each number as an appropriate introduction. The work is unique and it is a foregone conclusion that it will take very well as a work for beginners.

The special introductory price in advance of publication is 20 cents, postpaid.

A Christmas Toy Symphony

This symphony embodies a number of themes identified with Christmas, such as "Holy Night," "Adeste Fideles," "Hark, the Herald Angels Sing," as well as a number of secular airs with a distinctly Christmas flavor. The instrumentation is within the reach of almost any small or-

ganization of players: piano (four hands), violin (ad libitum) and a number of inexpensive toy instruments. Returnable copy for examination.

Progressive Studies. By L. A. Bugbee

There has been a great demand for a volume to succeed "First Grade Studies" by the same author. This work fills that need. The author has been at work on this for nearly a year and has produced something useful, pleasing and fitting. The numbers are all of a study piece order; they all have names and many of them are characteristic, such as "The Song of the Wind," which is a chromatic study. "The Rivulet" is an excellent easy scale study for both hands. "The Cricket Party" has the grace notes representing the crickets. "Hopping" is repeated notes. We cannot imagine a more interesting set of studies for pupils about entering the second grade. It will be published in sheet form.

Our special advance price on this volume will be but 15 cents, postpaid.

Very First Duets for the Pianoforte

There is a great demand for a collection of the very easiest four-hand pieces, not exercises on five notes, but little easy compositions that are attractive, showy and instructive. In this collection there has been put together one of the choicest sets of very easy four-hand pieces that can possibly be collected. The entire literature of easy four-hand music has been ransacked for the best material and we predict for the little volume a useful future.

Our special introductory price in advance of publication is 20 cents, postpaid.

Newest Dance Album

This volume will be continued on special offer for one month longer. We predict an immediate success for it upon its appearance. It will contain a series of tuneful numbers adapted to the rhythms of all the dances which are now so popular in the ball rooms of to-day. Aside from their value for dancing, all the pieces are attractive from the musical standpoint.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Musical Playing Cards

This pack of cards is well under way, and will be delivered in time for Christmas use. As explained in previous advertising, any ordinary card game can be played with these, although all of the suites and cards will be known by musical names. The picture cards will contain the portraits of musicians, and altogether this pack of cards will be interesting and attractive and well made. For one month more the price will be 25c; after that the regular price of 50c will not be deviated from.

Chopin Polonaises

This volume will contain eleven Polonaises of Chopin, complete. Several of these Polonaises are among the most popular of Chopin's works. It is most convenient to have them all under the one cover. This new edition will be superior in all respects; the printing, paper and binding will be of the best.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Wagner-Liszt Album for the Pianoforte

This volume will be continued on special offer for one month longer. It is a volume which should be in the library of every pianist. Among the many wonderful transcriptions which Liszt made of music by various composers none are more successful than those taken from Wagner's music dramas. This would make a splendid Holiday Gift volume.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Twelve Studies Elegantes. Op. 30. By Theo. Lack

This is a splendid set of studies for a moderately advanced player. They may be used in a grade in which good studies are particularly scarce. We refer to that period in piano study just previous to taking up the advanced studies by Cramer, Clementi and others. The studies are well named; they are all of finished and elegant character, highly melodious and at the same time brilliant.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Exercises for Developing Accuracy. By Gustav L. Becker

How accurate is your aim at the keyboard? How many notes do you miss? Can you play a complicated passage and never fail to hit the right notes at the right time in the right tempo? If you cannot you certainly need some such practice book as that Mr. Becker has prepared giving special drills in "keyboard gunnery" as it might indeed be called. The book has copious descriptive notes and numerous exercises that are out of line with the ordinary. It is a small volume but it will do the work and that is all that can be asked of any book. While the book is in the printer's hands we make our customary advance of publication offer. You can have a copy reserved for you by sending 25 cents now. The book will be mailed to you then immediately upon publication just as though you had paid the regular price.

Studies in Florid Song. Medium Voice. By F. W. Root

With this issue we will close the Special Offer on this work. It is the medium compass edition of a set of vocal exercises by the most celebrated writers of vocal studies. They have been very carefully edited by Mr. Root with the adaption of English words. Some of these are most excellent concert studies; they afford the proper preparation for arias of the old Italian school, waltz songs and other florid work for the voice. It is often an excellent plan for the average singer to attempt something really serious. This generally has a most salutary effect upon the study of the singer. Every singer of average ability would do well to at least procure a copy of these study songs and make a serious attempt at conquering them.

Our special introductory price in advance of publication is 30 cents, postpaid.

Practical Method for the Young Violinist. By K. H. Aiqouni

This work is very nearly ready but we are continuing the special introductory offer during the current month. This is one of the most elementary instruction books ever offered. It is intended for the veriest beginners. The exercises are all of exceedingly practical character and the book proceeds by slow and easy stages. It is prefaced by some valuable instructive directions by the author and these are illustrated by a series of half tones, showing the proper method of holding the violin, etc., etc.

The special price in advance of publication is 25 cents, postpaid.

Elementary Progressive Studies for the Violin. Op. 20, Book 3, and Complete. By Kayser

Kayser's Book 2 is now ready and the special offer on this volume is hereby withdrawn.

We have now in preparation Book 3 of the same Opus. Book 3 is equally as valuable as the two preceeding books, although naturally it is slightly more advanced. The three books taken together form a complete compendium of conventional violin technique. As in the case of the other books, Book 3 is edited by Mr. F. E. Hahn

Although Books 1 and 2 are no longer to be had separately at an introductory price, we are offering copies of Book 3 in advance of publication for 15 cents, postpaid; or we will send the three books complete in one volume for 30 cents, postpaid

Christmas Gifts for Music Lovers

MUSICAL WORKS AT SPECIAL PRICES

Julien's Life of Richard Wagner

In the great flood of music that had to do with the superman of modern musical Germany none was so full of real interest as that written by a Frenchman, Adolphe Julien. Julien was born in Paris in 1845—that is, when Wagner was thirty-two years of age and had already produced *Tannhäuser, Rienzi,* and *The Flying Dutchman.* Julien therefore was young enough to observe the entire career of the great master and yet old enough to come in contact with the Wagner of the awful struggle years. His biography, which, by the way, is the best illustrated work of its kind in print, is filled with exceptionally interesting passages. It is a large book—in fact, our edition was formerly published in two volumes—but it is so "taking" that you will read it like a novel. Naturally such a book makes a capital Christmas present. The price postpaid, is $1.00.

Gallery of Musical Celebrities

"How do you pronounce Leoncavallo?" "What is the story of his life?" "What does he look like?" Such questions as these are effectively answered in the *Gallery of Musical Celebrities* and its companion volumes, *Gallery of Distinguished Musicians* and *Gallery of Eminent Musicians.* These "Gallery" books, compiled by A. S. Garbett, are a series of portraits of famous musicians together with brief biographies. The biographies though short are comprehensive and include much information not to be found in the regular musical dictionaries. Over two hundred musicians are represented in the three volumes, ranging from the old masters, Palestrina, Corelli, Haydn, Mozart, Handel, to such modernists as Strauss, Debussy, Reger and Sibelius. Many popular artists, teachers and composers of the day are also included, such as Caruso, Maud Powell, Leschetizky, Ethelbert Nevin, Paderewski and Schütt. The tasteful way in which the books are gotten up make them exceptionally attractive as gift books for Christmas time. Regular price per volume, 75 cents; full leather, gilt, $1.50. Holiday prices 50 cents and $1.00 respectively.

Riemann's Dictionary

Riemann's Dictionary has always been a very acceptable holiday gift and we are pleased to continue our low priced offer on this work for the holiday times. Riemann's Dictionary is one of the most useful encyclopedias of music that we have. It contains 1,000 pages; is specially bound in black cloth and retails for $6.00. Our holiday price is only $2.75 postpaid.

New Edition of Elson's European Reminiscences

Mr. Elson's trip through musical Europe is one of the most entertaining books in all musical literature. Entirely apart from the large amount of interesting and valuable information which the book contains regarding musical affairs and famous composers of the time, there are many pages full of the most delightful humor imaginable. Indeed, Mark Twain, at his best, has hardly excelled some of the very laugh-provoking things in this book. By bringing it out in paper covers we are able to offer it at a price which makes it very attractive to Christmas buyers. Copies will be sent postpaid for only 40 cents during December.

Grove's Dictionary

During the past season we took advantage of an opportunity to buy a large quantity of "Grove's Dictionary of Music and Musicians" in five large volumes (latest edition) at a price much below the usual trade rate, consequently we are in a position for the present to supply the complete work in five volumes for $15.00, not prepaid, instead of $25.00, the publishers' regular price, and which we have every reason to believe is what we shall be obliged to ask for the work as soon as our present stock is exhausted and it becomes necessary to purchase additional sets from the publishers. We have but a limited number left, but as long as they last our patrons will get the benefit of the $15.00 rate. Any one who has thought seriously of purchasing this valuable reference work should not neglect this opportunity until it is too late.

A NEW CALENDAR FOR 1915

Our calendar for 1915 is *par excellence.* We offer it to our readers for the same price as heretofore, *i. e.,* $1.00 a dozen or 10 cents apiece, postpaid. The calendar is called "The Hall of Fame." It is a gallery of all the great musicians posed in the most artistic manner. The picture in itself is most attractive. Over them all sways a goddess with a harp. The calendar is also much larger and finer than anything we have ever used. There is nothing more appropriate than this as a present from a teacher to each member of the class. It is also most excellent to send to your musical friends. It is inexpensive, artistic and dignified. Remember, the price is 10 cents each or $1.00 a dozen.

Besides this, we still have on hand the calendars of last year. There are three or four styles of these; for those who desire an assortment of calendars we should be very glad indeed to make up the order so it will include all of the calendars that we still have on hand; of course, with the 1915 pads. Many might desire this on account of variety. However, our specialty this year is the "Hall of Fame" calendar. The price on all our calendars is the same, 10 cents each or $1.00 a dozen, assorted.

ETUDE BINDERS AND DIRECTORS' BATONS

As the year's volume of THE ETUDE expires with this issue, it is an appropriate time to suggest ETUDE binders. We carry two in stock. One the Webb binder, a durable cloth covered book made to fit twelve numbers, at a cost of $1.00. This binder holds exactly a year's issues, which can be either inserted now at the end of the year, or, better still, one each month as it appears.

The second binder which we carry is a much better binder in every way. It is known as the "Big Ben" binder, and the price of this is $1.25.

Batons

We supply batons for music directors at prices ranging from 30 cents each upwards, one in ivory and gold for presentation purposes, costing $10.00, but for practical use while at the same time suitable as a gift, we recommend a special style, No. 211, of rosewood with German silver tips and center band, that we can offer during the holidays for $1.75 postpaid. Descriptions and special prices of other styles on application.

ADDITIONAL CHRISTMAS OFFERS ON PAGES 854, 917, AND 919 TO 924

APPROPRIATE CHRISTMAS GIFTS FOR MUSIC LOVERS

SELECTED WORKS AND COLLECTIONS OF MUSIC

Bound Volumes of the Best Music

There is something so inviting about a clean, fresh, new book of music by some great master that makes a gift of this kind doubly welcome. The crisp pages and the effective binding comprise pleasure for many hours to come. The volumes we announce this year are splendidly made and include standard works which every musician expects or hopes to have in his library at some time. The special prices we offer at this season make what many must look upon as a long awaited chance. Kindly read the list carefully.

	Regular Price	Holiday Price
Franz Schubert—Fifty Songs. High and Low, each	$2.50	$2.00
Robert Schumann—Fifty Songs. High and Low, each	2.50	2.00
Fifty Mastersongs. High and Low, each	2.50	2.00
Frederic Chopin—Fifty Piano Compositions	2.50	2.00
Frederic Chopin—The Greater Chopin	2.50	2.00
Edward Grieg—Piano Lyrics and Shorter Compositions	2.50	2.00
Edward Grieg—Larger Piano Compositions	2.50	2.00
Franz Liszt—Twenty Original Piano Compositions	2.50	2.00
Franz Liszt—Twenty Piano Transcriptions	2.50	2.00
The New Organist. Whiting	1.50	1.00
Robert Schumann—Fifty Piano Compositions	2.50	2.00
Twenty-four Negro Melodies	2.50	2.00
Mendelssohn's Songs without Words	2.00	1.40
Grieg Album	2.50	1.65
Moszkowski Album	2.50	1.65
Wagner-Liszt Album	2.50	1.65
Frederic Chopin—Waltzes	1.50	1.10
Frederic Chopin—Nocturnes	1.75	1.25
Mozart Sonatas	3.00	1.90
Beethoven Sonatas. Vols. I and II, each	2.50	1.65
Chaminade Album	2.50	1.65
Godard Album	2.50	1.65
Organ Player. Pipe Organ Collection	1.50	1.00
Organ Repertoire. Pipe Organ Collection	1.50	1.00
Liszt (D'Albert) 15 Rhapsodies Complete	3.00	2.25

Gift Books Relating to Music and Musicians

Every studio or music room ought to contain a number of volumes on musical subjects, books which callers or students may pick up and enjoy, and every private or family collection of books ought to include at least one or two with direct reference to music. The subject itself enters into the life and thought of thousands who are neither music students nor teachers; the interest is so widespread that we often wonder why the general public is not more keenly alive to the literary, historical and biographical phases of the subject. We know there are a great many readers of THE ETUDE who would be very glad to add several of such volumes to their libraries if they knew what would be of the most direct and practical value. For guidance and suggestion along these lines we have compiled the following list with regular prices and holiday prices, the latter including postage if cash is sent with the order:

	Regular Price.	Holiday Price.
History of Music—W. J. Baltzell	$1.50	$1.10
Standard History of Music—James Francis Cooke	1.25	.90
Gallery of Eminent Musicians (Portraits and Sketches)	.75	.50
Same—Bound in Full Leather	1.50	1.00
Gallery of Musical Celebrities (Portraits and Sketches)	.75	.50
Same—Bound in Full Leather	1.50	1.00
Dictionary of Music and Musicians—Dr. Hugo Riemann.	4.50	2.75
Alcestis—Musical Novel	1.00	.67
Imaginary Biographical Letters from Great Musicians to Young People—Cox-Chapin.	1.25	.90
The First Violin—A Novel—Jessie Fothergill	1.00	.50
Life and Works of Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart (Petite Library) — Edw. Francis, each	.35	.25
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PHOTOGRAVURES AND PICTURES OF MUSICIANS

Post Cards and Pictures

On another page of this issue will be found a partial list of both postal cards and larger musical pictures carried in stock by us regularly.

We have no less than 500 platinotype post card subjects. These platinotype cards are fully equal to any photograph and are considered by many far superior. We have a special circular giving the list of sets as well as a complete list of subjects. Price varies slightly, mostly 50 cents per dozen, or let us send you our own Special Holiday package containing twelve cards for 40 cents postpaid.

Some of the sets are series of American composers; celebrated organists and violinists; conductors, 'celloists, French composers, northern Europe composers; opera composers; Russian composers and artists; masters, modern and otherwise; historical sets, etc., etc. We have also Bromide post cards with a high glossy finish at the same price, about 75 subjects. Also platinotype portraits, 9 x 12, of about 75 subjects, 50c each.

We have a list of about 20 imported photogravures, 8 x 10 inches in size, $1.00 each. These include all the well-known musical pictures, such as "The Child Handel," "Beethoven near Vienna," "Beethoven Playing a Symphony," Bach, Beethoven, Brahms, Chopin, Handel, etc.

A list of photogravures of our own manufacture, 11 x 15, price 25 cents each; hand colored, 75 cents, includes such popular cover titles of THE ETUDE as "Musical Hall of Fame," "Schubert in the Home," Beethoven, "The Approaching Storm," "Portrait of Liszt Standing," etc.

It is possible for us to furnish for 50 cents a frame for any of the post cards, but the transportation by parcel post would be extra. (60 cents postpaid.)

Many of our subscribers remember the portrait of Jenny Lind, last December's title page in color. We still have a few of these on hand, framed, which we can supply for $1.50, postpaid. A more beautiful and fitting Christmas present for a musical person could not be obtained.

Plaques

These plaques are made of hard plaster with a ring attached for hanging. As a small gift nothing more appropriate could be suggested. Any of the following composers may be had at the special holiday cash price of 40 cents postpaid: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tschaikowsky, and Wagner.

Medallions

Real photos covered with celluloid and casel on back, small but neat and attractive, made in two sizes: 4-inch round and cabinet oval. Special holiday cash price 25 cents postpaid. The subjects are as follows: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner.

MUSICAL JEWELRY IN UNIQUE DESIGNS

The designs of our musical jewelry, which are both unique and appropriate, make these inexpensive gifts especially pleasing to music lovers. Thousands of our readers have ordered selections from the extensive list given below, which has always given perfect satisfaction.

Ladies' Collar and Cuff Pins—Made in three mottoes, "Never Be Flat," "Sometimes Be Sharp," and "Always Be Natural," in sterling silver, gold or silver finish, 25 cents each. Hard enamel, gold plated, 25 cents for the three, sold only in sets.

Breast Pins, containing all three mottoes, 50 cents each, in sterling silver, with silver or gold finish; hard enamel, Roman gold finish, 25 cents.

Stick Pins, for ladies or gentlemen, in any one of the three sentiments, 25 cents each in sterling silver, with silver or gold finish; hard enamel, Roman gold finish, 25 cents for the set of three.

Special designs are furnished for the following: Lyre, for breast or stick pin, cuff pin or club pin, 25 cents each; Violoncello, violin, or cornet, for stick pin, in two qualities, at 25 cents and 50 cents each. Lyre, harp, mandolin, or tambourine, as a pendant or charm, 38 cents. Mandolin, as a breast pin, 38 cents. Banjo, mandolin, or drum, as a pendant or charm, 75 cents. Banjo or mandolin as a breast pin, 75 cents. Cornet, as a pendant or charm, $1.50. Violin, as a pendant or breast pin, $1.88.

ARTICLES NEEDED BY EVERY MUSIC LOVER

Music Rolls and Satchels

We are now in a position to meet the usual holiday demand for leather goods, having taken advantage of the constantly increasing prices in the leather market by placing our order before the recent raise, which enables us to sell at the very lowest Holiday Cash Prices, postpaid if cash accompanies the order.

Music Rolls

Cowhide, smooth finish, 14½ inches long, unlined. Colors: Black, brown and wine	$1.10
Same, unlined, 15½ inches long	1.35
Seal Grain, 15½ inches long, unlined. Colors: Black or brown	1.35
Same, lined and bound	2.00

Music Satchels
Half Sheet-Music Size

Cowhide, smooth finish, unlined, with handles, folds the music once. Colors: Black and brown	$1.50
Seal Grain, same size. Black only	1.50
Seal Grain, unlined with longer handles and bound edges, black or brown	2.10
Same leather lined, turned in edge	3.00
Seal Grain, silk lined, bound edges, black and brown	1.50
Seal Grain, unlined, with pocket book attached, black	2.25

Music Satchels
Full Sheet-Music Size

Seal Grain, silk lined, with handles, holds music without folding, black and brown	$2.75
Same size and colors, leather lined and bound	3.50
Seal Grain, unlined, with handles and straps, bound edges, black and brown	3.50
Same size and colors, leather lined and bound	4.25
Combination satchel, can be used either as full sheet-music size, or folded once. Seal Grain, leather lined and bound, black only	3.50
Same silk lined	2.50
Same; white, washable, linen lined	1.75

Music Folios

Heavy board sides, bound in reliable cloth, lettered "Music" in gold on the cover, strings for tying, back 2½ inches thick, carrying capacity 100 sheets of music, price postpaid, 50 cents. Some with heavier board sides, leather back, handles for carrying, 75 cents. Board sides covered with paper, cloth, ½ inch back, a small folio for carrying or keeping music from damage caused by handling, 30 cents.

Metronomes

Under the heading of useful gifts for musical students we can think of scarcely any article better than a metronome. This is something which is not only useful but almost necessary, surely more often necessary than is realized either by teacher or student; yet we are happy to say that each passing year shows an increase in the demand for metronomes, and we do not hesitate to express the belief that in time no student will undertake the serious study of piano playing without the aid of a metronome. For many years we have made a great specialty of metronomes, and at certain times of the year have offered to supply our patrons at special prices, so, as usual during December, we have made arrangements to fill orders for metronomes at reduced rates as follows, delivery free if cash is sent with the order; if charged the transportation will be added to the bill:

American Make, with Bell	$3.15
American Make, without Bell	2.15

Music Cabinets

We have selected from several lines of cabinets six of the best sellers, those that give the best value for the amount expended. We will ship these at prices quoted, freight prepaid by us if cash accompanies the order. As freight is slow, any cabinet desired for Christmas had better be ordered instantly. If desired to have these sent by express, the difference between the freight and express charges to be paid by the purchaser.

Music Cabinet No. 1740. Height 40 in., width 19½ in., depth inside 13¼ in. Mahogany veneered front, or, if in oak, golden quartered oak top and front. A good looking, square cabinet, with one drawer, the balance in shelves. Price $11.00.

Music Cabinet No. 703. Height 41 in., width 19 in., depth inside 13 in., solid mahogany front, no drawer, front decorated with dainty carved design. Price $14.50.

Music Cabinet No. 782. Height 42 in., width 20 in., depth inside 13½ in., solid mahogany top and front, or golden quartered oak, swell door. Price $18.50. Burl walnut $22.00.

Tindale Music Cabinet. Automatically arranges the music, it being subdivided and kept in shallow compartments or drawers, holding on an average 25 pieces each. Also several larger compartments for books.

Style AX. Capacity 200 pieces of music, height 19 inches, width 18¾ in., can be used as a piano seat or a jardinier stand, finished in early English oak, or fumed oak, price $12.00, or mahogany $14.00.

Style CX. Capacity 400 pieces, height 30½ in., width 18¾ in., price oak, $17.00, mahogany $20.00.

Style O. 20 drawers, 4 of extra depth, a plain cabinet, but holding a great quantity of music. Height 41 in., width 17½ in., depth 13 in. Oak $19.00, birch-finished mahogany $22.00.

Music Stands

We have a full line of music stands from the cheap iron stand to the fine directors' stands at the following low prices for the Holiday Season:

No. 1. Folding Japanned stand. Very strong and durable. 75c, delivered.

No. 2. Same stand, nickel plated. $1.00, delivered.

No. 3. Extra heavily nickel-plated, with friction slide. $1.25, delivered.

No. 4. Hamilton friction stand. Handsomely nickel-plated, lightest stand on the market. $1.50, delivered.

No. 5. Hamilton stand, same as above, with adjustable desk. $2.25, delivered.

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ADDITIONAL CHRISTMAS OFFERS ON PAGES 854, 917 AND 919 TO 924

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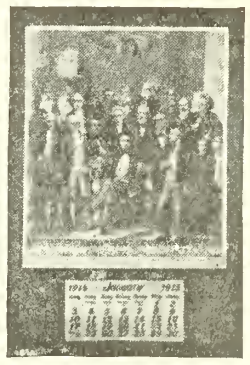
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A Wonderful Opportunity for Carrying Good Music to the General Public Through Moving Picture Houses

BY MRS. FLORENCE CURRIER PILLSBURY.

[Mrs. Pillsbury's article reveals a condition of which we have been aware for some time. In the thousands and thousands of Moving Picture theatres in the United States huge armies of people assemble every day. At first the music of the moving picture house was as cheap and as trashy as it possibly could be. Then someone discovered that good music—even the best of music went well—that is the public liked it, was impressed by it and wanted more. Consequently we find picture houses installing organs costing small fortunes, putting in the finest of pianos and even introducing orchestras that would do credit to a small European opera house. There is only one reason why the manager does this. He has no interest in educating the public to do anything more than become regular visitors to his box office. Good music pays and Mrs. Pillsbury tells how she has employed THE ETUDE to good effect as have hundreds of other musicians in Moving Picture theatres. —EDITOR OF THE ETUDE.]

THE time has most certainly passed when people looked furtively about the entrance of a picture theatre and then sneaked cautiously in as though they were doing something to be ashamed of in such a glare of light. It is hardly a half a century since some of our puritanical forefathers looked upon reading a novel as a kind of petty crime. One who does not know the good novels now is put down as ignorant and as the art of moving picture-play producing advances in the hands of masters such as Gabriel d'Anunzzio there may come a time when moving pictures will be a part of the education of every good and proper young person. Now the public marches up to the box office window and deems himself fortunate if he can secure a seat. It is this same Mr. Public who will in time remove whatever there may have been that was bad in moving pictures and also demand better and better music.

The time is passing too when the mechanical operations of a rag-time pianist can still induce patrons to remain in a picture theatre. There is as much real comment to-day on the proper music for films, as there is on the films themselves, and if the photoplay is to live, especially in the smaller up-country houses, much depends upon the proper musical settings. I do not refer to the rag-time player again, who plays "rags" and dirges to everything shown on the screen, but to the real musician, who is willing and anxious, to read the advance synopsis of each number on the program and to introduce the right music so subtly into each reel as it is shown, so as to lend a perfect background to the story itself. Recently we had one of the best of feature plays at our picture house, the play was accompanied by a musical score, and yet I found a selection in a recent number of THE ETUDE so much better than a certain part of that score, that I substituted it on the second run of the picture and found it much more appropriate and pleasing than the original.

In some houses a wonderful chance to educate the American people to the right grade of music is being neglected because probably it is safe to say that the actual picture attendance of one night, in our country, is as great as the total attendance of a year to all our public recitals. At present there is in the country more actual money in playing for a good picture house where the patrons appreciate the right kind of music, than in teaching the same number of hours, and good interpreters of the photoplays are as hard to find as are good teachers of piano. But it does not interfere with teaching, in fact it is a help, if the player is allied with a manager who believes, that, as a musician, you are in a position to know more than he does about the proper musical setings. In some circles, of course, doing anything outside of teaching would not be desirable, but in others playing in a theatre means no loss of caste,—often it actually brings pupils. Remember we are not all teaching in Carnegie Hall or the Musical Art Building. Of course, if the manager simply wants a rag time player, "Keep away from it;" in the end it means an electrical piano.

At a very conservative estimate there are at least five thousand of us who are playing the piano in the smaller Picture Houses of our country where the piano alone is used, and some of us are trying very hard to interpret the photoplays and adapt the right kind of music to each one of them. In a recent issue of the *Moving Picture World*, a writer pays THE ETUDE an exceptional compliment on the music which he finds therein for the photoplays and I am very glad to agree with him to a certain extent. There are always a few exceptionally appropriate selections appearing in THE ETUDE.

Doing Two Things at Once

BY WILBUR FOLLETT UNGER.

WHEN a young pupil is told that he not only played a wrong note, counted incorrectly, used fingering that was far from careful, and manifested poor judgment in the use of the pedals, the young boy's reply is sometimes apt to be something like this: "Good Night! I can't think to do all those things at one time, it is hard enough to do one thing right!" Have you not heard this remark frequently, teacher?

After enlightening the pupil to the effect that it does lie within his power to do two or more things at the same time, the assertion may be backed up with proofs that he can appreciate, something in this manner:

As you walk along the street, you are already doing TWO things—*walking* and *breathing!* I hope that you are *looking* where you are going, else you might stumble. Then that's THREE! You meet another boy and *speak* to him: that's FOUR things. He replies, and you *listen*—that's FIVE. You happen to be *carrying* your music roll—there's another. You *smell* a rose in the other boy's buttonhole. That makes SEVEN. He offers you some candy and you *eat* it—there's EIGHT. You remark that you *feel* warm, as you've been running; I believe that is NINE, and you *remember* it is time to go for your music lesson—that makes TEN things in all that you had been doing at once, and we could no doubt go on counting many more things that you do every day at one time without being bothered at all!

In making music we have to use our mind in seeing, planning and remembering; our fingers, hands and arms in feeling, striking or pressing the keys, and our feet in pressing the pedals. It is only a matter of "getting used" to it all, so that it works by "second nature," the same as every-day things.

There are two classes of people: one kind who can think of many things at once and still "keep their heads;" the other kind must concentrate all their mind and energy on one thing at a time to the exclusion of all else. If you belong to the latter kind practice doing more than one thing at a time, or you will find it very inconvenient to be interrupted!

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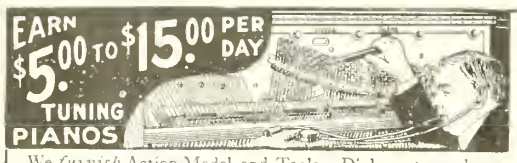
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Q. Who invented the swell-box of the organ and on what instrument was it first employed?—F. B.

A. The first "swelling-organ" was made by Jordan, 1712. It was made by one large sliding shutter in front of the box. The early swell-organs were of very limited compass. For many years they did not go below small C. Even to-day in cheap organs the compass of the swell organ is restricted, although in well-balanced instruments the swell is made equal in compass to the great organ.

Q. Has a glissando run in double notes—say intervals of sixths—been written for one hand in any composition?

A. I have seen glissando effects written in thirds and in sixths for one hand, but they are exceedingly rare. I have even known a great pianist to make a *chromatic* glissando with two hands, playing the black keys with lightning speed with one hand while making the glissando (diatonic, of course) with the other, but I have never seen this effect written in any composition.

Q. Please give me the meaning of "Fumo" and of "Vuoto," which I do not find in any musical dictionary.—J. J. M.

A. The words are very seldom used. 'Fumo" should really be "Come Fumo," meaning "Like Smoke," indicating a lightness like a whiff of smoke. "Zeffiroso" would be a much better expression and would convey the same idea of delicacy of touch. "Vuota" means "empty."

Q. Is there any case of a composer of music who has distinguished himself as a soldier in war-time?—B. S. H.

A. A strong modern instance is found in the case of Fritz Kreisler, who is something of a composer as well as a wonderful violinist, and who has entered into the present war in a very whole-souled manner. I suppose that David, of ancient days, must be ranked as the chief warrior musician. Frederick the Great was a good flute player, and also a composer for that instrument. When his father, Frederick the First, of Prussia, heard that his son was studying flute secretly, he threatened to break his flute over his head and to hang his flute teacher, for he believed that no musician could ever make a good soldier. The young prince lived to prove this an utterly mistaken theory. Once while the prince was taking his lesson, in the palace of Potsdam, the old king was discovered coming up the stairway to the practice-room. In an agony of fear the poor teacher, Johann Quantz, climbed hastily up the chimney, taking the flutes and music with him, and the king discovered nothing. When Frederick became king he rewarded Quantz generously.

In Russia several eminent composers have been connected with the army or navy. Moussorgsky, who composed the noble opera *Boris Godonnoff*, was an officer in the army. Cesar Cui was also an officer of artillery. Rimski-Korsakoff was an officer in the Russian navy.

But none of the great masters of the first rank were distinguished in war. During the bombardment of Vienna by the French, Beethoven was in a cellar, most of the time, because he feared that the explosions might further damage his defective hearing. What we call the classical epoch in music extended over the great Napoleonic wars, and, therefore, Haydn, Schubert, Beethoven, Weber, etc., had their taste of war and its suffering. Some of their music springs from this fact.

Q. Recently I heard an excellent musician of my acquaintance say of a piece of music that it was very "logically" constructed. How can a piece of music be logical. Surely a piece of music represents a flight of imagination and is the outcome of intuition rather than reason?—T. C. K.

A. Music is not entirely the result of intuition. The best music is always that in which an appeal is made both to heart and brain, to emotion and intellect. The reason that we generally think of Beethoven as the chief of all composers is because he held these qualities in such excellent equipoise. Chopin was more emotional, Bach more intellectual, but no one combined intellect and emotion so well as Beethoven.

The intellectual side of music is found somewhat in its form. There should be a symmetrical and recognizable architecture in a classical work. But it is revealed yet more in the development of figures. Look, for example, at fugue No. 5, in Book II, of the "Well Tempered Clavichord," and you will find the whole composition growing out of the first nine notes in the most wonderful transformations. Examine the first movement of Beethoven's fifth symphony and observe what evolutions grow from the chief theme and what use is made of the first figure. In Beethoven's *Pastoral Symphony* the first four measures contain the germ of countless passages in the later part of the work. That is what is meant by logical music.

As regards music being entirely inspiration, this may sometimes be the case, but more generally not. Schubert would dash off a composition just as the thought occurred to him and sometimes rush it right off to the publisher, without any changes. That was inspiration. But if you ever come across Nottebohm's researches in the memorandum books of Beethoven, you will find that master revising and re-revising, until the first inspirational thought was greatly changed. Thus the first movement of the fifth symphony, spoken of above, was first jotted down as a light and chattering affair, very different from the grand movement which it became after careful alteration.

Q. What is the first known opera in English written by an American composer and produced in the United States?—B. T.

A. The first opera in English performed in America was probably the *Beggar's Opera*, which was given in New York, December 3, 1750. But this was an English composition. Probably the first American opera was *The Archers, or The Mountaineers of Switzerland*, by Benjamin Carr, the libretto being by Wm. Dunlap, and dealing with the story of William Tell. This was performed in New York, April 18, 1796. But there was another American opera given the same year, *Edwin and Angelina*, with a libretto by Smith and music by Pellisier; but Victor Pellisier was not an American although dwelling here. The first American opera of any artistic merit was *Leonora*, by William H. Fry, musical critic of the New York *Tribune*, which was composed in English, in 1845, and performed by the Seguin troupe. It was, thirteen years later, translated into Italian and performed in New York, under the management of Ullmann and the direction of Carl Anschuetz. This opera was somewhat in the style of Balfe, very melodious but not deep. It contained, however, an excellent drinking chorus, which exhibits a good knowledge of harmony as well as an effective use of melodic thoughts.

Q. Recently I heard Josef Hoffmann play, and I noticed that the piano he played on—a big concert grand—had three pedals. He seemed to use the middle one quite a good deal. I understand the purpose of the soft pedal and the loud pedal, but am at a loss to understand the use of the third. I have seen pianos with a third or "practice" pedal, but of course that is not what Hoffmann was using.—W. M. L.

A. The third or middle pedal in a good grand piano is the "sostenuto pedal," which can sustain any note or notes desired without raising the dampers from any others. The sostenuto pedal must be put down after the note is struck, and while it is being held down, otherwise it will not operate. The sostenuto pedal does not extend through the entire keyboard. The highest notes on every piano have no dampers and of course neither damper nor sostenuto pedal are effective here. But in some pianos the sostenuto pedal is only extended to about middle C, affecting only the bass notes. In some pianos, instead of the sostenuto pedal, we find a "bass-damper pedal," which lifts the dampers from the bass notes only, allowing the dampers of the treble notes to rest on the wires. The object of each of these pedals is to allow the bass notes to continue after leaving their keys, without blurring the upper tones, as we most frequently need to prolong bass notes only. Of course the sostenuto pedal does this more clearly than the bass-damper pedal, since the latter causes a blur from other open wires in the lower part of the keyboard.

Q. The piano I am using had a very soft tone when we first bought it about seven years ago, but the tone is now tinny and harsh. Can you tell me how this has come about, and if anything can be done to restore it to its former quality?—L. J. S.

A. The hammers have hardened by use. The tone can be improved by having a tuner fluff up the felt, which is done by pricking it with an implement containing many needle points. But the thin tone will soon come back. The pricking the hammers is, however, an inexpensive operation. If you desire to have a thorough renovation you can send the piano to its maker and have entirely new felt put on the hammers. This will give you nearly the original tone and will be much more lasting.

The reason that the tone is "tinny" is an acoustical one. Every piano wire gives not only its own tone but other higher and fainter ones, called overtones. When these overtones are in good proportion a rich, mellow tone is

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produced; when they are too faint a dull, muddy and lifeless tone is heard; when they are too prominent a thin, tinny and irritating tone is the result. When the string is struck by a hard substance it is shivered into many small segments which produced the high overtones with too much power.

Q. Was the spinet or harpsichord in use to any extent during the time of Chopin or had the pianoforte become practically universal by then as it is to-day?—J. H. S.

A. In Chopin's day the spinet and harpsichord had gone out of fashion, and his works were all intended for the piano. Haydn's sonatas were inteuded for spinet, harpsichord or piano, with a leaning towards the spinet; Mozart's sonatas were also intended for either of the above instruments, but Beethoven's were definitely for the piano. Up to Beethoven's time the spinet, harpsichord and piano were used contemporaneously, but that master turned the tide definitely towards the piano, and all of the chief works of Chopin came after Beethoveu's time.

Q. When did the cor anglais come into use as an orchestral instrument in works of symphonic proportions?—L. S. D.

A. Its first really symphonic use is found in the works of Berlioz, although it was used sporadically before his time. The tone-color of the cor anglais, or English horn, is melancholy and brooding, and Berlioz used it in his *Damnation de Faust* in a splendid manner, in the song of Marguerite, "My heart is heavy, my peace is gone," where its obbligato gives just the dreamy sadness required. He also used it in his *Symphonie Fantastique,* where there is a most tender duet between English horn and oboe, representing the dialogue of a shepherd and shepherdess. The English horn is practically a deeper and more masculine oboe.

Beethoven never used the English horn in any of his orchestral scores, although there is a trio of his for English horn and two oboes. It is a rather dull work and does not do justice to the fine tone-color of the cor anglais, and I am disposed to believe that he did not intend it for English horn at all, but for one of the large oboes, which were still in use in his day—the oboe da'Caccia, or the oboe d'Amore.

Q. Has there ever been a trumpet made on the trombone principle. That is, has there ever been a treble trombone?—S. P.

A. Yes is the auswer to both questions. There was a treble trombone in existence in the early part of the nineteenth century, and Berlioz, in his treatise on instrumentation, lamented its going out of use, but, after all, the deeper trumpets fully supplied its tone-color.

There was also in Haudel's time a trumpet played like a slide trombone. This was called *"trombo a tirarsi,"* but the slide, instead of being drawn away from the player, was drawn *towards* him, under the chin. Of course there was only a slight length to draw. Recently a few of these instruments have been made in France. I heard one played a few years ago and it was of excellent tone quality, better than the keyed trumpet.

New Books Reviewed

A New School of Gregorian Chant, by The Rev. Dom Dominic Johner, O.S.B., of Beuron Abbey, translated from the third re-written and enlarged German edition by Rev. W. Hoffer. Published by Frederick Pustet & Co., New York and Cincinnati. Price $1.00, net.

There is so much confusion in the minds of many musicians with regard to Gregorian music that this thorough and scholarly work cannot fail to be of good use to all who are interested in the music of the Roman Catholic Church.

Richard Wagner, the Man and His Work. By Oliver Huckel. Published by the Thomas Y. Crowell Company, New York, N. Y. 115 pages. Numerous illustrations. Price, 75 cents.

There are many excellent biographies of Wagner already on the market at all prices, and it seems like a rash experiment on the part of the present publishers to issue another. However, Dr. Huckel has brought to his task ripe scholarship combined with an undiminished enthusiasm for Wagner that give this little work unusual value.

Esthetic Dancing. By Emil Rath. Published by A. S. Barnes and Co. 133 pages. Numerous illustrations. Bound in cloth. Price $1.50.

In a more or less blundering, manner educators in our public schools are falling into the notion that perhaps the old Greeks knew what they were doing in making dancing a part of their regular training. Consequently we find dancing in various ways introduced into the work of children in the day schools. With a view to classifying this and making the work conform to certain established standards the writer of this book has outlined numerous dances and indicated how they should be taught. There should be a considerable demand for the volume which is excellent for the purpose intended.

Wagner as Man and Artist. By Ernest Newman. Price $3.50. Published by E. P. Dutton and Co. 386 Pages. Bound in cloth. Eight full page illustrations.

This is Mr. Newman's third book dealing with Richard Wagner, and the size of the volume shows how remarkable indeed is his subject. Various personal phases of the character of Wagner, particularly his associations with famous men and women, have been occasioned by Wagner's own biography. Mr. Newman notes continually Wagner's incessant attempts at "self-justification." His shortcomings as a man have been clearly stated and Mr. Newman wonders that such a man could have conceived such a wonderfully stalwart and refreshing hero as the young *Siegfried.* One of the last chapters deals with Wagner's paternity—the author pointing out that there is scant proof that Wagner was of Jewish origin or that his real name should have been that of his stepfather, Ludwig Heinrich Christian Geyer. Mr. Newman's great gifts as a writer have done much to paint Wagner in more vera cious colors that the great composer himself employed in his own life story.

Programs of Free Organ Recitals. By Charles Heinroth, Carnegie Music Hall, Pittsburgh, Pa. 150 pages. Bound in paper.

Mr. Heinroth's recitals attract huge audiences at the Carnegie Institute and he has done a service to organists in publishing the programs of his seventy-six excellent concerts. Each number is accompanied by valuable historical notes, all of which should be of interest to those giving similar concerts.

The Organ Viewed from Within. A Practical Handbook on the Mechanism of the Organ, with a Chapter on Tuning. By John Broadhouse. Fifty-two Illustrations and Diagrams. Published by Charles Scribner's Sons, New York. Price $?.??

Viewing an organ from within might well be supposed to be a "dry-as-dust" occupation, but organ sight-seers can safely trust themselves to Mr. Broadhouse who has eliminated the dust and the dryness. His work is a popular explanation of the pipe organ. Those who have a passion for knowing about the insides of things will have their curiosity regarding the pipe organ satisfied by this book. It can be well recommended to the innumerable semi-professional organists of this country who find themselves installed at the organ keyboard by force of circumstances without any adequate knowledge of the instrument.

Orchestration. By Cecil Forsyth. Published by the MacMillan Co., New York. Price $5.25.

In view of the monumental works on orchestration by Berlioz, Widor, Gevaerts, Prout and Corder there seem small justification at first sight for a new one. Mr. Forsyth, however, soon justifies himself, giving a wealth of information in plain, concise language, which is frequently touched with humor. The quotations are numerous and exceedingly eclectic, and there is really little to be desired as regards information about individual instruments and their use in the orchestra. This new work is certainly the most complete work on the subject that has been published in England, being more modern than Prout's and more encyclopedic than Corder's. We venture to think, however, that the modest composer or arranger in need of practical help will still fly mainly to Mr. Corder. If he had both books to refer to he would surely be excellently well served.

A Short History of Russian Music. By M. Montagu-Nathan. Published by Charles Scribuer's Sons, New York. Price $?.$??.

Russian music has come to the fore so suddenly that even many well informed musicians have only the vaguest idea of its origin, purport, or possible future. Fifty years ago Russian music was practically unknown. To be sure, Berlioz in 1844 produced some excerpts from Glinka's operas, and others later exhibited an interest in it. For the average musician, however, the interest in Russian music began with the popularity of Tschaikovski's works (one can hardly regard Rubinstein as a Russian composer). The great bulk of music lovers had never given Russian music a thought until the *Pathetic Symphony* of Tschaikovski aroused them to a proper sense of the importance of the Russian school. Many contemporary musical critics agree that Russia represents the most promising field of endeavor at the present day, and it therefore becomes everybody to acquire fuller information on the subject. In this respect Mr. Montagu Nathan's book will be found useful, though a truly great history of Russian music remains still to be written.

The Making of Musicians. By T. H. Yorke Trotter, M.A., Mus. Doc., Oxon. Published by E. P. Dutton & Co., New York, N. Y. Price $1.50.

Dr. Yorke Trotter occupies a very prominent place in the English musical field. His views on the making of musicians deserve very earnest study on the part of all concerned in that process. He is one of those modern educators who believe in freeing music from the pedantic trammels which, in England, at all events, have seriously interfered with progress. In this country there is less scholastic pedantry than in England, but there is a mania for "technic" in playing that is quite as dangerous in its way. Dr. Trotter thinks that music should be a free spontaneous outburst of natural feeling from within rather than something plastered on laboriously and methodically from without. All who agree with him should read his book for the comfort it affords; all who do not agree with him should also read his book and be converted.



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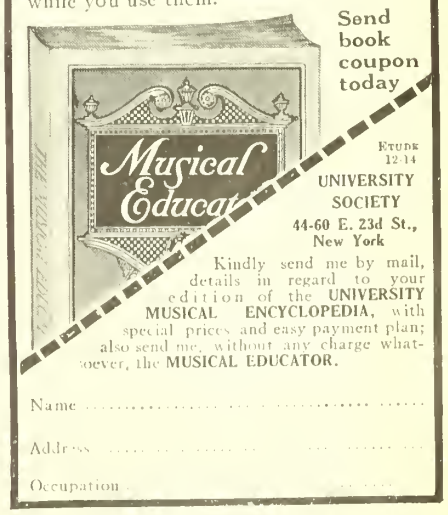
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World of Music

At Home

VICTOR HERBERT'S new light opera, *The Only Girl*, has been produced in Pittsburgh, where it met with a very favorable reception.

THE receipts for the first two concerts of the New York Symphony Orchestra have been handed over to the American Red Cross Society.

IT is estimated by her secretary that the earnings of the late Lillian Nordica for nearly twenty years averaged from $50,000 to $65,000 a year.

EARLY in October, Sheridan H. Isaacs, a well-known musical enthusiast of Vincennes, Ind., died suddenly. For some years he had been the head of a music school in that city.

THE Century Opera Company of New York now has the *wanderlust*. Having been highly successful in New York, it is going to pay a visit to Chicago, where it is to give an eight weeks' season.

THE sum of $75,000, collected to pay the European expenses of the Toronto Mendelssohn Choir, has been returned to the donors on account of the war.

THE Symphony Orchestra of St. Louis needs $15,000 if it is to continue. There seems to be a good chance, however, that the money will be raised.

THE San Diego Symphony Orchestra, under the direction of B. Roscoe Schyrock, has planned an excellent series of six concerts terminating with a third annual festival in May.

POLITENESS has ever been a French characteristic. The latest instance is in the release of the opera singer Albert Reiss from a war prison, in order that he may sing Wagnerian roles in New York.

THE Metropolitan Opera of New York has announced its plans for the season. The only hint of the existence of the war is found in boasts of the Savoy Opera Society, a group Gilly and Leon Rothier may not be available.

MRS. BEACH'S *Gaelic Symphony* is to be performed by the Philadelphia Orchestra under Leopold Stokowski next spring. A symphony in C Minor by Frederick Stock is also to be given by this orchestra during the season.

CARUSO is now in America. Before leaving Italy he sang at a benefit concert for needy Italians who have returned to Italy. This is the first time he has been heard in Rome since 1903. The concert yielded about $20,000.

THE Phi Mu Alpha Annual of the Sinfonia Fraternity of America has just appeared in its thirteenth volume. The work is one of ninety-eight pages and is handsomely gotten out. Its chief appeal of course is to members of this Greek letter fraternity.

THE Michigan State Teachers' Institute was held at Kalamazoo, Mich., October 29 and 30 last. In connection with the institute a splendid series of three concerts were given in which the Russian Symphony Orchestra and Charles Wakefield Cadman participated. The Kalamazoo Festival Chorus of 200 voices, under Harper C. Maybee, sang many striking numbers.

FREDERIC GERHARD, a very proficient and popular teacher and bandmaster of Pottsville, Pa., passed away early in October. Professor Gerhard was fifty years of age. As a boy and youth he was a slate picker and foundry worker but decided to climb the musical ladder to greater heights. Later he became the pupil of Dr. Eugene Thayer and Gustav Dannreuther in New York.

HENRY RUSSELL, the manager of the Boston opera, is now in London and expects to remain there. Eben D. Jordan, one of the executive directors, has returned from Europe and declares that not only will the Boston season have to be abandoned this year, but that the chances are extremely remote of there being any opera in Boston next year either.

NICHOLA A. MONTANI, secretary of the society of St. Gregory and a very able church musician, is responsible for the statement that the society, which is an organization of Catholic organists and choirmasters in America, has just received the blessing of Pope Benedict with the information that "he would as Pope, just as when Archbishop, uphold the principles laid down by the late Pope Pius X of happy memory in his admirable Moto Proprio of November 22, 1903." This means that the reforms in the music of the Catholic Church will be continued and that the ban on florid music is upheld.

THE conductor of the Philadelphia Orchestra, Leopold Stokowski, had a narrow escape the other day while rehearsing his orchestra. A cluster of electric lights weighing sixty pounds fell almost in a direct line with where he stood. Luckily the raised platform on which he was standing had that morning been moved forward, otherwise the chandelier would have crashed upon him, and a sixty-pound chandelier falling from a lofty auditorium roof can be quite as deadly as a bomb from the latest improved Zeppelin.

IN the twelfth annual competition for the W. W. Kimball Company prize of one hundred dollars offered by the Chicago Madrigal Club the award has been made to Mr. Will C. Macfarlane, of Portland, Maine. The judges were Mr. Adolf Weidig, Mr. Wm. Lester, and Mr. D. A. Clippinger. The composition will be sung at the club's concert in March. Special mention is made of the compositions submitted by Reginald Barrett and Addison F. Andrews, of New York, and Dr. H. J. Stewart, of San Francisco.

THE $10,000 prize offered for the best grand opera in English has again been won by Dr. Horatio Parker, of Yale University. It will be remembered that he carried off the Metropolitan prize amounting to a similar sum with his *Mona*. The new work is entitled *Fairy Land*. The librettist is again Brian Hooker. Under the terms of the competition the production will be made next summer in Los Angeles. There were fifty-four operas submitted in the contest. Parker's previous opera possessed many qualities commanding esteem, but it failed to attract the general public, owing to its severity of style and gloomy character.

THE conductors of the great American symphony orchestras are pleading earnestly among their members for neutrality to be observed. Those responsible for the make-up of these orchestras have mostly secured the services of the best artists available regardless of nationality, and the consequence is that the orchestras are drawn from practically all the countries now at war with each other. Mrs. Charles P. Taft in urging neutrality upon the members of the Cincinnati Orchestra commented on the fact that musicians feel more deeply than others and are naturally subject to patriotic emotions; "but will you not," she suggested, "let the warmth of your feeling show itself in the excellence of your playing, and so make this the most successful year artistically we have ever known?"

AT last, a vandal-proof piano! One of the big New York piano manufacturers has made a piano with a metal case, legs, lyre and all. Why? Simply because the boys in many of the schools have carefully carved their initials upon some of the handsome instruments to say nothing of hacking off some of the edges and corners with their jack-knives. If there are boys in the New York schools who are capable of such unforgiving mischief, the need for music becomes more and more apparent. America has a great job ahead of itself, not only in taming our own youngsters, our dear little sugar-coated villains, but in controlling the children of emigrants, who are only a few degrees away from a kind of Oriental civilization certainly very far from the educational ideals which all Americans seek to follow. The vandal-proof piano, by the way, is said to resemble the ebonized case, so that it can not be detected. It is simply japanned like an automobile body. Imagine the surprise of the "kid" who hacks away with his jack-knife only to find that he has turned the blade on cold steel.

PHILADELPHIA is exceptionally favored with operatic societies capable of presenting important works in professional style. Indeed the word professional is a misnomer in this sense, as some of the productions rank considerably above performances we have seen at some of the opera houses in Europe, where considerable pretensions are made. No other American city can boast of such unusually fine companies as Philadelphia. The Philadelphia Operatic Society recently gave *Carmen* in splendid style under the direction of Mr. Wassili Leps, the well-known Russian-American conductor. The Behrens Operatic Club, a recently organized operatic society of equally serious intentions, presented *Martha* under the direction of Thaddeus Rich, concert meister of the Philadelphia Symphony Orchestra, and gave it in such a way that all of the papers on the following day were unreservedly enthusiastic. Then Philadelphia boasts of the Savoy Opera Society, a group

of performers from excellent social circles, who are amateur only in name and who give performances of the works of Gilbert and Sullivan frequently, excelling in finish those presented by Broadway companies. All of these performances of Philadelphia's societies are given in large theatres or in the Academy of Music, with full chorus, large ballets, and the regular grand opera orchestra. Indeed, the societies have been responsible for the success of many American grand opera singers who have shown to the world that it is not necessary to go abroad for elementary experience. Americans seem to have a prejudice against the singers who get a start in the so-called cheap opera companies. THE ETUDE feels that this prejudice is altogether unwarranted. Nevertheless the prejudice does not seem to exist in the case of the Philadelphia operatic organizations, and such splendid singers as Henri Scott and Paul Althaus have virtually stepped off the stage of the Academy at Philadelphia to those of great operatic companies in New York and elsewhere.

THE golden anniversary of the founding of the famous Chicago firm of Lyon & Healy is announced. The issue of a Chicago paper containing the date of Nov. 4, 1864, contains a notice of the opening of the new store and makes very interesting reading. With the growth of Chicago the firm developed until it became one of the largest of its kind in the world. THE ETUDE extends its most cordial congratulations to Lyon & Healy and trusts that the firm may expand during the next fifty years with equal success. The business of publishing and selling music is noted for its wonderful longevity, as instanced in many cases. Breitkopf and Hartel, Riccordi, Peters, Novello and many other names have behind them long terms of years of successful business reputation. The debt of the profession to the men who build up such organizations is of course repaid in a measure by the profits, but few musicians estimate the amount of work which business men and music constantly do upon which they never hope to receive gain and which they gladly give in the greater cause of music.

Abroad

THE American Woman's Club in Berlin is urging all American girls in Berlin to return to America.

THE first permanent orchestra in South Africa has been established in Cape Town. The orchestra is supported by the municipality, and a subsidy of $40,000 a year has been voted for its upkeep.

GERMAN prisoners in England are said to have caught the habit of singing *It's a Long Way to Tipperary*, which they have translated into *"Langer Weg Nach Tipperary."*

DR. BESL, a conductor of the Berlin Royal Opera, now serving with the Bavarian Reserve Army, has been decorated with the Iron Cross for conspicuous bravery in the field.

APPARENTLY the best way to get into trouble in England at the present time is to call a man a German. Mark Hambourg, the Russian pianist, has sued the London *Daily Mail* for libel for calling him a German.

ACCORDING to Felix Fox, the well-known Boston musician, Isidor Philipp, the famous pedagog of Paris and author of the *New Gradus ad Parnassum*, is doing service with the Red Cross.

THE report that Vanni Marcoux, of the Chicago-Philadelphia Opera Company, has met his death in the field of battle proves to be untrue. His name was confused with that of Jean Marcoux, a private in the French army.

AT the outbreak of the war Adelina Patti and her husband, Baron Cederstrom, were at Carlsbad. They were surrounded by a crowd of Austrians, who shouted "Down with the English! Down with the French!" until the police came to the rescue. The famous songstress is now in her seventy-first year.

THAT the English are not altogether in favor of banishing German music from their midst may be gathered from a list of "Don'ts for Musical Directors," appearing in the London *Sketch*, which includes this: "Don't try to spite the German composers by carefully refusing to perform their works. They may be delighted."

FRITZ KREISLER, the eminent Austrian violinist, who was among the first musicians to don a military uniform, has been variously reported as killed and as unharmed. The truth appears to be, however, that he was wounded in the arm while fighting against the Servians. Luckily the wound will not permanently injure his bowing arm.

LORD HOWARD DE WALDEN, a well-known English music lover and author of the libretto of Josef Holbrooke's *Children of Don*, has offered five hundred dollars to Welsh musicians for the best work sent in for orchestra or voices or both. The work must be of given proportions and take two hours in performance, while the libretto may be in English or Welsh.

IT is reported that Liège remains calm since being occupied by the Germans. Music is played in two restaurants and a German band gives concerts in public places. Liège has many claims on the interest of musicians, but not least in that it is the birthplace of César Franck. A monument was to have been raised to this composer in the city of his birth, but this plan has now been necessarily postponed indefinitely. The gentle Belgian is thus compelled to wait for recognition after death even as he was when living.

NEWS from Vienna seems to indicate that just as London and Berlin are endeavoring to proceed as usual with their musical plans, so the Austrian capital has recovered from the first shock of the war and is calmly proceeding with the day's work with as much confidence as conditions will permit. The concerts of the Philharmonic Orchestra, under Weingartner, the Philharmonic Choir, under Schrecker, the Tonkünstler Orchestra, under Nedbal, etc., are all to proceed as usual.

PADEREWSKI has opened his house in Switzerland to refugees and has been acting with noble generosity. His man servants and horses have all been commandeered for military service and baggage has been moved from the station by means of a cow. Paderewski, as all the world knows, is a breeder of prize poultry, and it is said that some $1,000 prize chickens have been ruthlessly slaughtered to feed the unbidden but not unwelcome guests. During the first two weeks of the war there were forty-five to fifty refugees sheltered in the great pianist's home. There are now twenty-five.

THERE were nearly two thousand Americans in Munich when the war broke out, says Mr. Edwin Hughes. They were there mostly for the Munich summer festivals. As soon as the railways were sufficiently relieved of military traffic trains were provided for the tourists to leave Germany by way of Holland. Three trains, well equipped in every way, left each week, and at the departure of each train the Mayor of Munich was on hand to wish the travelers a pleasant journey, and by his order one of the Americans was presented with a bouquet of flowers as a memento of the Fatherland, a touch characteristic of the Germany so well known to Americans.

RESURRECTION NOTICE.

RESURRECTED October 26, 1914, Joseph L. Roeckel, the distinguished English composer of cantatas, pianoforte pieces and songs, who also under the *nom de plume* of Eduard Dorn is known to thousands of students for his excellent transcriptions of operatic works for the piano. In other words THE ETUDE stands convicted of unjustified manslaughter, whereas in our issue of September we did print a biography of Mr. Roeckel with the note that he died in London in 1908. The error was not our own but was copied from a well-compiled contemporary reference book. Mr. Roeckel has just written us a very witty letter, informing us in the words of Mark Twain, "the news of my death is greatly exaggerated." We rejoice to learn that Mr. Roeckel, who has rendered such valuable service to music in the past, is still very much alive and very active, and confess our stupidity for being led into a ridiculous blunder. All apologies to Mr. Roeckel. It is an unpleasant task to write obituary notices, and this resurrection notice is an agreeable relief.

An Egg Note Party

BY RAY T. NATHAN.

TEACHER was in despair; her little class of kindergartners seemed unable to memorize properly a short spring song she had composed for a June outing, and she did so want to have them letter perfect.

After some thinking, a feasible plan suggested itself, which perhaps some others in like situation may use to advantage. She decided to have an "egg party." Accordingly, one afternoon teacher invited all her class to her home. The class was small, all the tiny scholars residing nearby. The kindergartners upon their arrival were each given a hard boiled egg upon whose smooth surface was inscribed in pencil the note and accompanying word to go with it of a certain verse to be acquired. Gathering them about her in a semicircle each little tot was taught the note and word upon her egg—then seating herself at the piano, they practiced reading from their novel script what they had been taught.

The effect was gratifying; each little kindergartner becoming thoroughly conversant with her part. After the lesson, the scripts were consumed with avidity and another lesson was not required.



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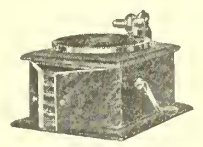
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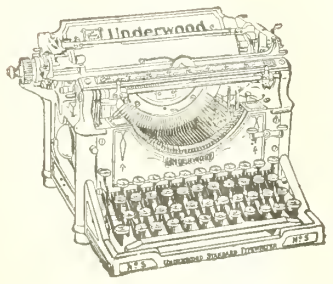
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Richard Wagner, the Man of Contradictions

Among musicians of the first rank, says John F. Runciman in his remarkable book on Richard Wagner, stand four commanding, tremendous figures. First comes Handel, by far the greatest personality of them all: him I beg permission to think the greatest man who has yet lived—greater than Caesar or Napoleon. After him came Gluck, a triumphant bourgeois; then Beethoven, whose domination was the result of his supreme genius and his bad temper; and, last, Wagner, whose supreme genius and indomitable perseverance made him either an idol or a terror to all who came in contact with him. Handel had an easy time; he was of his period, he wrote for it, and only his native pugnacity landed him in bankruptcy, and enabled him finally to win a fortune by oratorio when no one would listen any longer to his operas. Gluck was from the first a popular composer; there were rows, it is true, but they did not concern him; he had always an assured public. Beethoven had throughout his working life an ample pension and the friendship of princes.

Wagner had no such friends until he was sixty years old; he had no pension; he offended every opera director in Germany by telling those gentry that they knew nothing of their business; he got mixed up with revolutionists, and, mainly because he was a man of unusual ability, was regarded as dangerous by every bureaucrat. He was fast becoming a popular composer; and he left his successes behind him and went on to change opera in a fashion never attempted by Gluck or any other composer. He was the most consummate contrapuntist of his age: therefore his critics and the professors declared that he knew nothing about counterpoint. He wrote the loveliest melodies of the nineteenth century; therefore it was generally agreed that the gift of melodic invention had been denied him by a merciful Providence, who reserved that gift for the Jews and their friends. He could hold neither his tongue nor his pen; if a bull may be excused, he replied before he was attacked, he hit back before he was struck. Proud as Satan, and through his pride a beggar; giving the world unheard-of delights, and yet dependent on the world for his bread; quarreling with his friends, picking quarrels with his supposed enemies, quarreling with his wife, running away with the wife of his best friend, theorizing about his art and promptly throwing the theories overboard, declaring he would never allow excerpts from his operas to be given, nor even one single opera of the *Ring* to be given, and then allowing single operas to be given and conducting excerpts himself—there never was in the world such a mass of contradictions as this musical apostle of universal peace born during the Napoleonic wars of 1813.

Abt Vogler, a Musical Paradox

Probably the Abbé Abt Vogler is best known to the majority of people by reason of the extraordinary poem to which he inspired Robert Browning. But he was, nevertheless, a very real person during his lifetime. He achieved tremendous popularity as composer, teacher, and, above all, as organist in his day. His pupils included Meyerbeer and Weber, both of whom owed much to him, and as a contrapuntist and theorist he foreshadowed many modern ideas on these subjects. He also improved the structure of the organ, and is said to have first introduced organ pedals into England. Yet with all these achievements to his credit and despite his high social prestige, he was yet despised by his fellow-professionals.

Sir Julius Benedict, in his biography of Weber, says of him that he was "a man gifted with highest social attractions, full of wit and anecdote, *persona grata* at the Imperial Court (of Vienna), and undoubtedly a clever eclectic in his art, adapting himself to all styles, and pilfering right and left with consummate skill. Though much over-rated and extolled as a genius by the general public of Vienna, he was considered an unprincipled mountebank by the great musical authorities of the period."

A more charitable picture of the Abbé is to be found in Grove's Dictionary, and probably is therefore nearer the truth. "Vogler was short in stature," says the dictionary, "and latterly became corpulent. His arms were of great length, his hands enormous, and his general aspect has been described as that of a large fat ape. His singular character was strongly tinged with vanity, and not without a touch of arrogance. He delighted to array himself in his purple stockings and gold buckles, with his black silk ecclesiastical mantle and the grand cross of the Order of Merit given him by the Grand Duke of Hesse. He would take his prayer-book with him into society, and often kept his visitors wait while he finished his devotions. Beneath his quaint exterior lay remarkable mental gifts, a great insight into character, and a powerful memory. Nor were his egotism and affectation without counterbalancing excellencies. He was always anxious to avoid a quarrel, ready to acknowledge the merits of brother artists, and to defend them, even if they had opposed him, provided their music was good."

A Contest with Beethoven

Czerny in his memoirs relates an excellent Beethoven story that does not seem to have found its way into current literature. It is quoted in Oscar Bie's History of Pianoforte Playing. When Beethoven went to Vienna there were a number of brilliant pianists including Wölffl, distinguished by his bravura playing; Gelinek, universally popular for his brilliant and elegant execution; Lipawsky, a great sight-player, especially noted for his playing of the Bach fugues. "I still remember," says Czerny, "how Gelinek once told my father that he was invited out for an evening to break a lance with a foreign player. 'We mean to hew him in pieces,' said Gelinek. Next day my father asked Gelinek how the fight of yesterday had gone. 'Oh,' said he, 'I shall remember yesterday's fight. The young man has a devil. I never heard such playing. He improvized fantasias on a theme I gave him as I never heard even Mozart improvize. Then he played compositions of his own, which are in the highest degree wonderful and grand, and he brings out of the piano effects the like of which we never heard!' 'Ah!' said my father, astonished, 'who is this man?' 'He is,' said Gelinek, 'a little, gloomy, dark, stubborn-looking young fellow, and his name is Beethoven.' "

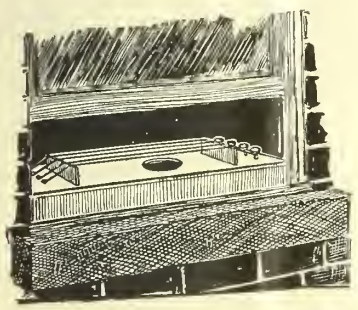
Children's Department

(Continued from page 918)

HOW TO MAKE SOME INTERESTING THINGS.

HOW TO MAKE AN AEOLIAN HARP.

A fine Aeolian Harp can be made on a long box about four or six inches deep the width of a window. Fasten to each end of the box little bridges like those on a violin, and stretch across them thin strings of catgut. (Violin strings.)



Make an opening in the box. At one end fasten the strings to the box itself, and at the other to screw pins. By this means the strings can be ghtened or loosened at will. Place the harp in a current of air and you will hear very sweet soft airs.

HOW TO MAKE A MAGIC FLUTE.

Take an unused cork that has neither crack nor hole in it; place it against the teeth holding it tightly with the lips and play upon it with the handle of two forks. An imitation of the sound of a flute will be produced and simple tunes can be played.

HOW TO MAKE A CLASSIC DANCER.

Take a cork and paste head and bust of a figure clipped from a newspaper cartoon; run four stout bristles or strands from a whisk broom into the cork so that it will stand upright. Color the



s it in hat and dress of tissue stand it upon the sounding piano and play any dance

will cause the figure to ly.

---

nt the structure of We may take it as lody and harmony, ls, our scales, our and our equal low and gradual mind. Nature othing beyond lesire to sing. him with a a musical of simple ain as un- e various on them.—

A HOLIDAY SUGGESTION.

BY EMILY MALLISON.

THE custom of birthday celebrations in the family is one that can never grow stale. A musical family I know make it the occasion for an evening's entertainment in which all members of the family participate. Not long ago I was asked to the birthday party of little Elsa's father. First the mother sang selections accompanied by her eldest daughter, then the program moved down until we came to nine year old Elsa. The pleasure I derived frim the entertainment was partly due to my interest in watching the father. He seemed to get the greatest satisfaction out of each performance and when little Elsa played his face fairly radiated joy.

This gave me an idea, which I have used to good advantage ever since. I find out from my pupils the date of their parents' birth, and then keep a record to which I can refer. A few weeks before he event I suggest to the pupil that it would be nice to have something memorized for the occasion. It is rather more difficult to keep the secret, when it is the mother's birthday, but somehow the pupil manages to practice her 'surprise piece' without the knowledge of her mother. This is done either when the mother is out or by taking each hand separately when she is in the house.

A teacher friend good-naturedly twitted me by saying that I use tact and diplomacy with my patrons. I hadn't thought of it in that way, but it is a satisfaction for me to let the parents occasionally note the progress of their children in music, and if it gives them pleasure to do so, it does not lessen the value of the teacher's services.

The birthday idea led me to think of other holidays in the home. I make a point of preparing my pupils for Thanksgiving and Christmas, the two holidays when families meet.

"EASY AS PIE."

BY ALICE M. STEEDE.

THE young teacher is frequently called upon to explain the time values of quarter and eighth notes to pupils who have not yet studied fractions at school, and to whom, consequently, the terms are meaningless. In such cases I find the family pie invaluable for illustration. First, I draw a good-sized circle on a sheet of paper. "Now, Mary," I say, "suppose your mother has made an apple pie like this and there are only two people to eat it. How will she cut it?"

The little fingers will quickly draw the desired line, cutting it fairly in two.

"Suppose two more people came for dinner, how would mother have to cut it then?" I ask. This may demand a little thought from the child before the second dividing line can be drawn. Then comes the explanation that the whole pie can be made into two halves, or into four quarters, and that two quarters are as big as one half, and that we divide notes in exactly the same way.

The explanation of the value of eighth notes will come later on, but the little one will readily see that if eight people come for dinner each quarter must be divided in two, dividing the whole pie—or the whole note—into eight pieces.

MUSIC of all the arts is the one in which the demand for enthusiasm is greatest. Find the most enthusiastic musician and you will find the most successful musician. Every student has it within himself to add to his enthusiasm.

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HOW TO HAVE LARGER CLASSES AND BETTER PUPILS

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Paderewski, Emil Sauer (Vienna Conservatory), Moszkowski, Walter Damrosch, Leschetizky, Henry T. Finck, and other great musical authorities have freely endorsed this Normal Training Course of Weekly Lessons for Music Teachers, which you can take in your spare time in the quiet of your own home, at small cost.

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